

## A LEVEL

*Exemplar Candidate Work*

# FILM STUDIES

**H410**

For first teaching in 2017

## **H410/03/04 Summer 2019 examination series**

Version 1

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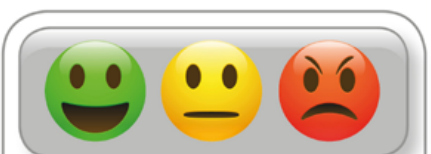
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# Introduction

These exemplar answers have been chosen from the summer 2019 examination series.

OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but they do illustrate how the mark scheme has been applied.

Please always refer to the specification <https://www.ocr.org.uk/Images/316666-specification-accredited-a-level-gce-film-studies-h410.pdf> for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2019 Examiners' report or Report to Centres available from Interchange <https://interchange.ocr.org.uk/>.

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# Exemplar 1

# Total 73 marks

## Research and planning

## 26 marks

### Research Notes- *Sirène*

#### Sirens

The Film's title is based on the idea of 'Sirens' from Greek Mythology, who typically In Greek Mythology were dangerous creatures, who lured nearby sailors with their enchanting music and singing voices to shipwreck on the rocky coasts of their islands. Some adaptations of the Greek legend suggest that though possessing the qualities of an enchanting beauty, mirrored in the image of the Goddess Aphrodite, that beauty was part of the illusion and, up close they were monstrous and animalistic.



'She' relates to the sorrow of Sirens in their songs and how they fed on death and despair. She also seems obsessed with ideals of beauty and this relates to the expectations of women and femininity. Whether really, she only alludes to her vanity and not expectation as she appears well kept and pristine is unclear. Unlike Aphrodite also, she does not have the power of the deity but takes own relief.

The mystery of Mermaids and Sirens also feeds into the character. She is unknown, unidentified, only a representation of some of the struggles within the formula of society. She has no name and yet reels the Young Man in through her foreign torment. She's drowning in pain.

#### Femme Fatales

I wanted to relate Sirens and their imagery to the mechanisms of a Femme Fatale. However, the depictions of Femme Fatales suggest:

- The alluring women from Noir and Crime dramas hold their intentions through nature, their mentality being likened to something with a 'Monstrous Appetite'. Like that of a Siren, their sexuality implicates danger with passion but also ensnaring men in their web through Charm.
- They represent the zeitgeist of their time, in the 1930's-40s few women having much power and so amassing it by playing on men's desires. I wanted to reflect this partly in the screenplay though in the 1960's there had been some advancement to how women could amass power in society and achieve social standing and influence.
- That the women who play villains represent just that; something the spectator can assume is evil or the downfall of the male protagonist, played well by the likes of Barbara Stanwyk and Gloria Grahame but always one dimensional in intent and pursuit.

I wanted to demonstrate that perhaps the intent of such characters can be more functional and based not off a nature principle but a nurture one, and still to explore how much of a responsibility that is of the individual. If spiralling and having no support network allows murder and villainy as a motive because it releases some carnal urge to inflict pain on yourself.

Sirène is also French for 'Alarm' and I wanted this to be evident in the Young Man's attempts to help 'She'. He feels alarm and she herself is imploding with potential damage which he senses. It wasn't necessarily instinctive as we don't get much of a backstory for why 'She' is so volatile, but the Young Man relates to the archetype of yet another Greek Myth, in which Sirens themselves were sometimes depicted. These were:

### **Psychopomps**



Literally meaning 'Guide of Souls' Psychopomps are creatures, spirits, angels, or deities in many religions whose responsibility is to escort newly deceased souls from Earth to the afterlife. Their role is not to judge the deceased, but simply to guide them. Appearing frequently on funerary art, Psychopomps have been of animals and spirits. The Young Man relates to this with how 'She' potentially perceives him; mocking her through his hope or taunting her to further contemplate death and chaos. He encapsulates an omen but also resembles Literary theorist Vladimir Propp's 'Helper' archetype.

Though they don't judge those who's destiny it is to die, they can provoke further derangement when seen by those expecting death.

### **Chiaroscuro**

I wanted this effect to influence the film. With the monochrome palette the colours such as the blood that drips from, She's hands, the bluster of trees and the pills would all be enhanced in singular colours, dark and light. The use of shadows conveyed torment better and so to utilise this in a short film influenced by some Noir and expressionist conventions was important. Especially as dialogue was limited and so the characters would be relying on melodrama and expressive acting to demonstrate intent in sequences.

### **The 1960's**

An important element of the aesthetics in the film came from the 1960's. To set it there I wanted the fashion and the repression of a blooming society. On one hand, there's a precipice in culture, consumerism and politics. Then there is the working class, emerging from the war with a new status but still a divide between rich and poor, and to showcase this with the buildings in the street sequences that are tired and probably cramped for growing families that can't afford more space. The exhaustion of the era needed to be there, and it would allow She to further stand out as a character with her poise and refinement, because in reality this is near where she lives, and it is realism she hides from by looking in the mirror and painting on her face.

The magazines and expectations of women, still ranging from keeping house to desk clerks and teachers also played an important role in the iconography of young women, and how they were perceived by men and each other.



I wanted She to resemble some of the artificial archetypes in magazines. It would also create further symbolism when the magazines end up burning and becoming discarded, and when the Young Man attempts to shatter the illusion of grandeur that She has relied upon and She has nothing else to use or exploit as a form of escapism from her torment.

The imagery of the magazines going up in flames was so important to identifying She's distress. By lighting the pages, the Young Man denounces their importance and tries to force She to confront her reliance on their falseness. It also demonstrates his own 'Vice', relying on the lighter to unveil She's flaws whilst not focusing on his own afflictions and reliance on the flames, wielding them as a weapon.

The magazines are the glamourized idealisation of societal standards, much as they represent that now in modern times.

### **Sylvia Plath**

The writings of Sylvia Plath helped me to structure the film around the sentiments of someone at a loss and struggling to survive with their mentality. The imagery of a 'Bragging heart' allowed me to shape the ideas of depression and fatigue at the repetition of a beating heart. Plath though dark represents some of the harsher elements of mental health and the inability to think logically or with rationality.

I also thought that she related to Caroline in *Echo* with the idea that she has some guilt for what she's doing but repeats the cycle because she is lost and feels a sense of loss. Either that or she feels no remorse at all and it is open ended for the spectator to decide.

### **The Cinematography of The Slap**

Another of our set films for this year, *The Slap* was filmed with a film camera aesthetic though it was filmed digitally. The affect does seem authentic and I wanted to capture some elements of this in my own film, with the fuzzy shapes and less clarity of lines. The vividness and saturated look of *The Slap* juxtaposes my monochrome palette for the film but the visual elements, shadows through the curtains and the longer shots that focus on one subject/person help allow isolation and 'Outsider' to be more prominent and powerful, furthering the narrative.

The use of longer shots with the subject moving towards the camera also relates to my intent for She is following the camera in a misguided fashion finding no peace in her erratic compulsions to further deceive herself. Her unhappiness is not so manufactured as her contentment.

## Silent Films

I found that Silent films made before the 'Talkies' era had a profound reliance on expressive acting and emotion. Even in the absurdity of French surrealist films such as *Un Chien Andalou* and *L'age D'or* the actors have vivid expressions, ranging from menace and madness to intense joy. It was important that the film utilised performance as a way of constructing a vivid narrative amongst the sombre of black and white and lack of any real sound. To provide a canvas for the hysteria of She and the concern of the Young Man, it was important to me for their movements, symmetry when they interact, and their facial expressiveness were all key in characterisation and mood of the piece.

Expressionism also inspired me because there lies something more sinister in the hyperreality of performance elements. Films such as *Metropolis* (1927) and the earlier *The Cabinet of Doctor Caligari* (1920) both showcase this lurid style, with movements and frenzies mimicking at points contemporary subversiveness and dance. Silent imagery would grant my characters the potential to display a better connection to one another, and at times the lack of communication that makes the story more emotive regarding the subject of mental health. The characters wouldn't need to talk but would at the same time be trapped in a bubble, as She is when she screams and vents having no one to hear her, the only thing breaking her despair the deceit of the Radio, torturing her with a promise of goodness.



## Short Film List -Notes

- Over-(2015 Director Jorn Threlfall)

Use of perspective and distance to convey ideas and meaning. Long pan shots and sense of time and displacement. Young unknown, portraying desperation to escape country. Death and sense of carelessness, life lost and not discussed or meditated, life continues.

Man fell to his death, September 2012. He had hidden in the wheel well of a plane from Angola to London Heathrow, to immigrate. His story is depicted but in backwards

continuum with distance to the body and evidence analysing him, dehumanising event. He was buried in Twickenham, London and nothing marks his grave. Moral consequences to film.

Bland palette of composition but depicts suburbia of Britain, discontent of lives moving forward ignoring the man and the hopelessness of his attempt.

- **The Arrival-** (2016 Director, Daniel Montanarini)

Showcases the worry and concern of a pregnant woman expecting to meet the father. Told in a voiceover, we follow her fretting and her conclusion and hope that it will be a good decision. Her distance from her environment, the ambient muted lighting of a coffee shop and its bustle fading in her perception allows her interaction with a waiter when she spills coffee.

The use of the outside in the window being replaced with the clamour of a passing train suggests Anna is enclosed in a carriage but also moving forward, not in such despair. She considers keeping the child and the happiness it could bring her and a potential future.

Muted composition and shot in one take, focusing on Anna at her seat and isolated from the rest of the world in her choice.

- **Echo-** (2013 Director, Lewis Arnold)

Tells the story of Caroline, a teenager who deceives strangers into thinking her father has been in an accident to obtain money. Conceals the truth of her father having passed and disconnects with her mother and younger brother.

The grey palette and sombre scenes of bustling town/city life reflect the entrapment of Caroline and her distance, potentially grief. Not necessarily an appealing character but manipulative, and possibly manipulates spectator with recurring sequence of calls, not learning anything.

The final shot of her repeated call and its urgency fades into white noise and the distress of her face, though not clear, ambiguous if she has guilt or sense of sequence ending.

- **The Ellington Kid-** (2012 Director, Dan Sully)

Narrative of a story being told between two friends in a Kebab shop in South London. Place reflects dialect of London and city and suggest friendship and 'Banter' of friends. The attempts by a gang to murder a vulnerable teen leads them to a kebab shop where it is implied, they get churned into mincemeat. Comedic but also dark and suggests brutality of urban areas whilst also connoting ethnic diversity.

The darkness of the city against the stark block colours of the kebab shop and its splashes of red (kebab uniforms and chairs) correspond with the blood of the victim and the silence of the piece with the narrative voice over and bleak music.

The laughter of the two friends gives way to mute as the kebab worker sharpens his carving knives. Suggestion of power but also sense of futility of threat and rivalry between people such as gangs.

- **Tight Jeans-** (2008 Director, Destiny Ekaragha)

The dialect of the local area is captured as three young men joke and talk whilst waiting for their friend. Their charm and humour suggest some playful deception of street wise guys who are good natured, ignorant. Imitates idea of 'See no Evil, Hear no Evil, Speak no Evil' and their impatience adds to the enrichment of their characters.

Dialogue and dialect, coupled with aesthetic, all flavour the piece well with cultural identity and themes. The brash colours and the bustle of the market and music to cut to the young men give an undertone to the location and setting, whilst juxtaposing the grim blocks of council estate and urbanism.

Complimentary shade of red, orange and blue all rally in the cut across of conversation and interest. The colours also suggest the reflections of their wearers, the young man in red more indignant and outraged, and the man in blue more placid and calmer, though the man in orange acts as a mediator between them. The noise of traffic and world around creates a score for their conversation and layers the saturation of the filmed sequence. The commentary of passing life adds more realism.

- **The Slap-** (2014 Director, Nick Rowland)

Filmed with a use of a film filter, the fuzziness of the film and the bright stark colours convey the confusion of the films main character, Connor. Torn between the archetype of tough boxer and young man, and finding reprieve in wearing makeup and feeling freer, we follow his journey into his identity. His rage after he loses everything to what he might interpret as 'weakness' after his girlfriend slaps him, he feels foolish and alone.

The dialogue and his constant refusal to admit himself to reality helps thread his abrasiveness to Archie his gay friend and his girlfriend, Lola. His relationships are marred by his conflict and what people around him believe to be deceit.

The framing of one object, being Connor helps to gratify his isolation, and the use of chiaroscuro as he puts on 'Slap' in his bedroom implicates his shame at difference. The expressiveness of performance and feeling of loss as his truth hurts others, the film encapsulates the young struggle for identity.

- **Operator-** (2016 Director, Caroline Bartleet)

Filmed and awarded a BAFTA, showcasing the reality and raising awareness for the experiences of operators dealing with distress calls at times harrowing, the film spotlights the task of an operator and shows the disillusion of connection, the call ending, and the help being forgotten. Focus only on the Operator at her desk and her concern, and the implication of ordinariness for task and sense of duty.

The distress of the woman on the other end of the phone as she tries to seek help with a house fire, the hysteria has some realism and drives the support from the spectator to the Operator. The blue of the office and the emotiveness of the call suggests a sadness to the job of the operator who must continue and move forward.

Part funded by the fire brigade's union, it really does convey that such jobs deserve more appraise and yet again explores British identity through work orientation besides a recurring theme of isolation.

- **The Fly-** (2014 Director, Olly Williams)

The fly depicts some crime undercurrents but really toys with the idea of complicit moral standards, the criminal being bothered by the malice of the fly and eventually blowing the whole operation. The pace of the film and the clear impatience of the getaway driver as he waits for the thieves fits with typical back alley British films set in neighbourhoods with worn cars and dilapidated buildings. The frustration of the man and his attempts to rid the fly leads him to desperation to flee from its supposed wrath.

The block of rock music and the frenzy of the title besides the closing rock music conveys the mood of the piece, humour in check and British in composition. Slightly suggests British seventies with aesthetic, and the confinement of the car space is almost suggestive of claustrophobia with the high energy of the ongoing heist.

The fly as a device helps endear the getaway driver as human though criminal and irrational in his behaviour.

### **Film Synopsis**

Sirène is a Screenplay that follows a young unknown woman and her struggle with mental health. Though she attempts to isolate herself, her unusual behaviour captures the attention of a man who attempts to address her problems and help her. Throughout the Screenplay/film we see her disintegrate, and the outside world seems far away in the mediums of the radio and the domestic magazines, signifying that potentially help is far away. Every time the Young Man attempts to reach her, She pulls away, until eventually as a way of release She kills him to feel at peace with the turmoil of her emotions. The narrative is driven through performance, not dialogue, and so it seems like she is considering killing or destroying herself in order to address her erratic behaviour. The film manipulates the spectator to have empathy for the female character when she isn't so 'Black and White'. Her derangement and the devices of sparse sound such as radio broadcasts and extra diegetic help frame the time period as well, as the film takes place in a town from the 1960's.

### **Casting Ideas**

Young Man -        Asa Butterfield

Seemingly an often-awkward character as he has been typecast, Butterfield would suit the concern of the character and would rely on performance, his thin frame also being suited to some of the more contemporary elements of the piece.

She-                Anya Taylor-Joy

Often Taylor-Joy's performances are highly expressive in style, her performance in *Split* and *The Witch* signifying her range as an actress and the emotiveness of her delivery. It would be interesting to see the dynamic between these two actors also, and the significance of both being British and the film having some nods to Britain as its foreground/location

# Screenplay

## 22 marks

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 lets 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

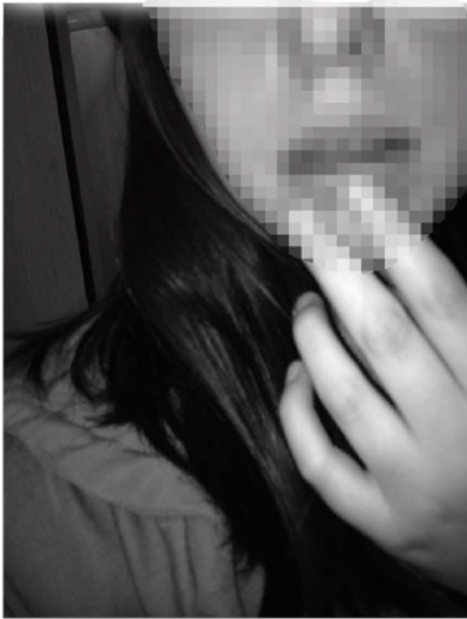
....And..Gents, that's it for our show today. Hope you enjoyed the round up of guests and songs..Harold....tune in later when we reveal the winner of the grand prize... We'll be back tomorrow...Good evening and Goodnight Britain. Until Tomorrow..Aha

SFX:Radio switches off

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

## Digital stills and evaluation

26 marks



Shot Number:10

Shot Duration: 5 seconds

Mise-en-scene, characters and action:

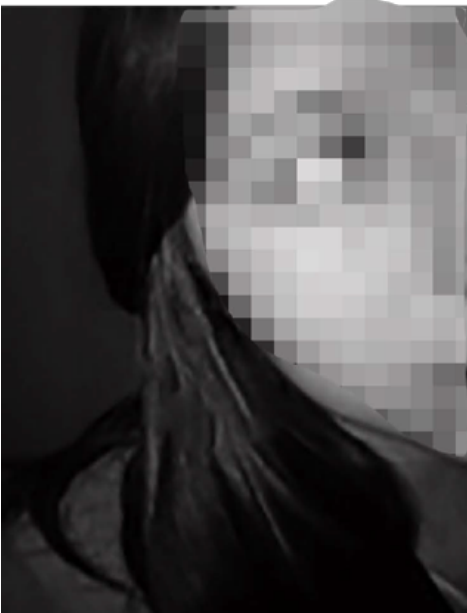
She starts to powder her face and eye it from a 'Mirror view', paying attention only to that and the room in the background.

Cinematography:

Visually the camera is up close and personal, blemishes evident and almost uncomfortably close, but from mirror perception and slightly distorted when She moves to adjust.

Editing and Shot Transition:

The shot simply cuts from previous and formulates a close-up on subjects' face. The Black and white adds shadow to the frame



Shot number:11

Shot Duration:3 Seconds

Mise-en-scene, characters and action:

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 use is the only prop as She turns from side to side applying powder.

Cinematography:

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.

Editing and Shot transition:

Cut from Shot 10 before fading in to next Shot



Shot Number:15

Shot Duration:5 Seconds

Mise-en-scene. Characters and action:

The outside street as She sees it as she walks.

Cinematography:

Slow pan that stops as She starts to move and focus on trees and buildings.

Editing and Shot transition:

Exhibits fluid editing and fades in to next shot, no sound but focuses on the wind in the trees.



Shot number:16 Shot Duration:3 Seconds

Mise-en-scene, characters and action:

She walks down the street with her head to the ground, bag on shoulder hidden from view and walking hurriedly. Huddles in her coat as if protecting her.

Cinematography: The Camera is still as she walks in the frame and moves across it, focuses on the sharpness of fence separating the treeline.

Editing and Shot transition:

Cuts to and away from subject of She to other frames and shot sequences.



Shot number:17 Shot Duration:5 Seconds

Mise-en-scene, characters and actions:

The Young Man comes into view, obviously near She's path as the same fence backdrops him as he reads something on a bench alone, seemingly absorbed. He wears light shirt and dark trousers.

Cinematography:

Slight distance from subject to have the whole bench in view of camera, angle different to previous with a slight tilt from different perspective.

Editing and Shot transition:

Cuts to next shot quickly synchronous with the sound of a piano signifying action.



Shot number:19 Shot Transition:3 Seconds

Mise-en-scene. Characters and actions:

She is seen with her bag on the group, its contents spilt as she hastily tries to stuff it all back in her bag, head down and still no engagement with camera or other subjects.

Cinematography:

focus on her hands as they move to retrieve items and seems isolated, most of the frame just grass.

Editing and Shot transition:

Cuts quickly, motivated cut to interaction with Young Man.



Shot number:22 Shot Duration:4 Seconds

Mise-en-scene, characters and action:

She flinches at the reassurances and the concerns of the Young man who has helped her retrieve her items and seems worried, walking away from him.

Cinematography:

Perception of the Young Man as he reaches out his hand to console her.

Editing and Shot Transition: Fades away into next shot



Shot number:30 Shot Duration:3 Seconds

Mise-en-scene, characters and action:

She is on the bench previously occupied by the Young Man and seems to be contemplating the knife against her palm, not interacting with anything else. Wears a different dress to before with pulled back hair.

Cinematography:

The dappled light and darkness from black and white create shadows reflecting her indecisiveness, chiaroscuro.

Editing and Shot transition:

With the dappled light her in frame the shadows are sharper through intense filter for the film.



Shot number:31 Shot Duration:3 seconds

Mise-en-scene, characters and action:

She turns the knife in her palm idly on the bench.

Cinematography: The shadows on the back of her hand compliment the glint of the knife.

Editing and Shot transition:

Close up



Shot number:35 Shot  
Duration:5 Seconds  
Mise-en-scene-, characters and  
action:

The Young man sits beside  
She, concerned on the bench.

Cinematography:

Angled as if right next to She  
also sitting on the bench.

Editing and Shot Transition:

Cuts to next shot. Edited so  
buildings in the foreground are  
blurred as if characters are in a  
bubble.



Shot number:36 Shot Duration: 3 Seconds  
Mise-en-scene, characters and action:

Focus on the trees above the bench as they  
sway in the breeze over characters.

Cinematography:

Slow pan to regard motion of the trees.

Editing and Shot transition:

Perception shot from characters below. And  
transition to next frame is cut quickly.



Shot number:44 Shot Transition:12 Seconds

Mise-en-scene, Characters and action:

Showcases She's ramblings and lunacy as  
She begins to fall apart, close and vulnerable,  
seems isolated.

Cinematography: She appears in light and the  
rest of the room seems dark in comparison,  
the camera close and then far away as if  
attacking and defending itself from subject.

Editing and Shot transition:

Montage used here, and editing frames fear  
well into the story, fades into dark before next  
frame.



Shot number:50 Shot Duration: 5 Seconds

Mise-en-scene, characters and action:

She appears more confident, time has passed, and she wears a different outfit signifying a different day. Walks down street briskly.

Cinematography: She walks towards the camera, and is in light, the rest of the street darker and less obvious.

Editing and Shot transition:

Cuts to next shot and the music of The Platters over the frame makes the walking seem creepy, more motivated.



Shot number:55 Shot Duration:6 Seconds

Mise-en-scene, characters and action:

She runs away from the camera, the scenery trees and undergrowth.

Cinematography:

The camera follows her as if attached to a running person, more from perspective of Young Man.

Editing and Shot transition:

The jaggedness of the filming creates tilted angles much like the ones used in German expressionism, cuts to next shot.



Shot number:60 Shot

Duration: 8 Seconds

Mise-en-scene, characters and action:

Having caught up to her, the Young Man attempts to console She who seems hysterical and is sobbing into her hands.

Editing and Shot transition:

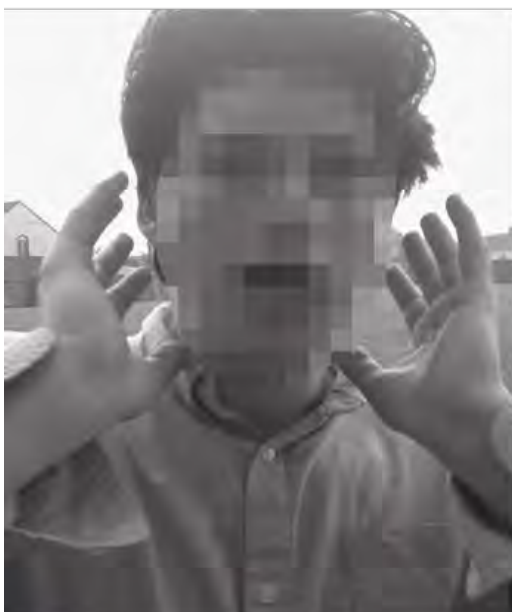
Close up to interaction of characters and cuts rapidly to next frame as piano begins.



Shot number: 62 Shot  
Duration: 5 Seconds  
Mise-en-scene, characters  
and action:  
She raises knife quickly and  
looks sinister, no tears on her  
face  
Cinematography:  
Camera shakes with fear  
almost at her sudden  
gestures, cuts quickly



Shot number: 63 Shot Duration: 3 Seconds  
Mise-en-scene, characters and action:  
The Young Man raises his arms in fear as if afraid,  
stumbles back slightly and raises arms as if to beg  
She,  
Cinematography:  
Conveyance of fear through shaky camera and cut  
backs from perceptions of characters, close ups.  
Editing and Shot transition:  
Use of Kuleshov effect to motivate cuts and give  
narrative to Young Man's response. Cuts quickly  
also.



Shot number: 65 Shot Duration: 4 Seconds  
Mise-en-scene, characters and action:  
Young Man's face appears terrified as he is  
supposedly stabbed by, She who cannot be seen.  
Cinematography:  
Close up of Young Man's face, focusing even  
close on his eyes and the shock of his expression.  
Editing and Shot transition:  
The piano jams in the background as the Young  
Man's mouth is wide open, as if compensating for  
his screams that cannot be heard. Fades out.



Shot number:67      Shot Duration:5 Seconds

Mise-en-scene, characters and action:

The Young Man lies dead on the ground, his hand outstretched as if to reach for the knife he had tried to retrieve from She to help her.

Cinematography: upwards shot looking at the Young Man's body from above, isolating and the knife focused with the same glint from before in the sun.

Editing and Shot transition:

Cuts to next frame with jilted piano slowly decaying as the duration ends.



Shot number:68      Shot Duration:6 Seconds

Mise-en-scene, Characters and action:

The Young Man's body is seen and the feet of She as she walks away into the distance.

Cinematography:

The shadow of She as she leaves passes over the Young Man's lying form, perception as if camera is on the body that She has discarded.

Editing and Shot transition:

Lack of piano now and slow fade in to next shot.

### Reflective Analysis- Sirène

*Sirène* is a black and white short film, with elements of melodrama and noir. Set in the 1960s, the film follows the depletion of a woman's mental health, and her struggle in addressing it. The 60's aesthetic is captured in her sense of dress, the radio advertisements that juxtapose her moods with a cheerful artificialness, and the sense of isolation that so often inflicted itself on people struggling with depression in an era that was afraid to address mental health. The loneliness of such conditions often stemmed from the societal push to 'Other' individuals with mental health problems. This was why the relationship between 'She' and the 'Young Man' in the narrative of my screenplay was so important. Though strangers, he is willing to help her, and demonstrates that there can be a support network for people who are vulnerable. He also sees a reason to live, whereas 'She' wants death, but is not sure in what sense, only that she wants to end the torment that she feels. This was also why I chose to open the film with Sylvia Plath's quote 'I took a deep breath and listened to the brag of my heart. I am. I am. I am.' The quote implicates the feelings of 'She' and the pain of 'being' seeking no consolation from the beat of her heart, reminding her she is alive.

For my screenplay, many of my decisions were orientated around inspirations from silent era films and the progression of sound through different formats and mediums; I wanted my piece to be expressive whilst also incorporating an element of music to tell the story and explore the *zeitgeist* of an older era such as the 1960s. I attempted to show this through the daunting sounds of piano, used widely in *Film Noir* to give the story an eerie feel. The unapologetic commercialist advertisements encouraging housewives and households to buy products I also wanted to seep into the *diegesis* of my screenplay somehow, with the disconnect between consumer and corporation evident amid the cheery artificial nature of some radio talk shows. I think doing this was divisive in further exploring the mind frame of 'She' and her isolation to the outside world.

I knew I wanted my characters to have a degree of ambiguity or anonymity, as though this would be convenient for a mostly silent film, it would also provide the structure for the wider message of the screenplay or film: that many are affected by mental illness and they can take any shape of form, and that the identity of the concerned 'Young Man' can be worn by anyone, as of that of the hysterical lost 'She'. Linking back to the title 'Sirène' I wanted the female character to be slightly alluring in her pain, almost entrapping the Young Man to free herself, like the legends of Sirens luring men to their deaths. In French the word 'Sirène' also translates to 'alarm', a sense of warning that help is needed. Her increasingly lurid behaviour draws his attention, and it plays on human compassion and what strangers are willing to do to help others.

One of the short films from our set list that particularly stood out to me was Lewis Arnold's *Echo*, from 2013. The narrative follows a young teenager who has recently lost her father but repeatedly fakes his accident in order to lure in strangers for financial assistance or aid, so she can see him in hospital. The concept of her lies masking her real pain really seemed to reflect to me the idea of mental health and sadness; though *Echo* handles this through a sense of loss, I still wanted the element of empathy to be present for my character. The muted colour tones of the shot compositions in the film also implicated a sombre outlook, and the use of sound, such as the ringing of her phone piercing the hubbub of general activity in a street, reflected how much I wanted to use sound to hone the narrative drive. I used it to layer my scenes but also not indulge the characters' personalities, so only sparse in terms of how my sounds orientated around each scene.

Another that greatly influenced my piece was *Over*, which tells the story of a young man who dies trying to reach Britain in pursuit of a better life. The film is silent except for the general sound of the neighbourhood, allowing the spectator to 'play detective' and observe the film and watch it unfold.

In that way the young man remains unknown whilst still the story of how he came today amongst the throngs of a suburban ordinary neighbourhood are made clear.

I wanted the narrative to also follow the conventions of Vladimir Propp's theories whilst also defying them; for example, The 'Young Man' it can be argued, is the 'helper' to 'She' the hero of the story. However, she denounces the archetype of 'hero' and becomes the Villain in her act of murder, as well as really the 'false hero' of the story, wanting to feel a sense of achievement for her actions whilst also calling into question for the spectator if maybe the 'Young Man' was the true Hero archetype all along. The use of Roland Barthes's narrative codes also serves a function, with the recurring motif of pills and the lighter, symbolising the vices of both characters and encapsulating some of the symbolic part of his code. It was important to my intent for the story of 'She' to incorporate narrative functions whilst simultaneously challenging them as well with the resolution of death and the uncertainty of the characters moral ideas, 'Young Man' perhaps being brash in his attempts to help 'She', and 'She' juxtaposing his help and aid by killing him to relieve her own mental pressure.

The screenplay does imply the nostalgia of an earlier time, though of course does not indicate that the film would be in black and white; the outfits of the character coupled with the wider *diegesis* and the nuances of the commentators through the radio help to identify that the story is embedded in the *zeitgeist* of an earlier decade. The characters, however, do not age or grow outside of the time, but instead are trapped there, the fate of 'She' unknown and the 'Young Man' trapped to never grow up properly. This focus on younger characters conveyed that they were not only struggling more with identity but also with challenging convention and living their stories, and now with the unhinged 'She' witnessing the world change and grow, we cannot perceive if she will receive help or aid or if she will repeat her mistakes, the same as we can't foresee the impact of the 'Young Man's' death and untimely end. Setting their story in the past helps to divide the allusions of mental health now and what is wrong with it and spotlights the fact it is still an issue though developments have ensured progress.

Something that really inspired me was the Greek idea of Psychopomps, the omens of death that assist the living into reaching the afterlife. This related to the idea that the 'Siren', 'She' needed help to achieve her goal, and that the 'Young Man' was potentially helping her to resolve her issues with death and mortality, though she sacrifices him to deal with her refusal to address her issues. Psychopomps also typically guide a tragic hero to doom and are more powerful than the hero themselves because what they represent is inevitable; however, 'She' overcomes them by committing an act of brutality. The idea of an omen being defeated by the stubbornness of a character seemed important to also exhibit the emotiveness of the characters' performances, especially without sound also.

When it comes to emotion, German Expressionism provided some influence with the dramatic sweeping performances of expressionist pieces. The film *Metropolis*, made in 1927, showcased some of what I wanted to achieve with director Fritz Lang's decadent stylisation and compelling narrative. Like Roger Ebert stated in his 1998 review for the film, *Metropolis* 'has a plot that defies common sense, but its very discontinuity is a strength. It makes "Metropolis" hallucinatory--a nightmare without the reassurance of a steady story line'. The ambiguity of *Sirène* and the dysfunctionality of the characters enable some of that reliance on overzealous performances to implicate narrative where there is no sound. I wanted She and the Young Man to speak for themselves through expressions and gestures, and I think this is achieved.

Promoting the discussion of mental health and the discussion of related issues where the outcome or indeed, the people are not so 'Black and White' but instead their motives and meanings are left unclear and uncertain was important to me. I think the screenplay achieves that through mediums of sound, performance and setting.

**Word Count:1474**

## Examiner commentary

In their research the learner has focused on Greek mythology, aspects of their study of the history of film, and some gender theory. This is appropriate if later related to the final product and their study of the set short film collection. In this case the learner has acknowledged the set short films but has not really analysed them in any detail. Whilst this element is not assessed it is important that it shows the development of the end product, as this does in its infancy, and that it is submitted for moderation. As the Moderators' Report points out the most effective research is reflected in the end product as it is here. However, in this instance the learner would have further benefited from a greater depth of analysis of the set films.

The planning of this production has clearly taken place based on the evidence of the final product. However, the learner has not submitted a range of materials to evidence this. They have demonstrated some consideration of casting but little else. The specification is clear that all preliminary materials must be included with submissions.

The learner's screenplay is presented professionally and they have clearly used appropriate software for its production. Appropriate terminology is used such as fade in, cutaway etc. and there a clear understanding of micro-elements and how they create particular effects e.g. montage editing. The screenplay is well structured and indicates direction as well as dialogue. The reader is clearly able to read this as a screenplay for a proposed short film.

The storyboard has all of the required elements except that the images are presented in an inappropriate format. The Moderators' Report highlights this as a common issue, and notes that 'Storyboards should be formatted appropriately with a maximum of two images per A4 page and images should be presented in landscape format, preferably 4:3 or 16:9, to represent a film still'. Despite the issues with formatting, the learner has clearly once again demonstrated a 'well-developed knowledge and understanding of how micro-elements of film form can contribute to the aesthetic qualities of a short film'. It is of particular note that the learner has represented the historical era through the effective use of light, setting, and costume. A careful consideration of mise-en-scene is as important to this option as it is to the production of the complete short film option. The learner demonstrates a well developed understanding of cinematography both in the visuals and the written descriptions.

The screenplay and the storyboard have been marked as one rather than separate entities and this is as it should be. Some centres have mistakenly applied the 'Application of knowledge and understanding of the short film and its distinctive narrative form' to the screenplay and the 'Application of knowledge and understanding of micro-elements of film form' to the storyboard which does not correlate with the requirements of the marking criteria.

Overall the end products 'demonstrate excellent application of knowledge and understanding of the short film and its distinctive narrative form' and a 'good application of knowledge and understanding of the micro-elements of film form'.

The learner's evaluation of their work starts appropriately with an exploration of the influences for the proposed short film. They are clearly able to articulate their understanding of why they have developed their narrative in a particular way. They cite Echo and Over as direct influences and offer acceptable justifications. However, the learner falls into the same trap as many others by stating that Over is 'silent accept [sic] for . . .', Over is not a silent film nor is the learner's.

The evaluation contains some exploration of critical approaches but these do not always seem to be relevant and appear to be 'shoe-horned' into the piece rather than fully informing the evaluation of the end products. Nevertheless 'the learner demonstrates comprehensive application of knowledge and understanding to analyse and evaluate their production', justifying the marks awarded.

# Exemplar 2

# Total 63 marks

## Research and planning

## 23 marks

### ‘Slap’ (2015) directed by Nick Rowland:

In Nick Rowland’s short film the director attempts to convey the struggle of a young man who finds righteousness in dressing as woman as he attempts to keep this other side of him hidden from his friends and family. The main protagonist in the film Connor is not camp but is a good boxer with a girlfriend this makes it harder for him to come out to his friend and family. Connor’s friends fail to understand him as his secret is revealed at a party and the film ends with a POV shot of Connor practically beating his sparring partner to death due to the frustration of his situation.

### ‘Tight Jeans’ (2008) by Destiny Ekharaga:

In tight jeans three guys are sat on a wall in a council estate waiting for their friend. Whilst they wait for their friend they have an in depth discussion on the history of black sexual history and the divisions between white and black people.

The film highlights divisions still prominent in modern culture and attempts to break some stereotypes. A stereotype of young black men on council estates is that they are up to no good and doing something illegal, this is emphasised by the restricted narration at the beginning as the guys’ faces are hidden at the beginning. However through the film the guys do nothing wrong but only have a funny conversation breaking racial stereotypes.

The film is mainly filmed in long takes with mid shots of the three guys on the wall. In the film the guys go silent every time a white person walks past then critique their outfit after they’ve left. This shows a social divide still relevant today that they cannot communicate to the white people in the highly diverse population in London.

## ‘The Ellington Kid’:

The Ellington Kid is about two guys eating in a chicken shop when one of them asks his mate ‘Why do you think I didn’t order the burger’, and then forms into a flash back of an urban legend of the chicken in the chicken shop being made out of young gangsters.

The Ellington Kid is a mock comedy about urban legends many youngsters believe in and is mainly created for entertainment and not to be taken seriously as it is a comedy.

The narration of the film is very interesting with a cross cut between the present and past going on as one of the mates tells the story, which creates a tense atmosphere as we wait for the story to unfold. A plant and payoff is also used as at the start of the film a knife is being sharpened creating a harsh sound to awaken the audience, which is relevant later on the film. Another interesting narrative and sound technique is sound bridging. Whilst one of the mates is telling the story a flashback plays as a narration sound bridges.

## ‘Operator’:

In the Operator short film the narrative convention of the film is linear with the events playing out and unfolding in front of us. The short film follows Todorov’s narrative as we begin with an equilibrium with an omniscient narration as we see the call center work we then see a disruption as the operator takes a distressing phone call there is then an attempt to resolve the disruption and help the woman, ending with a new equilibrium as the phone call ends. This also follows the 3-act setup. In the ‘Operator’ the narrative is restrictive, as we do not see the other side or the operator’s phone call where the fire is going on to keep audience attention on the operator as we live her experience. However the narrative of the film begins with the audience being able to see the entirety of the call center. As the audience develops with the operator the narrative becomes more and more restricted as we are fixed on a close up of the operator’s face, and ends with us able to hear the entire call center. The director to emphasize the routine of a phone operator and its strain on mental health uses this narrative structure.

## ‘Over’ (2015) directed by John Thelfall:

Over is a unique film about the tragic death of an Angolan man who attempted to start a new life for himself by hiding in the inside the landing gear of a British Airways aircraft flying from Angola to London. The film begins very quite in a suburban middle class area of east London. The shots are mainly taken from a far with the exception of the close ups of the evidence bags. There is no protagonists or any characters at all in this short. The sound in the film is natural with no sound tracks meaning there are many scenes of silence. The director does not allow the audience to be given any information on the film until the very end to emphasize the message of the fragility of time and life. The director makes the audience work and take the detective role by restricting the facts and only giving a selection of police evidence. The directors message in ‘Over’ is to life appreciate showing how we are not on lucky here in the west through the story but also that life comes and goes and the world goes on, as shown by the numerous people who ignore the mans death.

## ‘Echo’:

Echo is an interesting short film about what appears to seem a girl with PTS after the death of her father who dies in a car crash. We are shown the girls PTS on an occurring basis in the middle of a town centre. The title mirrors the storyline of the film, as echo is an effect after and event. The sound through out the film is natural of silent with no sound tracks played throughout the short. The coloration of the film is dimmed and couler grated to create the effect of numbing in my opinion. Through a series of shots we are about the girls life such as her smoking habit, family wealth and the death of her father. Although the films length is longer than most shorts we are told very little as the film seems repetitive. As the audience we are unsure as to the timeline of the film and can rearrange the time however we want, for example the last scene could be the real time her father died and is hinted to as small details of the rest of her phone call scenes are not included in the last scene such as the clothes the girl is working. Overall the message of the film is about the impact a traumatic event can have on a human being making us do unexplained things to relive pain.

## ‘Arrival’ (2016):

Arrival is a short film about a pregnant woman who debates whether or not to keep her child as she thinks about how her child will grow up. The short film is edited to look as if it were taken in one take as the camera slowly zooms into the woman as she decides to keep her child with the cinematography/ setting matching the woman's thoughts such as the overflowing tea and the train setting. There is a transition from the setting of a café to the setting of a train, which is presented as a metaphor for the woman transition and journey into motherhood through. The internal monologue of a pregnant woman gives us an insight into the thought process of a pregnant woman which could be related to anyone going through a life changing transition. The narrative of the film follows a cyclical narrative ending with the same beginning, as there is no action in the film just pure thought.

## ‘Fly’ (2014):

Fly is a comedic short film about a getaway driver for a gang of bank robbers who is annoyed into self-destruction by a fly. The message of this comedic short film is the effect minuscule details can have. The film contains little dialogue or soundtracks in order to let the annoying buzzing sound of the fly to irritate the audience. The physical stature of the getaway driver who hurts himself against numerous objects in the claustrophobic car creates comedy as the audience is astounded by his decision-making. The narrative of the film is unconventional with no established character of the man along with no closer of the ending of the film as we do not know what occurs to the bank robbers.

# Film Studies




## Non-assessed Coursework

### SHORT FILM PLANNING

#### **BASIC IDEA:**

IN A WORLD WHERE THE CANDY 'SKITTLES' HAVE ACCIDENTLY CREATED A FORMULA THAT MAKES CONSUMERS HYPERACTIVALLY EXPERIENCE WHAT SCIENTIST CAN ONLY DESCRIBE AS 'THE RAINBOW' AN INTENCE HALOUSANAGENIC HIGH THAT CAN TRANSPORT CONSUMERS. SET IN LONDON, ENGLAND KIDS ALL OVER THE COUNTRY HAVE ATTEMPTED TO GET THIER HANDS ON THE NATIONALLY BANNED PRODUCT. THE FILM 'THE RAINBOW' TELLS THE STORY OF A TEEN, [REDACTED] WHO IS ATTEMPTING TO DEAL WITH THE STRESS OF SCHOOL AND OTHER OUTSIDE SITUATIONS. HE IS PERSUADED BY A FELLOW CLASSMATE ([REDACTED]) TO TRY THE HALUSANAGENIC 'SKITTILES' IN ORDER TO ESCAPE THE REALITY OF LIFE FOR A WHILE. THIS HAS A TRAGIC END FOR RYAN.

#### **CHARACTERS:**

[REDACTED]	<b>AGE: 16</b> INTELLIGENT KID WHO LACKS SELF CONFIDENCE. STRESSED ABOUT SCHOOL WORK AND OTHER SITUATIONS GOING ON IN HIS LIFE AND EVENTUALLY IS PERSUADED BY A CLASSMATE TO TASTE THE RAINBOW.	
[REDACTED] (NEWS REPORTER)	<b>AGE: 29</b> NEWS REPORTER AT THE START OF THE FILM THAT INTRODUCES THE AUDIENCE TO THE CONCEPT OF THE RAINBOW.	
[REDACTED]	<b>AGE: 16</b> MAYA IS AN INFLUENTIAL KID WHO HAS MANY LINKS AT SUCH A YOUNG AGE. MANY KIDS ASPIRE TO BE LIKE MAYA AND THIS MEANS SHE CAN EASILY MANIPULATE PEOPLE.	

## CASTING CONSIDERATIONS:

[REDACTED]: WHEN CASTING RYAN BAKALI IM LOOKING FOR SOMEONE WHO HAS AN UNDERSTANDING ABOUT SCHOOL LIFE AND COULD PLAY THE ROLE OF A VAUNEABLE SCHOOL KID WHO LACKS SELF CONFIDENCE.

[REDACTED]: WHEN CASTING [REDACTED] I WAS LOOKING FOR SOMEONE WHO LOOKS A LITTLE OLDER AND COULD WHERE A SUIT WELL. THE NEWS REPORTER ALSO HAS A LOT OF SERIOUS DIALOUGE THAT IS CHUNKY THEREFORE I HAD TO FIND AN ACTOR THAT COULD PRESENT THE NEWS REPORT CLEARLY WITH NO MISTAKES, I FOUND THAT IN [REDACTED]

[REDACTED]: WHEN CASTING [REDACTED] I WAS LOOKING FOR A YOUNG ACTRESS THAT HAD CONFIDENCE AND HAD A NATRUAL ABILITY TO TAKE CONTROL. I WANTED TO CHOOSE AN ACTRESS THAT HAD A MISSLEADING LOOK, SO SOMEONE WHO HAD INNOCENT LOOKS. I FOUND THIS IN [REDACTED].

## ACTORS AND ROLES:

[REDACTED]



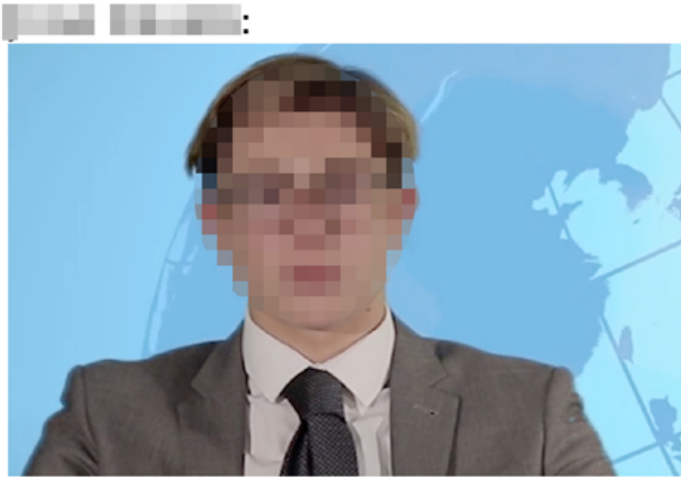
NAME: [REDACTED]

AGE: 16

HEIGHT: 5'10

ETHNICITY: ARAB-BERBAN/MOROCCAN

PREVIOUS ACTING EXPERIENCES: WAS THE CO-PRESENTER FOR '24/7 VAMPING NEWS' AND STARED IN THE AWARD WINNING SHORT FILM 'RUNNER'.



NAME: [REDACTED]

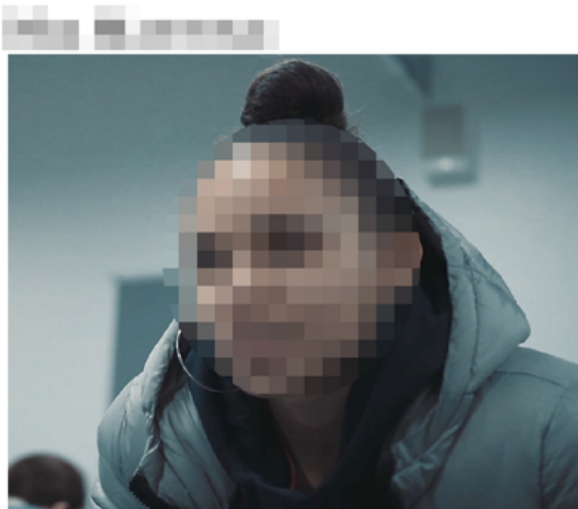
AGE: 16

HEIGHT: 5'7

ETHNICITY: PORTUGUESE

PREVIOUS ACTING EXPERIENCES: ESTABLISHED EDITOR, PHOTOGRAPHER AND CAMERA MAN. SOCIAL MEDIA STAR, STAR POWER WILL BOOST REVENUE OF FILM.

ENROLLED IN PROFESIONAL ACTING CLASSES AND HS BEEN SPOTED BY THE DIRECTOR FOR STRONG ACTING POTENTIAL.



NAME: [REDACTED]





AGE: 16

HEIGHT: 5'6

ETHNICITY: MIXED RACE/CARIBBEAN AND BRITISH

PREVIOUS ACTING EXPERIENCES: ENROLLED IN PROFESIONAL ACTING CLASSES AND HS BEEN SPOTED BY THE DIRECTOR FOR STRONG ACTING POTENTIAL.

## Location Recce

<u>Address/Location</u>	  Class Room
<u>Access</u>	I am a student at  Academy and therefore will be granted access to the schools site and equipment in order to achieve academic success.
<u>Facilities</u>	Classrooms filled with learning equipment such as computers, books and stationary, making it clear to a spectator that the film is set in a school.
<u>Lighting</u>	The film will be shot at night with artificial lights being used to obtain high key lighting.
<u>Sound</u>	I will be filming after school hours meaning the building will be sparsely populated and with not much going on around the area we will be filming there should be no noise pollution.
<u>Health and Safety</u>	In the school environment I there will be no health and safety issue. We will be careful when travelling up and down stairs with equipment. Furthermore the building is has a fire alarm system in the unlikely case of a fire breaking out.
<u>Mise En Scene</u>	The school provides mise en scene setting. Stationary and books will also be used in order to make it look as if my character is working. Glasses are also used in order to make the character  look vulnerable. 'Do Not Taste The Rainbow' poster is used so the spectator understands the taboo of Skittles.



## Location Recce

<u>Address/Location</u>	[REDACTED] Stairwell
<u>Access</u>	I am a student at [REDACTED] Academy and therefore will be granted access to the schools site and equipment in order to achieve academic success.
<u>Facilities</u>	Stairwell is the scene for [REDACTED] conversation as [REDACTED] attempts to convince [REDACTED] to take a Skittle. The stairwell a space the characters use to talk in private, as it is a hidden part of the school connoting the suspiciousness of the characters conversation. Their stairwell also has big clear walls to stick my ‘Do not taste the rainbow’ poster.
<u>Lighting</u>	The film will be shot at night with artificial lights being used to obtain high key lighting.
<u>Sound</u>	I will be filming after school hours meaning the building will be sparsely populated and with not much going on around the area we will be filming there should be no noise pollution.
<u>Health and Safety</u>	In the school environment I there will be no health and safety issue. We will be careful when travelling up and down stairs with equipment.

## Mise En Scene

The confined stairwell helps me to reassert my message that the character [REDACTED] is always under pressure and feels as if he is suffocating. Furthermore the walls of the stairwell will have the 'Don't Not Taste The Rainbow' which provides a spectator with the information of the illegality of Skittles.



## The Rainbow Script



Fade In:

A news report plays...

Reporter: Breaking news coming in today as reports are coming in from schools across the country of a dangerous new craze taking the nation by storm. Teenagers have been getting their hands on Skittles in order to taste the rainbow and reports have even come in suggesting some teens have even, touched the rainbow.

The screen begins to lose connection as the news report eventually dies.

Cut to:

From the POV of a security camera a girl is seen suspiciously walking around the school as we switch from camera to camera implying that someone is watching her.

Simultaneously we cross cut to a boy writing as he is doing his schoolwork.

The girl [REDACTED] quickly walks into a room and sits across the boy ([REDACTED]) who is doing his work...

[REDACTED]: Hey [REDACTED], you all right?

[REDACTED]: Yeah I am good, just got so much work to do.

[REDACTED]: Well I've got something that might help.

[REDACTED] leans over to whisper to [REDACTED]...

The two sit back in their seats and the camera shows [REDACTED] who looks worried as the two get up and quickly walk out the room.

The pair walks out the room and begins to walk around the school finding a quiet place.

(Walking down a flight of stairs) [REDACTED]: I am not sure about this [REDACTED].

██████: Don't be scared man

██████ and ██████ stop and talk at the end of a flight of stairs.

Again the audience sees ██████ and ██████ through a security camera arguing.

██████: All right show me it then.

(██████ pulls out a packet of Skittles)

██████: No ██████ I am not sure about this... (██████ takes a look at an anti Skittles poster behind him) the schools banned these; I have heard the rainbow is really dangerous.

██████: Don't worry its clean I got it of a mate... I know you've been stressing about exams lately...

██████ begins to think...

██████ | All right let me just see

██████ reaches into her pocket and takes out a packet of skittles.

██████ grabs the packet and puts it into his pocket.

Again we see the pair through a cctv camera.

██████: There we are that's what I like to see.

The pair shake hands and part separate ways, ██████ turns around.

██████: oh...and only take one at a time...

██████ nods and walks back to his class.

We return back to ██████ classroom as he sits down to continue his work.

As ██████ starts working many thoughts begin to race through his head about how stressed he is (This is represented by flashbacks).

██████ suddenly remembers the skittles █████ gave him and reaches into his pocket.

██████ pulls out two skittles staring at them contemplating whether to take them or not.

He looks around and quickly slips them into his mouth and continues his work..

After a while █████ suddenly begins to look un-comfortable clenching his neck and pulling his collar.

██████ stands up in discomfort.

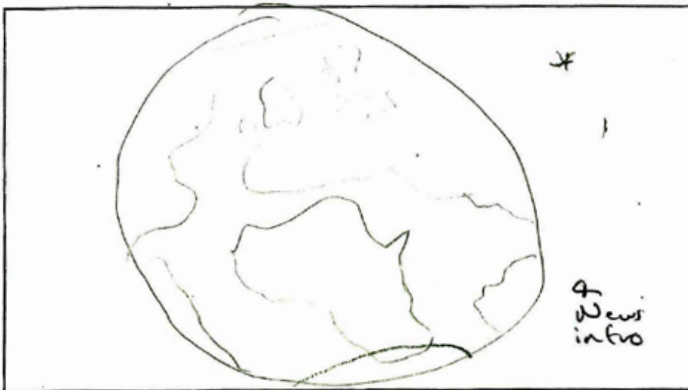
██████ gets up panicking and quickly walks out the room.

From a POV we see the skittles kicking in as █████ mind as coulers and a cheery childish soundtrack begins to play in his head whilst █████ seems to be fainting.

Suddenly █████ collapses to the floor..

**The End**

Shot no: 1



Transition: fade In

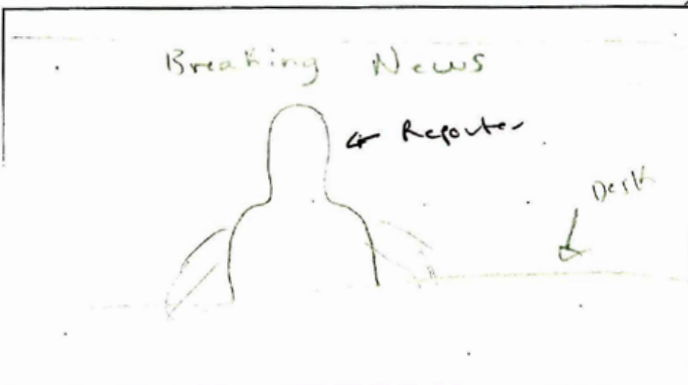
Shot type/angle: C61

Duration: 3s

Sound: Dramatic news music

M.E.S. Image of the globe shows how the news is international and the news provided is important.

Shot no: 2



Transition: Cut

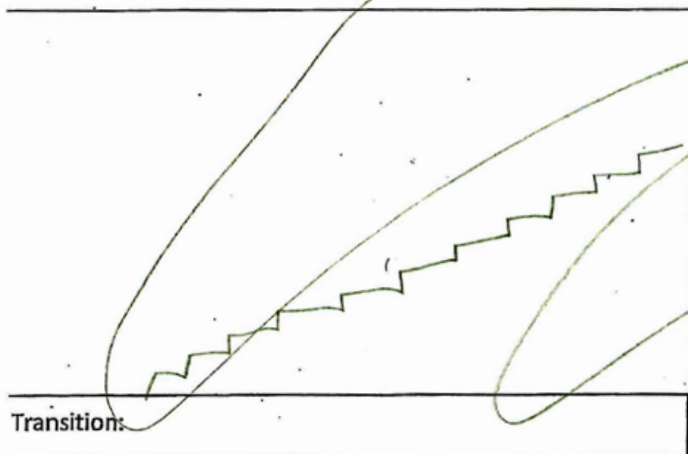
Shot type/angle: Mid Shot

Duration: 1 min

Sound: Dialogue of news reporter.

M.E.S. news reporter wears suit and shuffles commercial play in the background.

Shot no: 3



Transition:

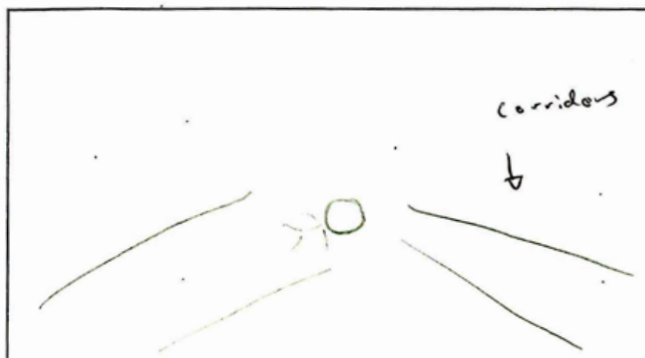
Shot type/angle:

Duration:

Sound:

M.E.S.

Shot no: 3



Transition: cut

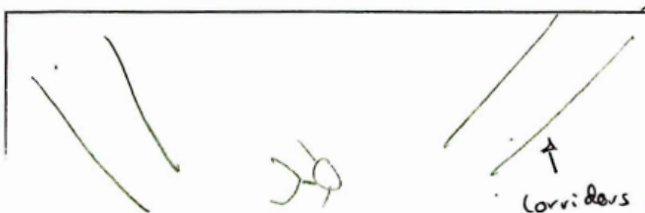
Shot type/angle: High angle / POV

Duration: 2.5

Sound: No sound

M.E.S. Black and white code - to represent security cameras.

Shot no: 4



Transition: cut

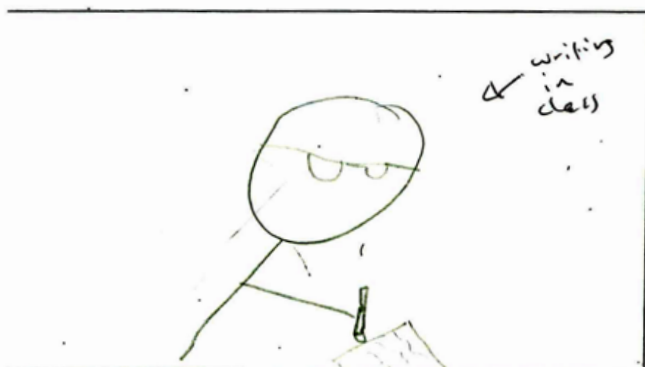
Shot type/angle: High angle / POV

Duration: 2.5

Sound: No sound

M.E.S. Black and white as the camera follows the girl around the school.

Shot no: 5



Transition: cut

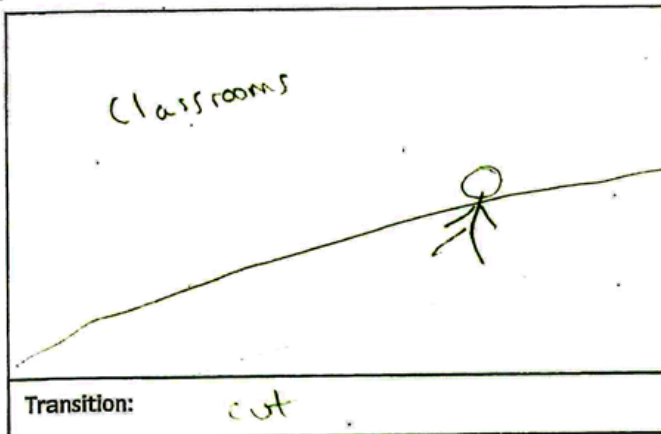
Shot type/angle: Close UP

Duration: 1.5

Sound: Sound of classroom and writing.

M.E.S. Character Ryan writes quickly and has a stressed look on his face.

Shot no: 6

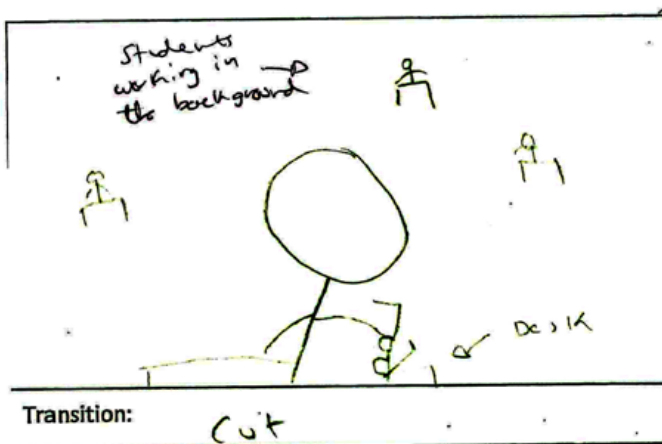


Shot type/angle: POV high angle  
 Duration: 1s

Sound: No sound graining  
 cutting sound

M.E.S. Black and white  
 covering as Mia walks  
 around school

Shot no: 7

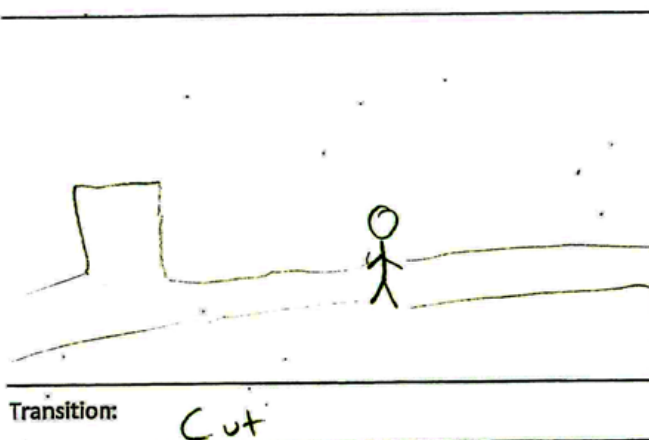


Shot type/angle: Mid Shot / close up  
 Duration: 2s

Sound: foley as Ryan throws  
 his glasses on his desk

M.E.S. Classroom setting as  
 Ryan throws his glasses

Shot no: 8



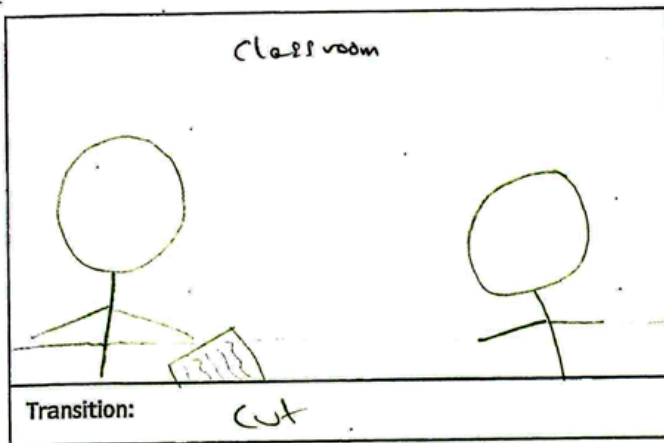
Shot type/angle: long shot

Duration: 4s

Sound: footsteps as Mia  
 walks into Ryan's class.

M.E.S. Trainers on Mia's feet  
 make her a relatable teen

Shot no: 9



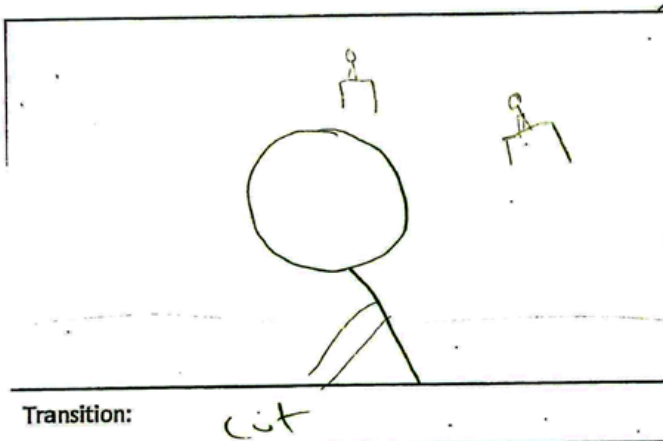
Shot type/angle: Over the shoulder shot

Duration: 2s

Sound: Dialogue as Mia talks to Ryan

M.E.S. Classroom setting

Shot no: 10



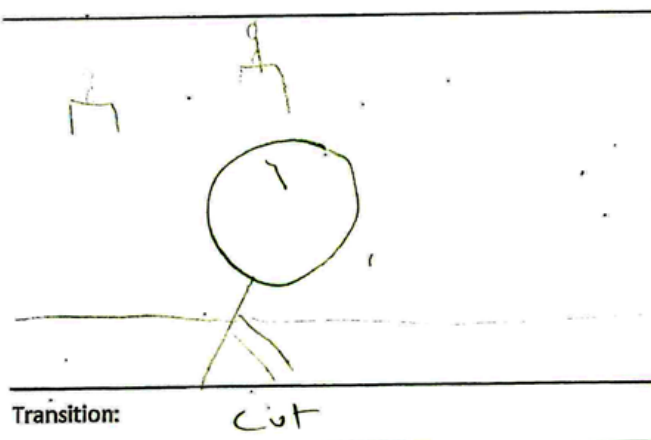
Shot type/angle: Close UP

Duration: 3s

Sound: Dialogue as Mia tells Ryan something

M.E.S. Mia sit on chair with desk in front of her

Shot no: 11



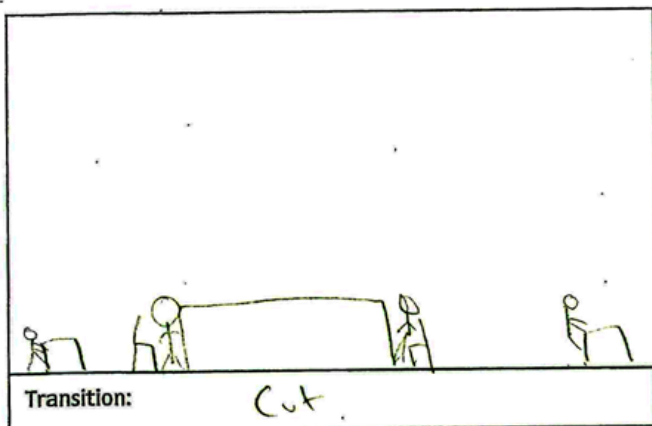
Shot type/angle: Close UP

Duration: 2s

Sound: Background noise of classroom

M.E.S. chair and desk

Shot no: 12



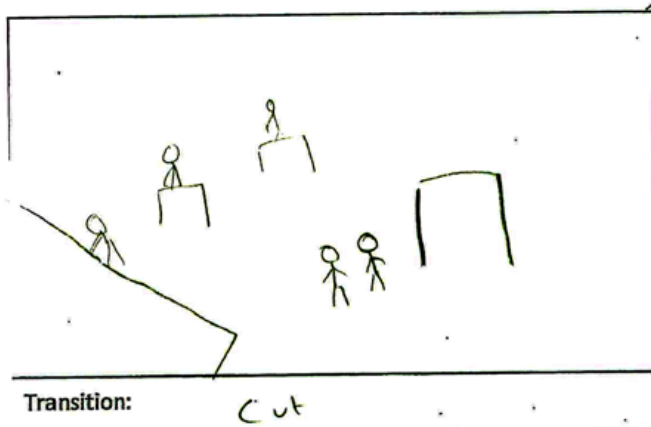
Shot type/angle: long shot

Duration: 2s

Sound: No dialogue or soundtrack

M.E.S. Highkey lighting

Shot no: 13



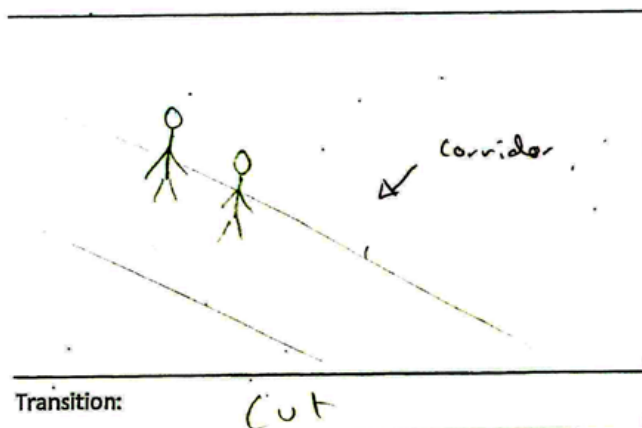
Shot type/angle: long shot

Duration: 2s

Sound: No ~~sound~~ or ~~music~~ or dialogue - Foley or foot steps

M.E.S.

Shot no: 14



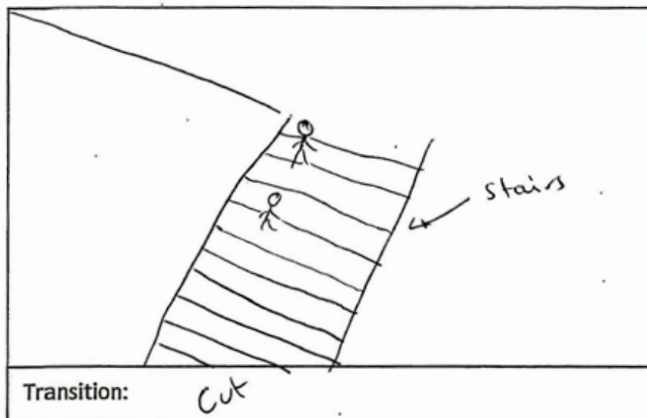
Shot type/angle: long shot

Duration: 3s

Sound: No dialogue or soundtrack

M.E.S. Mia and Ryan walk down the school hallway

Shot no: 15



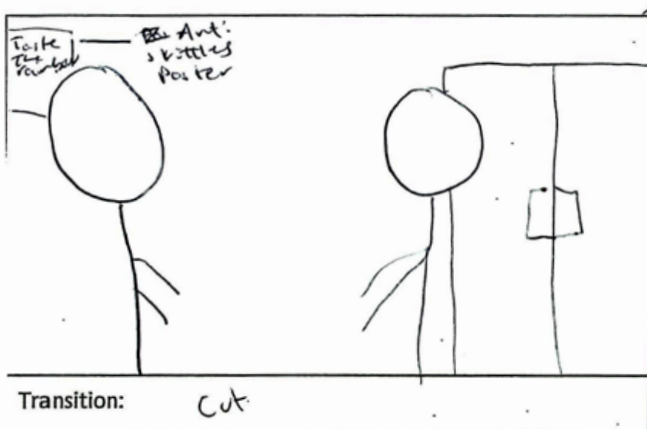
Shot type/angle: Mid

Duration: 4s

Sound: Dialogue between Mia and Ryan

M.E.S.

Shot no: 16



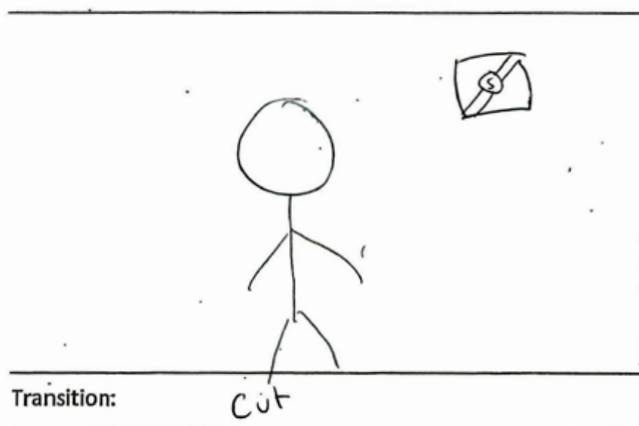
Shot type/angle: Mid, two shot

Duration: 2s

Sound: Ryan asks Mia to see the skittles

M.E.S. Point - skittles poster behind the two talking

Shot no: 17



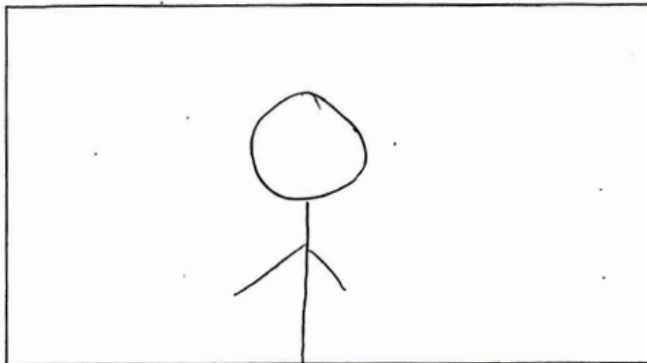
Shot type/angle: Close up

Duration: 3s

Sound: silent ~~with~~ with

M.E.S. Expression on Ryan face shows his concern

Shot no: 18



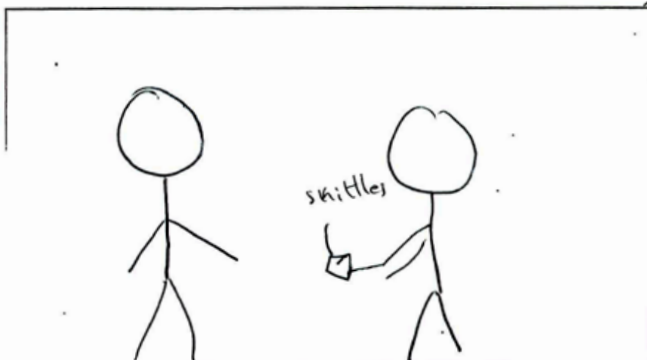
Transition: Cut

Shot type/angle: shot reverse shot  
/ close up  
Duration: 3s

Sound: Mia reassures <sup>Ryan</sup> about the skittles

M.E.S.

Shot no: 19



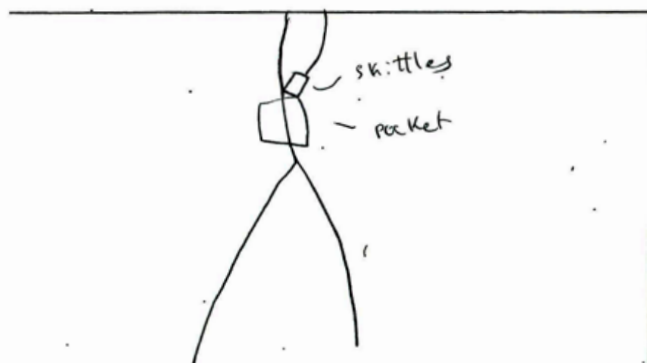
Transition: Cut

Shot type/angle: Two shot, Mid shot  
Duration: 2s

Sound: Dialogue

M.E.S.

Shot no: 20



Transition: cut

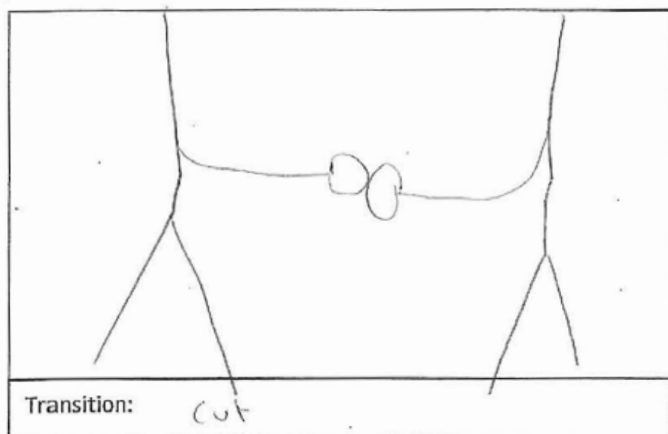
Shot type/angle: extremely close up

Duration: 1s

Sound:

M.E.S. Prop skittles

Shot no: 21



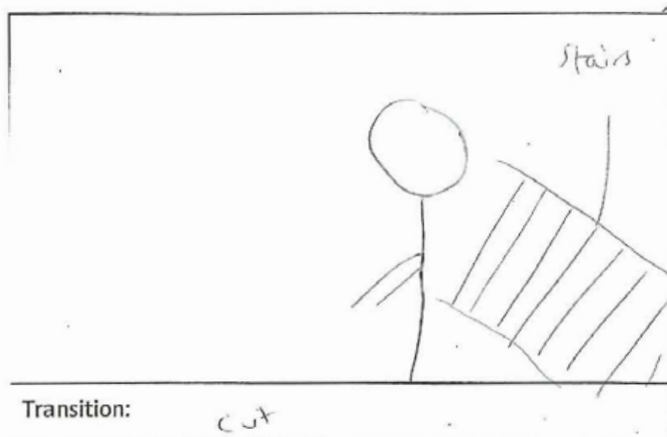
Shot type/angle: extreme, close up

Duration: 1s

Sound:

M.E.S.

Shot no: 22



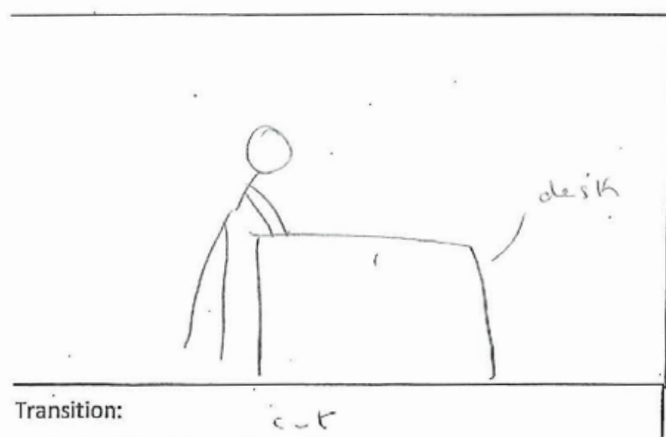
Shot type/angle: Mid shot

Duration: 3s

Sound: Mia reminds Ryan of the dosage

M.E.S. Mia says her line with a dark tone

Shot no: 23



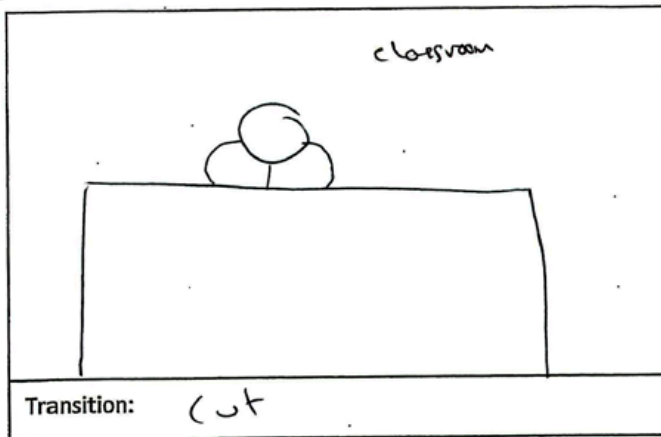
Shot type/angle: Mid shot

Duration: 3s

Sound: Background noise of classroom

M.E.S. Classroom computers and desks

Shot no: 24



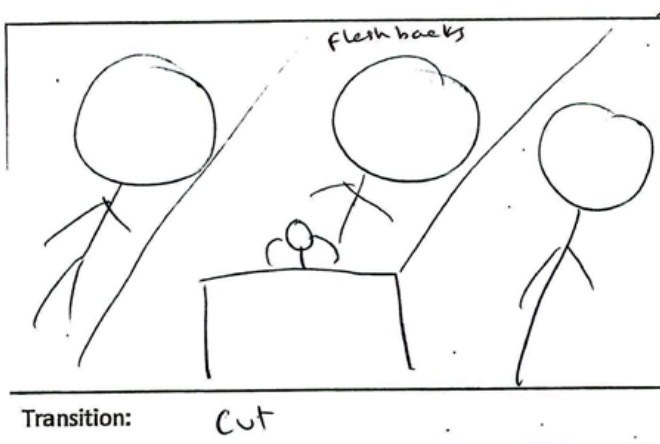
Shot type/angle: Mid shot

Duration: 3s

Sound:

M.E.S. Pens and papers on Ryan's desk showing the amount of work he has

Shot no: 25



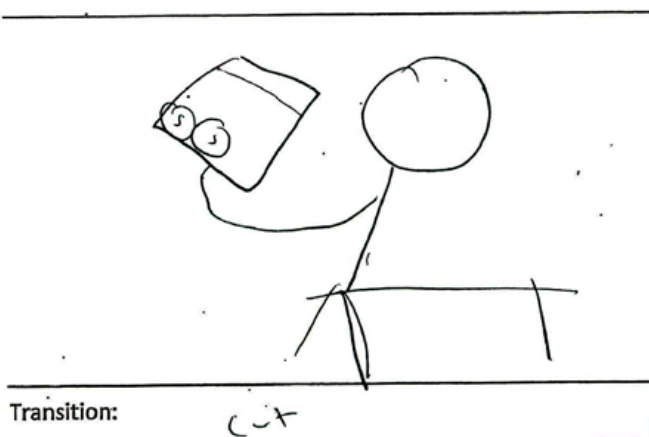
Shot type/angle: Close up

Duration: 5s

Sound: Diegetic sound perspective of flashbacks running through Ryan's head

M.E.S.

Shot no: 26



Shot type/angle: extreme close up

Duration: 2s


Sound: Non-diegetic soundtrack of 'the rainbow song'

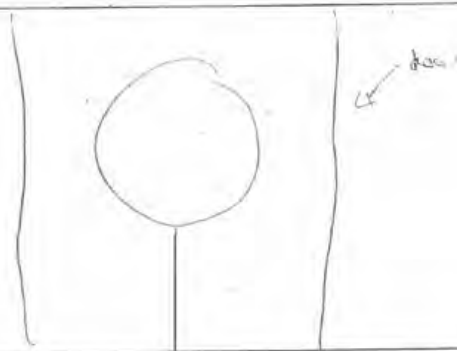
M.E.S. prop skittles


Working Title:

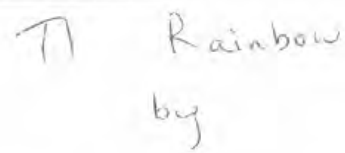
Author:

Page Number:

<b>Shot No:</b> 27 <b>Duration:</b> 15s <b>Shot Size:</b> close up <b>Camera Angle:</b> straight ahead <b>Camera Movement:</b> shaking/ POV/ cracking	
<b>Action:</b> After Ryan takes the skillies for his stress he suddenly feel his armways close and clutches his neck.	
<b>Audio:</b> 'The Rainbow Song' slow-digital soundtrack	
<b>SFX:</b> None	

<b>Shot No:</b> 28 <b>Duration:</b> 15s <b>Shot Size:</b> close up <b>Camera Angle:</b> eye level <b>Camera Movement:</b> street hand held/ POV/ cracking	
<b>Action:</b> Ryan rushes out the door still with a look of pain and dis-	
<b>Audio:</b> <del>maple</del> comfort. Rainbow soundtrack	
<b>SFX:</b> Rainbow swirls appear on the screen	

<b>Shot No:</b> 29 <b>Duration:</b> 15s <b>Shot Size:</b> close up <b>Camera Angle:</b> worm's eye <b>Camera Movement:</b> hand held	
<b>Action:</b> Ryan eventually collapses to the floor	
<b>Audio:</b> The soundtrack deepens in tone and eventually goes to quite.	
<b>SFX:</b> Screen black	

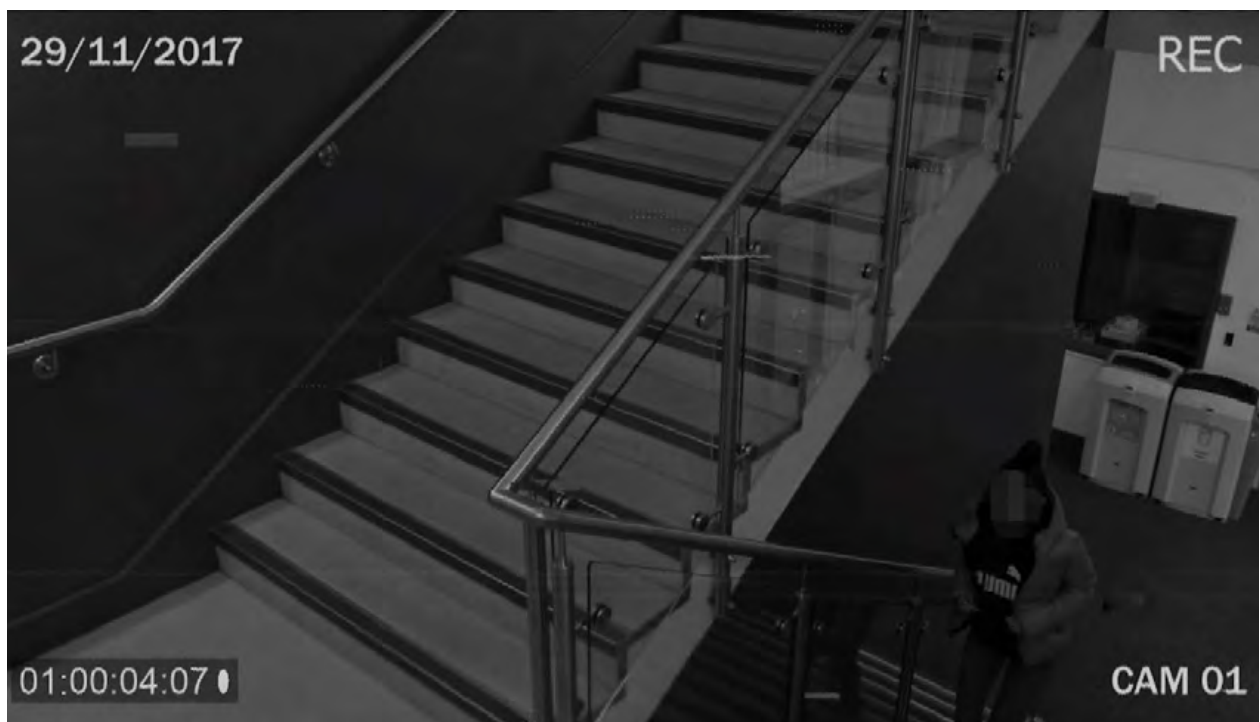
<b>Shot No:</b> 30 <b>Duration:</b> 7s <b>Shot Size:</b> <b>Camera Angle:</b> <b>Camera Movement:</b>	
<b>Action:</b> Credits Roll	
<b>Audio:</b> The Rainbow soundtrack	
<b>SFX:</b> Edited facts	

## Short film

18 marks







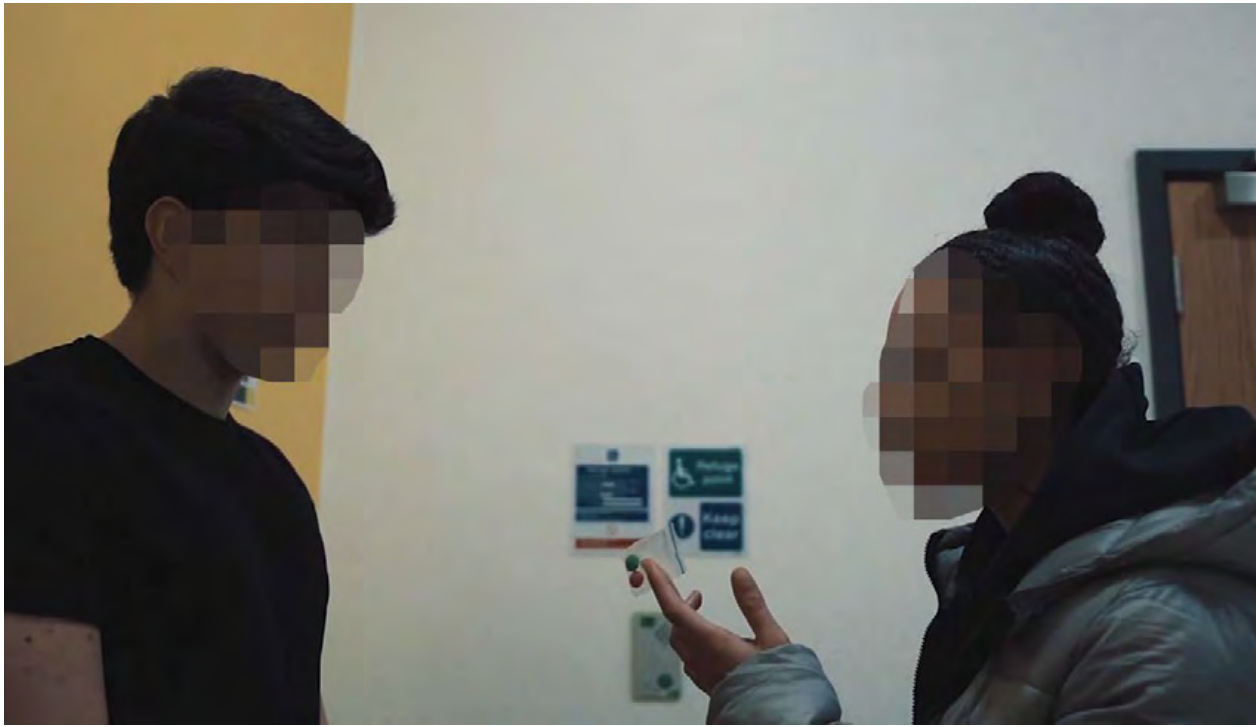


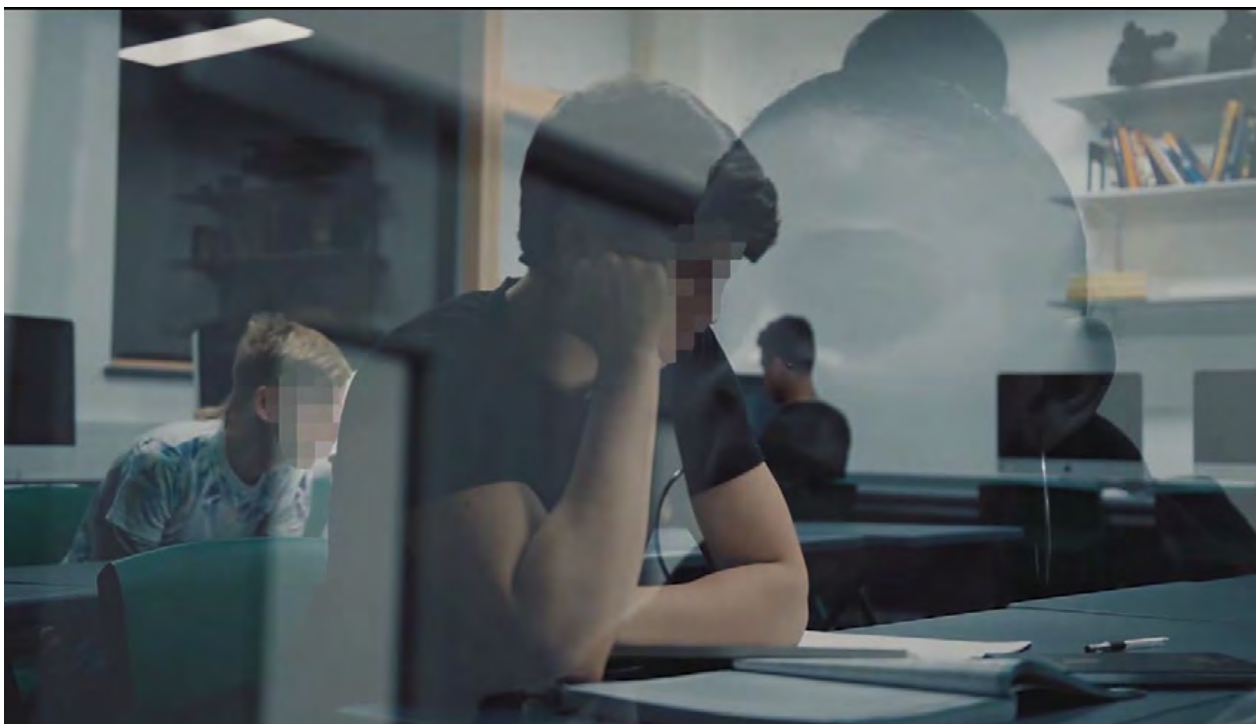






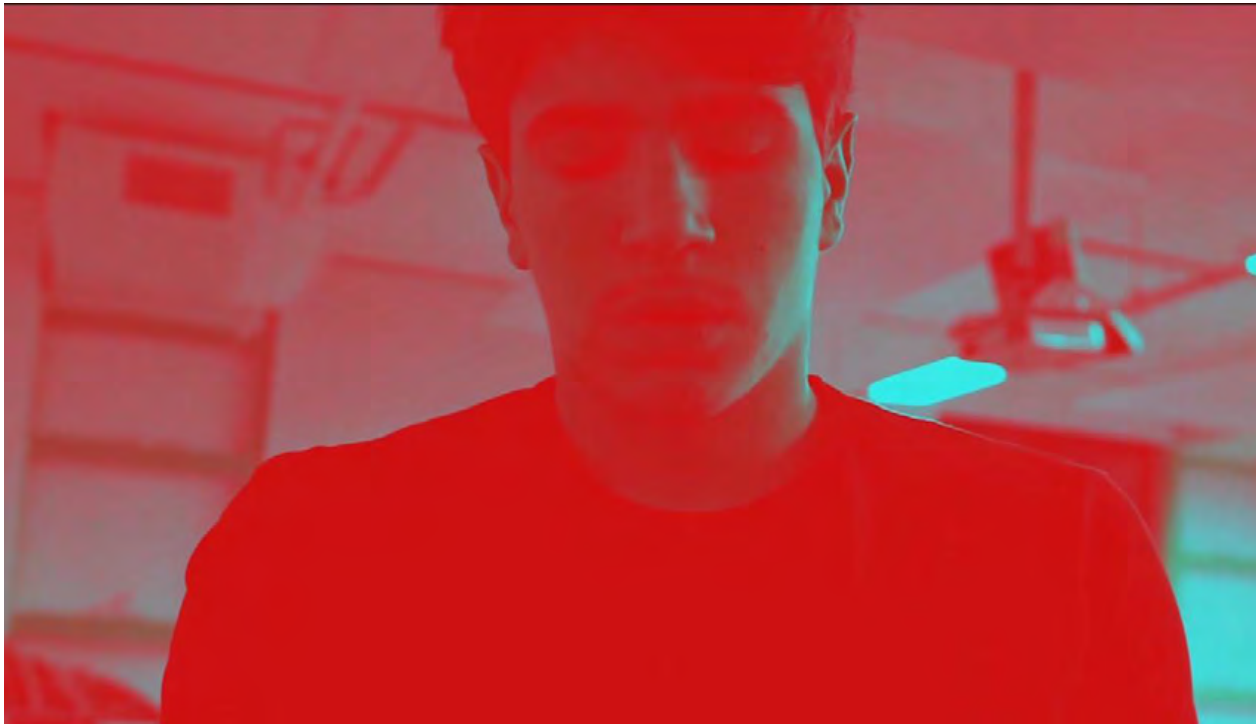














## Evaluation

**22 marks**

### The Rainbow Evaluation

'The Rainbow' is set in a world where the sugary candy Skittles have accidentally created a new formula that intensifies the experience of 'The Rainbow' so much that you can actually 'touch the rainbow'. A schoolboy is convinced by a classmate to try the Rainbow in order to escape the stress of reality, which has a dark ending for the boy who overdoses. Although 'The Rainbow' is an original idea for my short film many themes and ideas of my film are inspired by a set of professionally shot short films. For example the way my protagonist Ryan attempts to escape from his reality is similar to how Collin attempts to escape his reality in 'Slap' (2015) by dressing drag and due to social pressures both characters meet a dark ending in the films due to their taboo attempts to cope with reality. Furthermore my short film also has connections to short films such as 'Tight Jeans' (2008), which is about teenage life, a key theme of my own film. I learnt from watching professionally made short films that short films need a strong message to convey to their audience in order to give the film meaning. However short films can also be made for comedic purposes such as the short film 'Fly' (2014) and 'The Ellington Kid' (2012). These two films are both about serious topics however use a comedic twist in order to engage their audience in the film and to really think about the message more clearly which is something I attempted to do in my short film.

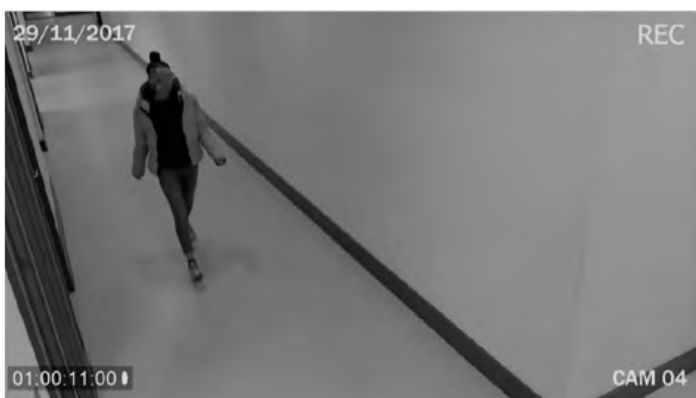
To understand how to make a short film I had to learn about short film conventions. Inspired by the professionally made short films I studied and picked up on many short film conventions that I later used when creating my own short film. The key conventions of a short film are to get across a message using only a few characters in a compressed period of time. I achieved this in my own short using only three speaking characters in order to tell my story between 4-5min. Furthermore I also incorporated a strong message about the dangers and issues of teenage life in a relatable and interesting way that was easily understood. Another short film convention is humour, which can be the sole purpose of a short film. I incorporated humour into my film taking inspirations from films such as 'Fly' (2014) which focuses on a getaway driver fighting with a 'fly' rather than the bank robbery occurring. This use of humour reiterates the film's message and also provides entertainment. Furthermore aligning the audience with a character quickly is a short film convention I successfully managed in my short film. Shorts such as 'Echo' (2011) have a character that the spectator sympathises for. Feedback from audiences told me that spectators sympathise for Ryan and aligned with him. I made sure of this by making sure that Ryan was the first character that represented his emotions in the film through the use of close ups.

The opening scene of my film is a news report, which gives spectator information; setting up the story, giving the spectator clear exposition. When the story begins I use a restricted narrative as the spectator watches Mia walk around the school setting from the high angle of a CCTV camera however the spectator does not know why they are watching the girl. At the same time the spectator crosscuts between

Mia walking to Ryan's class and Ryan working in his class, which is used to create suspense and tension as I further restrict the narrative to the audience. A short that comparatively does this is 'Over' (2015) which has an extremely restrictive narrative only letting the audience get narrative information through visual props. Feedback from the audience tells me this was successful as one spectator told me this was the part of the film where their interest really grew. Purposely, a spectator doesn't fully understand what the Rainbow is or how Skittles have become a form of drug. I purposely done this to create humour and to let the spectators decide the film for themselves. Spectator information is revealed by dialogue and mise en scene such as the 'Do not taste the rainbow' poster and the CCTV camera footage. Making the film's narrative clear to a spectator. Lastly, I would say that my film has a cyclical narrative as the film begins telling us of the danger taking a Skittle can be and ends with Ryan feeling the dangerous effects of the rainbow.



When making any form of film it is critical that techniques are used in order to influence the spectators into thinking or feeling a particular way about a character. For example the first shot we get of Mia is a high angle POV from a CCTV camera following Mia as she suspiciously walks around the school. As Mia is first shown in lowkey lighting connotes and foreshadows the character's harmful personality.

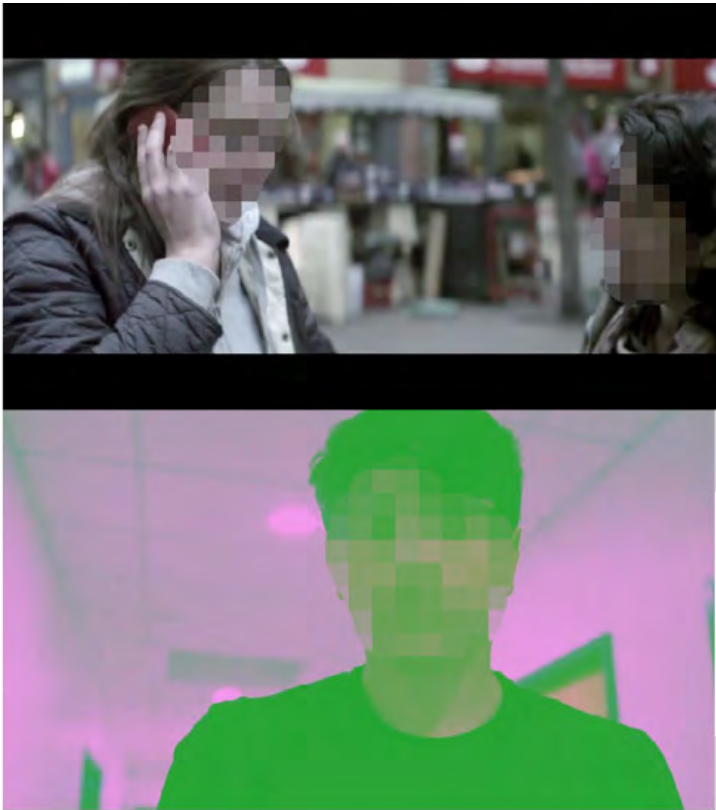


In contrast Ryan is first shown from a close-up, working hard and clearly displaying his stress. This technique is also used in the short film 'Operator' (2015) where only

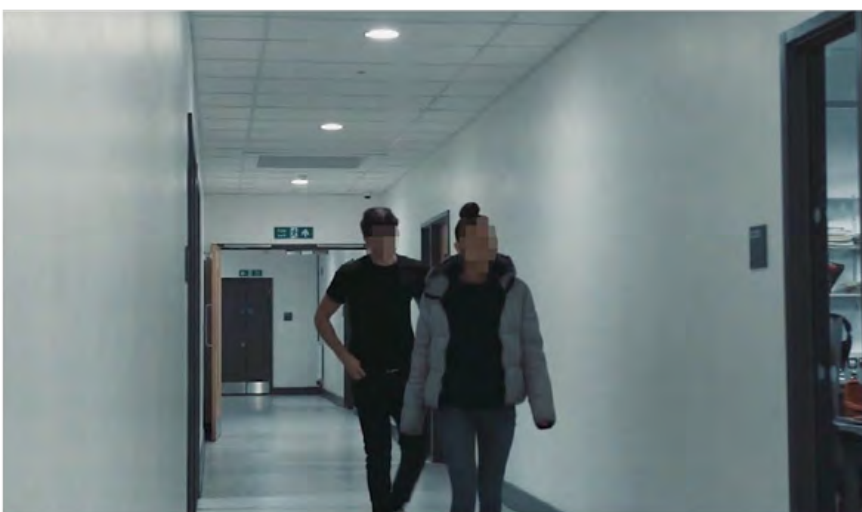
the main character is shown in close-ups to ensure spectator alignment, as close ups make a spectator align with a character as they closely see the characters emotions represented.



An editing technique I used in order to create surreal feeling to the film was to film at my school after sundown, using high key lighting and then colour grading the film, giving my film a surreal look. Due to the fictional nature of my film I felt it was best to give the setting of the school an unconventional look to represent my unconventional short. This technique is used in many short films such as Slap (2015), 'Echo' (2011), 'Operator' (2015) and 'Arrival' (2016). All of these film light there characters in interesting ways in order to set the mood of the film. In the last scene of my film I used sound perspective in order for a spectator to understand Ryan's thought process before he makes his decision to take the Skittles. After Ryan takes the Skittles, to get the audience to understand what the Rainbow is I used a hand held close up of Yasser's face to get the audience to experience the discomfort the character is in along with the colourful visual effects and the sound perspective of the Rainbow song to get the audience to experience the Rainbow with the character. This technique is similarly used in the short film 'Echo' (2011) where the director uses fast paced editing with panning shots to get the audience to understand the panic the character is in.



A message is important for any short film. The goal of my short film was to clearly get across my message and film ethos to a spectator. All of the professionally made shorts either had a message or were made for comedic purposes. The values of my film were to convey the pressures of being a teenager as represented by the CCTV camera which follows the two students around for the whole film. From audience feedback I successfully got this message across with as spectators responded saying that they aligned with my characters with spectators saying the portrayal of teenagers in this short film is realistic and easily relatable. I was largely inspired by the short film 'Tight Jeans' (2008) which uses a socially realistic representation of teenagers.





The close ups of Ryan strongly portray his emotions and the level of stress he is going through. The close ups of the character further show how the character has little space and feels pressured as I make a spectator experience Ryan's situation with him even when he faints. The short is also filmed at a school making it relatable to anyone. The film was also shot at night and throughout the film there are little students and no teachers to represent how school life can make you feel imprisoned and isolated. The overall message of my film is if warning signs from teenagers aren't picked up than bad decisions can be made with negative repercussions.

After making my film and looking back on it I realise there was elements of the film that successfully went well however there are a few alterations I would make. The first success of my film was getting my story clearly played out in fewer than 5 min, receiving no oppositional readings with the film not being rushed or dragged out. The special effects and editing of my film boosted its value making is much more visually interesting especially in the last scene of my film. For armature actors I feel my actors did a good job with spectators praising the acting and production of my film. However I believe some scenes would have been best if re-filmed, as there are some continuity errors such as film equipment being left in shot and some unsteady camerawork. Furthermore the dialogue of some actors isn't clear in parts of the film. However I am pleased with how my film turned out receiving positive spectator feedback and reaching the goals I was set.

## Examiner commentary

This learner's research and planning is presented in two PDF files. This is acceptable but does not really give a full picture of the development of the production.

Research consists of a short synopsis with some comment on each of the set short films. The learner offers some insight into each of the short films but makes little attempt to show idea generation. There is no indication that these texts will be used as the basis for an original artefact.

Planning is more comprehensive and consists of a range of materials including casting notes and a storyboard. It is clear from the planning materials that a considered approach has been taken to the production of the original short film.

The film, despite some weaknesses, 'demonstrates good application of knowledge and understanding of the short film and its distinctive narrative form'. The opening sequence could have been handled with a little more sophistication but it does serve to set the scene. Once the film moves into its developmental phase the learner effectively demonstrates good cinematographic techniques to give the film a social realist aesthetic. This is further supported by the effective use of mise-en-scene such as the posters on the wall. The aesthetic is juxtaposed with the comic notion that Skittles will get you high. The absurd nature of the premise is further supported with the use of the non-diegetic music as the protagonist enters his trip.

There are some issues with structure, both the opening and the resolution could be stronger, but overall the learner demonstrates some good understanding. The application of knowledge and understanding of micro elements is moving towards good in places, especially cinematography as mentioned above, but overall is seen to be adequate.

The learner's evaluation is a little formulaic in places and tends towards listing of techniques and approaches, however, it does directly reference the short film collection. The Moderators' Report points out that 'some candidates referred to one or more of the set films but then spent an inordinate time on describing the process and problems encountered during production but not the finished product in relation to the set films. Others spent too long analysing the short films in detail but then did not successfully relate them to their own productions'. It is clear to see that this learner is guilty of neither of these points. They use the films from start to finish in a concise fashion and explain how they have influenced their own work. Some of this linkage is a little weak in places but an attempt has been made to keep the focus on the set short films and how they have influenced the learner.

It is pleasing to see the learner using stills from both their own film and the set short films to illustrate and support the points they make.

In their evaluation 'the learner demonstrates good application of knowledge and understanding to analyse and evaluate their production in relation to the set short films'.

# Exemplar 3

# Total 55 marks

## Screenplay

## 18 marks

# OCR

Oxford Cambridge and RSA

## Film Studies

OCR Advanced GCE in Film Studies: H410/03/04 Making short film

### Non-Exam Assessment Cover Sheet

To be completed by the teacher

Centre number

Centre name

Candidate number

Candidate name

Chosen set brief (short film or screenplay with stills):

Learners may make use of unassessed students and others as long as the outcome can be assessed as the work of an individual learner (see Section 2.1 of the specification for further details). Please list below the names, dates and roles of any unassessed individuals who contributed to this production under the direction of the assessed learner.

	Unassessed individual's name	Date	Role
	<i>Example: Steve Jones</i>	<i>4 May 2017</i>	<i>All unedited sound recording taken under the direction of the assessed learner</i>
1			
2			
3			
4			
5			

Please ensure the following items are submitted to OCR:

Preliminary Materials



Teacher assessed production



Individual Evaluation



CCS446 - Non Exam Assessment Cover Sheet

CCS/H410

Oxford Cambridge and RSA Examinations

Comments (Production: Application of knowledge and understanding of the short film and its distinctive narrative form)

The screenplay, in particular, demonstrates a fast paced narrative with a sudden climax.

A range of mostly appropriate narrative techniques are used. There are some well-selected images into character motivation.

Total (30 marks): 18

Comments (Application of knowledge and understanding of micro-elements of film form)

Some of the editing techniques used have been thoughtfully considered for the purpose of storytelling.

Mise-en-scene has also been considered for the contribution of aesthetic quality.

Total (30 marks): 18

Comments (Individual Evaluation)

The student has evidenced her work in direct comparison to the influences of the set and film.

There is some confident use of subject-specific terminology. There is some well-developed, mostly fluent evaluation of the student's own production.

Total (30 marks): 19

Total (90 marks):

~~47~~ 75.55  
0

marked

"MAY"

By

FADE IN:

1 INT. ISAAC'S CAR. DAY

ISAAC, a handsome young man is driving a silver car, squinting, trying to see through the heavy rain. Voices through his car radio begin to be heard.

WEATHER PRESENTER

(Muffled)

Unfortunately, the weather will continue to be like this until the end of May.

Isaac reaches for the first CD he can find in his glove compartment and shoves it in the CD player without looking. The CD has the words 'Love, Mae' written on in sharpie and is clearly homemade. The song 'Can I Have This Dance' by Zac Efron begins to play. The man begins to cry softly, graduating into hysterical sobbing.

BEGIN FLASHBACK:

2 INT. ISAAC'S CAR (MOVING). DAY.

MAE, a slightly younger looking brunette girl sits next to Isaac whilst he drives, the sun shines through the car onto the pair as they both sing along to the lyrics whilst smiling and laughing.

MAE

(Singing)

...You can't keep us apart...

ISAAC

(Singing)

...Cause' my heart is wherever you are...

The two finish singing and laugh.

ISAAC

(Joking)

If you ever tell anyone that I sang to Zac Efron I will kill you

It slowly becomes quiet and the light turns cold. Mae turns to Isaac. She appears sad and confused.

MAE

(Sorrowfully)

You did kill me. You could have saved me, Isaac.

Isaac appears confused and his smile falters.

ISAAC

(Voice breaking)

Mae... I'm so sorry, Mae.

MAE

(Crying angrily)

Why didn't you save me? You are my brother, Isaac. Why?

Isaac appears scared as he swerves slightly in the road.

END FLASHBACK.

3 INT. ISAAC'S CAR (MOVING). DAY.

Isaac breathes heavily and takes a deep breath as he clutches the steering wheel. He realizes that a new song is playing and turns it down. He wipes his face and composes himself in the rearview mirror. He looks up to the church. His expression hardens to pure anger and resentment in the mirror. He exits the car.

4 INT. FUNERAL. DAY.

Isaac stares blankly at his PARENTS. They both wear crucifixes around their neck. They each say a catholic prayer, and both mix together.

FATHER

(Emotionless)

God our Father,  
Your power brings us to birth,

Your providence guides our ~~lives~~,  
and by Your command we return to dust.

MOTHER

(Crying dramatically)

Lord, those who die still live in Your  
presence,  
their lives change but do not end.  
I pray in hope for my family,  
relatives and friends,  
and for all the dead known to You alone.

FATHER

(Emotionless)

In company with Christ,  
Who died and now lives,  
may they rejoice in Your kingdom,  
where all our tears ~~are~~ wiped away.  
Unite us together again in one family,  
to sing Your praise forever and ever.

MOTHER

Amen.

FATHER

Amen.

Father shuts book emotionlessly. Mother coughs awkwardly.

MOTHER

(Stern)

I believe her older brother, Isaac, would  
like to say a few words.

Isaac looks up suddenly. He glares at his parents as he  
stands and begins to storm out. He catches eyes with his  
brother, SCOTT, who looks alarmed as he starts to stand.  
Scott looks over his shoulder at his parents.

MOTHER

(stern)

Stop, Isaac. You will behave. This is a funeral, for goodness sake.

ISAAC

(Resentfully)

A funeral? That's your own daughter you are talking about! Okay, fine. You want me to say a few words. Fine.

Isaac walks back to the funeral stand and sees the mass of extended family and friends.

ISAAC

You know, my family used to always joke that Mae was adopted. I mean, she was the blonde haired, blue eyed phenomenon. Turns out that our mum just had an affair.

Short gasps from the congregation arise but Isaac doesn't acknowledge this.

ISAAC

(Angrily)

My sister is dead because of this family.

His father stands up angrily, he starts towards him.

ISAAC

(Angrily ranting)

No. You had your turn up here. You chose to lie. I do not. Mae was not misguided. She was in love. My mother hated her own daughter because she dared to love someone that didn't fit with her idea of a perfect family. My sister died because she was not allowed to love. Which is what she did best. She deserves this, at least. She deserves everyone knowing the truth of what happened to her.

BEGIN FLASHBACK:

5 INT. ISAAC'S BEDROOM. NIGHT.

Isaac's dimly lit bedroom is covered in posters of bands such as Fall Out Boy and All Time Low. He lies on the bed with headphones on, his eyes closed listening to 'The Cave' by Mumford and Sons. Muffled shouting begins. Isaac takes off his headphones quickly, but the music can still be *distantly* heard. He runs to Mae's room and hears the argument outside the door.

*bleak*  
MOTHER

(Shouting)

Katie, get out of this house. Do not come back unless you want your mother to hear about this.

Isaac jumps back, barely missing the door as Mae's friend Katie runs out of the room.

MAE

(Crying)

I'm so sorry Katie! Please!

MOTHER

(Shouting)

What were ~~you~~ thinking? Do you want to go to hell, Christina Mae?

MAE

(Crying)

I am already there ✓

MOTHER

(Furious)

I did not raise you to be sinful. I am going to take you to see someone.

MAE

(Bitterly, crying)

*Christina Mae  
sister  
sister*

*far - past  
sister*

What were you thinking? Conversion therapy? Exorcism? Or maybe just accepting the fact that I am in love with a girl? I am gay, and I don't care how you feel about it. I am done caring.

MOTHER

(Breathing heavily)

You will care.

use of  
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ambit  
effor

Isaac hears a thud and his sister cries out. He runs into the room to see his mother beating Mae. He puts himself in the middle of them and catches her arm.

ISAAC

(Snarling)

Touch her again and the next sin in this house will be murder, you bitch.

END FLASHBACK.

6 INT. FUNERAL. DAY.

ISAAC

(Crying angrily)

That was the last night before my 16-year-old sister died. She did not kill herself, you did. You drew my beautiful, intelligent, ambitious sister to end her own life. You killed her. You murdered her.

Isaac's mother and father look furious. Mother storms up to him. He makes no attempt to stop her and does not react.

ISAAC

You want to hit me too, Mum?

Father begins to stand. He walks up to Isaac, placing a controlling hand on his wife and leans in close to Isaac.

FATHER

(Spitefully)

She wasn't my daughter anyway.

Father leaves the funeral, pulling Mother with him.

ISAAC

(Shouting after them)

She wasn't your daughter either, Mum. No mother kills her daughter.

She turns back to retaliate, but Father drags her out of the door.

Isaac storms out of the fire exit. His younger brother, Scott, follows him.

7 INT. ISAAC'S CAR. DAY.

He gets in the passenger side.

SCOTT

(Quietly)

I wish I was like you.

ISAAC

(Crying)

No, you don't, Scott.

SCOTT

(Voice breaking)

I do. I wish that I had stopped her. You are right. Mum and dad killed Mae, and I could have stopped them. I think I killed her too, Isaac. I think I am responsible for my own sister dying because I was too scared to stop them hurting her.

Isaac winces and turns the car on and begins to drive.

SCOTT

Where are we going?

ISAAC

You'll see.

Isaac and Scott drive together listening to the CD that Mae made. 'Lost Boy' by Ruth B is playing.

SCOTT

She used to sing this song all the time.

ISAAC

(Nodding)

It was very annoying.

The two boys laugh sadly.

SCOTT

I don't know, she had a beautiful voice. I think she could have been famous.

ISAAC

She could have. That's not what she would have wanted though. She never liked much attention. I think she just wanted to be free.

They fall silent as they reach their destination. They exit the car.

8 EXT. BOURNEMOUTH CLIFFS. DAY.

The day is bright but cloudy. The wind blows in the hair of both boys as they climb to the edge of the cliff. The sound of waves and seagulls is heard over the gusty wind. Isaac smiles as they sit on the edge of the cliff. Isaac turns seriously towards Scott.

ISAAC

Do you want to leave?

SCOTT

(Confused)

We just got here.

ISAAC

No, I mean leave the house. Live with me?

SCOTT

You're moving out?

ISAAC

We are. If you want.

SCOTT

(Smiling slightly)

I think that's what Mae would want for us.  
A new beginning, together.

Isaac sighs softly, nodding. He takes a deep breath,  
admiring the view.

ISAAC

She loved it here. She was never going to  
get a proper funeral with those demons  
there and those random people who never  
cared about her. I figure here is where  
she would want us to say goodbye.

SCOTT

She was so brave when we jumped off the  
cliff. She was always the first to jump. I  
was always the last. ✓

ISAAC

(Nodding)

You were the last.

SCOTT ✓

Because I am a wuss.

ISAAC

No, I don't believe that. You wanted to  
make sure that we made it down okay. You  
are the bravest of all of us. You did not  
kill our sister, Scott. Neither of us did,  
we kept her alive for as long as we could,  
and we must continue to.

*coming  
dis-joint  
the July.*

SCOTT

(Sadly)

How?

ISAAC

With memories, and not forgetting what she taught us. To be brave.

Isaac smiles widely at Scott as he runs and leaps off the edge of the cliff. Scott looks over the edge and smiles when he sees his brother beneath him. He runs to the edge of the cliff and is about to jump into the blue air.

CUT TO BLACK:

THE END

Some understanding of narrative form is demonstrated. A strange is well-rehearsed insight into character motivation. The narrative displays and conveys points of view with a very subtle resolution.

The student displays a sound understanding of how minor features can contribute to the aesthetic qualities of a narrative film.

1.  $\frac{12}{3} = 18$  ? 1 MODERATE.


2.  $\frac{12}{3} = 18$  ?

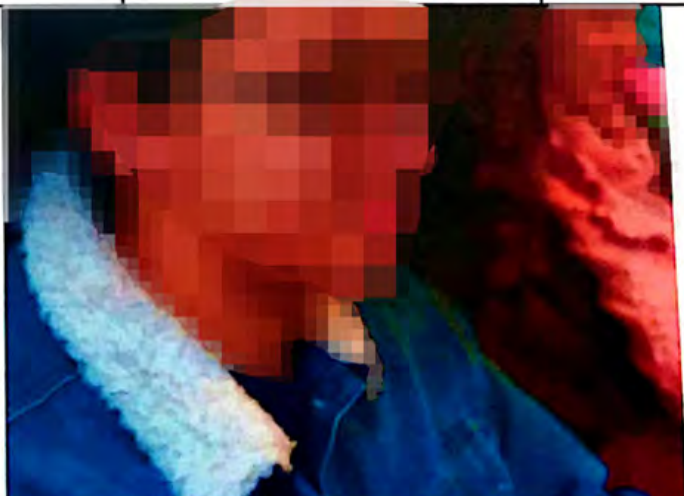
20

## Digital stills


18 marks


## A Level Film Studies: Storyboard

Transition: Cut		Shot duration: 3 seconds
Shot no: 1	Int.	Shot type: Close Up
		
Location: Car	Angle: Eye Level	Colour/filter: Cold
Camera movement, positioning, framing : Focuses on Isaac's face.	Sound: Slightly distorted diegetic 'Can I have this Dance' playing through car radio.	Performance and dialogue: Isaac looks emotional. He begins to recall a memory.


Transition: Fade		Shot duration: 6 Seconds
Shot no: 2	Int.	Shot type: Close Up
		
Location: Car	Angle: Eye Level	Colour/filter: Warm
Camera movement, positioning, framing : Pans from Isaac to Mae	Sound: Diegetic 'Can I have this Dance' playing through car radio.	Performance and dialogue: Analepsis to Isaac and Mae sing along to the song happily.


## A Level Film Studies: Storyboard

Transition: Cut		Shot duration: 4 seconds
Shot no: 3	Int.	Shot type: Mid shot
		
Location: Car	Angle: Low	Colour/filter: Warm
Camera movement, positioning, framing : Slow zoom to Isaac's face.	Sound: Diegetic 'Can I have this Dance' playing through car radio.	Performance and dialogue: Isaac begins to smile at his sister singing loudly.


Transition: Cut		Shot duration: 5 seconds
Shot no: 4	Ext.	Shot type: Long shot
<i>Appreciation of transitions -</i>		
Location: Car	Angle: High	Colour/filter: Warm
Camera movement, positioning, framing : Camera pans as car drives past.	Sound: Quieter diegetic 'Can I have this Dance' playing through car radio. Sound of car and wind rushing by.	Performance and dialogue: Both characters continue to sing along.


## A Level Film Studies: Storyboard

Transition: Cut		Shot duration: 3 seconds
Shot no: 5	Int.	Shot type: Mid shot
		
Location: Car	Angle: Eye Level	Colour/filter: Warm
Camera movement, positioning, framing : Camera pans from Isaac and Mae to the road ahead.	Sound: Diegetic 'Can I have this Dance' playing through car radio.	Performance and dialogue: Both continue to sing and laugh.


Transition: Cut		Shot duration: 3 Seconds
Shot no: 6	Ext.	Shot type: Mid shot
		
Location: Car	Angle: High	Colour/filter: Warm
Camera movement, positioning, framing : Pan from side window to front windscreen, focusing on Mae's face in the centre frame.	Sound: Quieter diegetic 'Can I have this Dance' playing through car radio. Sound of car and wind rushing by.	Performance and dialogue: Both continue to sing, smiling widely.

## A Level Film Studies: Storyboard

Transition: Cut		
Shot no: 7	Int.	Shot duration: 5 seconds Shot type: Mid shot
		
Location: Car	Angle: Eye level	Colour/filter: Warm
Camera movement, positioning, framing: Static.	Sound: Diegetic 'Can I have this Dance' playing through car radio slowly fades out.	Performance and dialogue: Both laugh as they dramatically finish the song.


Transition: Cut		
Shot no: 8	Int.	Shot duration: 10 seconds Shot type:
		
Location: Car	Angle: Eye level	Colour/filter: Warm
Camera movement, positioning, framing: Static	Sound: None	Performance and dialogue: Both laugh as Isaac says: 'If you ever tell anyone that I sang to Zac Efron, I will kill you.'


## A Level Film Studies: Storyboard

Transition: Cut		
Shot no: 9	Int.	Shot duration: 10 seconds.
		Shot type: Mid shot
		
Location: Car	Angle: Eye level	Colour/filter: Cold ✓
Camera movement, positioning, framing : Slow zoom	Sound: Silent.	Performance and dialogue: 'You did kill me. You could have saved me, Isaac.'


Transition: Cut		
Shot no: 10	Int.	Shot duration: 8 seconds
		Shot type: Close Up
		
Location: Car	Angle: Eye level	Colour/filter: Cold ✓
Camera movement, positioning, framing : Slow zoom	Sound: Silent.	Performance and dialogue: 'Mae... I'm so sorry, Mae.'


## A Level Film Studies: Storyboard

Transition: Cut		Shot duration: 13 seconds
Shot no: 11	Int.	Shot type: Mid shot
		
Location: Car	Angle: High	Colour/filter: Cold
Camera movement, positioning, framing : Slow pan from Left to right. <i>consideration of sound effects for atmosphere.</i>	Sound: Quiet, rising low-pitch violin. ✓ String style synth underscore	Performance and dialogue: 'Why didn't you save me?...'

Transition: Cut		Shot duration: 5 seconds
Shot no: 12	Int.	Shot type: Mid shot
		
Location: Car	Angle: Low	Colour/filter: Cold
Camera movement, positioning, framing : Static.	Sound: Quiet, rising low-pitch violin. String style synth underscore	Performance and dialogue: Isaac looks terrified and stares at Mae.

## A Level Film Studies: Storyboard


Transition: Cut		Shot duration: 4 seconds
Shot no: 13	Ext.	Shot type: Close up
		
Location: Car	Angle: Eye level	Colour/filter: Cold
Camera movement, positioning, framing : Slow pan from right to left	Sound: Rising low-pitch violin. <i>String style synth underscore</i>	Performance and dialogue: Isaac stares at empty seat.

Transition: Cut		Shot duration: 3 seconds
Shot no: 14	Int.	Shot type: Mid shot
		
Location: Car	Angle: High	Colour/filter: Cold
Camera movement, positioning, framing : Slow pan left to right	Sound: Falling low-pitch violin. <i>string style synth underscore</i>	Performance and dialogue: Isaac stares at empty seat.

Transition: Cut <i>to black</i>		Shot duration: 3 seconds
Shot no: 15	Int.	Shot type: Mid shot
<p><i>interesting transition - a turn of phrase of view.</i></p> 		
Location: Car	Angle: Eye level	Colour/filter: Cold
Camera movement, positioning, framing : Slow zoom <i>Brief flash of black</i>	Sound: Quiet, deep violin <i>stops suddenly creates tension</i> Sudden J-cut of car horn.	Performance and dialogue: Isaac stares at empty seat.


Transition: Cut		Shot duration: 4 seconds
Shot no: 16	Int.	Shot type: Close up
		
Location: Car	Angle: Eye level	Colour/filter: Cold
Camera movement, positioning, framing : Camera swerves mimetic of car.	Sound: J-cut of car horn.	Performance and dialogue: Isaac panics, looking forward and swerves in the road, narrowly avoiding a car.


## A Level Film Studies: Storyboard

Transition: Cut		Shot duration: 4 seconds
Shot no: 17	Int.	Shot type: close up
		
Location: Car	Angle: High	Colour/filter: Cold
Camera movement, positioning, framing : Zooms in on knuckles turning white.	Sound: Silent, slight high pitch ringing sound.	Performance and dialogue: Isaac grips the wheel, attempting to calm breathing.

Transition: Cut		Shot duration: 3 seconds
Shot no: 18	Int.	Shot type: Close Up
		
Location: Car	Angle: Eyeline match	Colour/filter: Cold
Camera movement, positioning, framing : Slow zoom	Sound: The radio plays mid-track. Quiet sound of car engine.	Performance and dialogue: Isaac looks down as he realises a different song has been playing during the flashback.

## A Level Film Studies: Storyboard

Transition: Cut		Shot duration: 4 seconds
Shot no: 19	Int.	Shot type: Close up/Eyeline match
		
Location: Car	Angle: High and canted	Colour/filter: Cold
Camera movement, positioning, framing: Slow zoom into volume display.	Sound: Song volume decreases. Quiet sound of car engine.	Performance and dialogue: Isaac turns down volume.

Transition: Cut		Shot duration: 4 seconds
Shot no: 20	Int.	Shot type: Close up
		
Location: Car	Angle: Eye level	Colour/filter: Cold
Camera movement, positioning, framing: Slow zoom into rear-view mirror.	Sound: Quiet distorted music from radio and sound of car pulling up.	Performance and dialogue: Isaac parks the car, he looks angry and sad.

# Evaluation

19 marks

## Evaluation

*accurate use of subject terminology*

'May' is a tragic drama, which explores themes of sexuality, family and suicide, and the key binary oppositions of love and hatred. The overall message of the film is that individual actions influence others in ways that we do not always anticipate and that the impact of our actions can be far reaching and damaging. In particular, the intention is for an audience to understand how negative reactions to homosexuality cause significant distress and even suicide. For example, the mother 'beating Mae' when she catches her being intimate with another girl, one day before her suicide has a clear correlation, that the mother would not be able to deny. In the mother's case, she is still ashamed of her daughter - even after her death, of which her actions were a catalyst. The mother's intentions were to convey her disgust and disapproval, but not to prompt the death of her daughter. The mother's actions exemplify homophobic intolerance which is often passed down through generations due to religious or cultural beliefs or ignorance and fear of the unknown. It also highlights the mother's belief that having a lesbian daughter is worse than having a dead daughter, reflecting society's prejudice.

*reference to own film*

I have employed a 3 act structure to create a simple narrative which conveys these messages in a short film. The introduction of the film is intentionally perplexing for the spectator, as it begins with a flashback inside the main protagonist's head; this introduction instantly portrays the main storyline, as it informs us through use of dialogue that Mae is dead. This was inspired by Nick Rowland's 'Slap', as in his short film we are instantly aware that the storyline is to do with gender roles as that is the make-up is the main mise-en-scene of the exposition. In the climax of my film, the protagonist exposes the parents' true nature, and the resolution begins with the brothers' agreeing to move out together and forgiving themselves for not saving their sister. This narrative is simple yet effective in addressing my key themes as it portrays the generational divide and the impact of prejudice and persecution on individuals and family relationships.

*developed knowledge of how mise en scene features can generate feelings*

'Slap' is a short drama addressing the issues of male gender roles, and societal pressure. This film inspired the making of my short piece, as it addresses sexuality by exploring features of the LGBT+ community. Rowland's inspired use of lighting and filters to create pathetic fallacy led me to consider how lighting should best be used to reflect mood, action and to vary the aesthetic. Rowland's character is usually in natural lighting which is cold which conveys his internal struggle. I used this idea in my storyboard to discern between the joy that Mae created and the lack of it after she died by fading to a warmer filter only in the analepsis when she is remembered by her brother in happier times, and this creates a stark contrast with the present (as seen in figure 1 and 2).

*Evidence for work*


Transition: Cut	Shot duration: 1 seconds	
Shot no: 1	in:	Shot type: Close up
		
Location: Car	Angle: Eye Level	Colour / Filter: Cool
Camera movement, positioning, framing: Focuses on Isaac's face.	Sound: Slightly distorted diegetic 'Can I have this Dance' playing through car radio.	Performance and dialogue: Isaac looks emotional. He begins to recall a memory.

Figure 1


Transition: Fade	Shot duration: 8 seconds	
Shot no: 2	in:	Shot type: Close up
		
Location: Car	Angle: Eye Level	Colour / Filter: Warm
Camera movement, positioning, framing: Pans from Isaac to Mae	Sound: Diegetic 'Can I have this Dance' playing through car radio.	Performance and dialogue: Analepsis to Isaac and Mae sing along to the song happily.

Figure 2

I also drew similarities between the fathers in both mine and Rowland's film, as they are harsh and unaccepting of the child's LGBT+ status. However, in 'Slap' this is only insinuated, the implication being that Archie would not be safe if his father found out that he was a transvestite. There is also similar characterization between Lola in 'Slap' and Mother in 'May', as they both discover that a character is LGBT+, do not accept it and admonish the other character in response to a same-sex kiss. The main difference between the two protagonists is simply that Archie does not know what category he fits into, as he is not allowed to discover himself, whereas Mae knows that she is a lesbian, therefore she fights back. In contrast, Archie attempts to deny everything. I chose to use this narrative because, even though Mae stands up for who she is, her mother's opinion still drove her to commit suicide.

*city piece*

I also took inspiration from Rowland's party sequence which mirrored in the funeral scene of my film, as they both expose a secret at a public event, causing pain for both the antagonists and protagonists of the film. This sequence in 'Slap' uses fast shot durations to create a chaotic aesthetic to emphasise his panic and devastation as his secret is exposed. If I were to recreate the scene in which Mae is found kissing a girl, I would use the same editing style to emphasise her anger and frustration. I also found inspiration in the boxing match sequence's editing and camera movement which I would have recreated in the scene where Mae is exposed as a lesbian, due to its short shot duration and use of a handheld camera to create a similarly panicked and chaotic aesthetic. This would generate the effect I intended when writing the scene, emphasising the isolation and suffering that can come from homophobia, especially within the home. I also intended to use the setting of the family home as a metaphor for the characterization. Isaac's room is 'dimly lit', which is a symbol for his parents' cruel nature, causing him to suffer, yet the walls are covered in posters of bands that he likes which symbolizes his personality, and an attempt to create an identity of his own. However, in Mae's room it is 'bleak', which emphasises her inability to discover herself as her parents prevent her from doing so. *Evidence and interpretative analysis of settings*

Following the initial confrontation after 'Katie', Mae's girlfriend, runs out, I would increase the rate of projection. I would have then suddenly slowed down the rate of projection to emphasise the devastation they both feel and the conflicting emotions, as Mae calls after her, which I would have distorted to highlight the analepsis aspect of the scene. I was inspired by 'The Ellington Kid' by Dan Sully to use this method, as the sequence's rate of projection was

slowed when the analepsis is displayed, and the angry yelling of the attackers is distorted and muffled, compared with the exterior narrative of the two boys talking calmly, with a subdued aesthetic, created by the background noise and ambient sound. I also was influenced by the use of the analepsis suddenly cutting back to the boys talking through use of a short J-cut to almost create a false scare, as the tension is built up through use of score, and the story is not actually finished. In my storyboard, I included a J-cut of a car horn to jolt the spectator out of the tense analepsis and back to reality (as seen in figure 3). I also used a string style synth underscore to build up tension within the analepsis as it is revealed that Mae is in fact dead. This was inspired by Sully's use of string style synth underscore in the analepsis of the incident which increases in dynamic when the sequence becomes more intense.

considerable  
of  
spectator  
response.

Storyboard Card	Shot	Shot Duration: 3 seconds
Shot no. 15	mae	Shot type: Real time
Location: Car	Angle: Full width	Camera: Hand-held
Camera movement, positioning, framing: Slow zoom	Sound: Quiet, three male voices talking. String style synth underscore. Subtle J-cut of car horn.	Performance and dialogue: Two voices in voice over.

Figure 3

Storyboard Card	Shot	Shot Duration: 3 seconds
Shot no. 16	mae	Shot type: Cut up
Location: Car	Angle: Full width	Camera: Hand-held
Camera movement, positioning, framing: Camera switches between of car.	Sound: J cut of car horn.	Performance and dialogue: Two voices, looking forward and over the road, halfheartedly checking a car.

Figure 4

I also took inspiration from the use of panning in the analepsis, from one of the workers to the other as they engage in eye contact to communicate to each other what they are thinking. I used panning in my storyboard in a similar way, however I started the pans mainly in over the shoulder shots rather than two shots as I believed it would look more close and personal to the spectator (as seen in figure 5). The final inspiration I took from Sully's short film was a cut to black in the resolution. I felt this was very effective in his short film as it leaves the ending open and ambivalent, yet suggestive. I used Isaac's leap off the cliff in a similar way as it is insinuated that it is something he has done many times, but it is not entirely clear that Isaac makes it down safely, due to the cut to black. However, my intended meaning for this was to be a moment of happiness for the two boys, finally free of their parents and their guilt, therefore cutting to black insinuates that they have found peace.

Storyboard Card	Shot	Shot Duration: 11 seconds
Shot no. 17	isaac	Shot type: Real time
Location: Car	Angle: Hand	Camera: Hand-held
Camera movement, positioning, framing: Slow pan from left to right.	Sound: Quiet, rising low pitch note.	Performance and dialogue: "why didn't you save me?"

Figure 5

A particular strength of my film is that I have effectively addressed a controversial and contemporary issue by highlighting the pain and suffering experienced by the LGBT+ community as a result of prejudice and persecution. This is predominantly achieved using micro-features to isolate the protagonists in order to reflect internal and external conflicts. I deliberately manipulated physical positioning to emphasise Isaac's feelings of grief. He is travelling alone in the car to his sister's funeral, emphasising the absence of familial love and support. However at the funeral, I applied proxemics when the father 'leans in close', threatening his safety; here I would have used a close up of the father to align the spectator with Isaac. Nevertheless, this positioning ironically reinforces his vulnerability and distance from his parents.

careful  
analysis of  
how micro-  
elements can  
create  
meaning

In conclusion, I have created a screenplay and storyboard which explores the critical approaches of homophobia and family, which was inspired by the short film 'Slap'. I believe I have conveyed my message to not abuse people because they are different to what we understand.

Final word count: 1496

A good application of knowledge and understanding is demonstrated, with a really clear method of evaluation, drawing links between the set and film.

19 ✓  
30

## Examiner commentary

This submission has no research and planning materials attached to it. Candidates are not penalised for this but as the specification warns 'failure to carry out sufficient research into short films and adequately plan a chosen production is also likely to restrict a learner's ability to meet the higher levels of the production and evaluation marking criteria'.

The screenplay is correctly formatted and looks professional. Appropriate terminology is used throughout and it is well structured. Directions give a clear sense of understanding how micro-elements are employed for effect. The use of diegetic music to establish a sense of place and elicit an emotional response is effective. The non-linear nature of the narrative is developed through good use of flashback. It would have been good to see the origin of these ideas stated clearly in the research element and then developed further in the evaluation. In fact it becomes clear that some research into narrative has been completed if not submitted as the learner employs an adequate degree of skill in creating some narrative surprises such as the realisation that the female referred to is the sister not the lover, that it is a death the protagonist refers to not a break up. Whilst structurally sound the learner's screenplay suffers from some clumsy dialogue which does not always aid narrative development.

The screenplay is the strongest part of the learner's production. If the storyboard were as strong a higher mark could have been justified. Teachers should remember that they must mark the screenplay and storyboard together for both Marking Criteria 1 and 2.

The storyboard has been produced in an inappropriate format. It is important to employ the appropriate image ratio to accurately convey knowledge and understanding of cinematographic techniques. The construction of images here is weak. There is some understanding of camera angle, position, and movement, however, this is often negated by the camera 'crossing the line'. The car appears to be driving in one direction then goes in the opposite direction and then back again. Lighting and colour could also have been considered in greater detail across all of the images. The learner describes their frames using appropriate vocabulary which demonstrates adequate knowledge and understanding.

When put together and assessed as a whole the learner demonstrates adequate application of knowledge and understanding of the short film and its distinctive narrative form and adequate application of knowledge and understanding of the micro-elements of film form.

In their evaluation the 'learner demonstrates [some] good application of knowledge and understanding to analyse and evaluate their production in relation to the set short films'. They take Slap as their primary influence and explore how thematically and structurally the work influences their own. At times this exploration can be a little formulaic but knowledge and understanding is demonstrated. The analysis of Ellington Kid employs 'good, mostly accurate use of subject-specific terminology', but seems strained in places when referring to the learner's own work.

The learner uses images from their storyboard to illustrate points and this is to be encouraged. They could have improved on this by also using stills from the set short films.

There is a clear reflection on the learner's work which avoids becoming a step by step description of the process. Many weaker evaluations looked like extended diary entries.

Whilst there is a range of appropriate analysis of the chosen set films the learner has not fully made 'good use of critical approaches'.

Overall, the learner has presented a 'well developed and mainly fluent evaluation of own production in relation to professionally produced work offering a relevant range of evidence from own work and set short films', and so justifies the mark given.

# Exemplar 4

# Total 38 marks


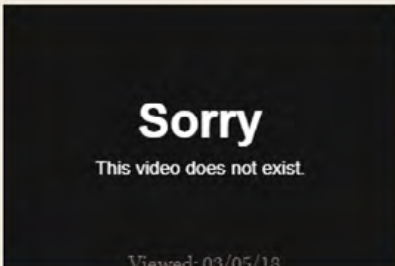

## Research and planning (online)

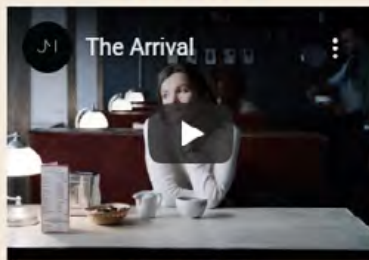
## 10 marks

### Pre-production Research

# SHORT FILMS

A short film is very much different to a feature length film, one of which is the lengths of the two in comparison a short film has to be no longer than 40 minutes though a feature length film will usually vary between 90 - 120 minutes long. Short films are low budgeted and is done by an amateur unless it's Pixar who started their success with just a short film 'The adventures of Andre & Wally B'. Shorts are rarely screened in cinemas but nowadays huge companies such as Disney play one of their shorts right before their feature film is shown on the big screen. These are most likely expected to be able to be viewed through streaming on places like Netflix, Disney life etc. The majority of people would think when they first hear the words 'what is a short film?' they'd immediately think it's just like a feature film but shorter, although that is not the case and the two are quite different after being explained they are more of an experimentation rather than formulaic the creators don't know the main aim to this quick clip but are just trying something out.

<i>Ellington Kid</i>	<i>Over</i>	<i>Tight Jeans</i>
 <p>Viewed: 24/04/18</p>	 <p>Viewed: 03/05/18</p>	 <p>Viewed: 04/05/18</p>
<p>This short film is a thriller of some sort but a hidden thriller due to it being a story that's just being told by these two good friends. Ellington Kid is a short film which keeps you on the edge of your seats especially the two actors that are narrating the 'tale' of what happened in the chicken and chip shop they are in right now. It entails mystery and suspense within the short film and is set in just a fast-food place. The short includes some comedic scenes where the narrators of the story create this feature.</p>	<p>Over is based on a quiet neighbourhood which seems normal as every other neighbourhood although something creates chaos and mystery further on in the short film. The director of this short film limited the dialogue and it didn't have any main characters, a protagonist some may say the protagonist is the neighbourhood due to our focus towards it throughout. This is because it was where our eyes were set throughout the whole film from beginning to end, one perspective one scenery.</p>	<p>Tight Jeans is a short film full of comedic aspects within it, following three teenagers on a normal day in their life. We gain an insight of what teenagers now do such as what is shown in the short film is that they talk about anything that they end up seeing. Director Destiny decided to be minimal in Tight Jeans there was no use of any big visual effects and CGI used in this short, this short was made to show a realistic perspective on the youth, a short that evokes laughter.</p>

*The Arrival*

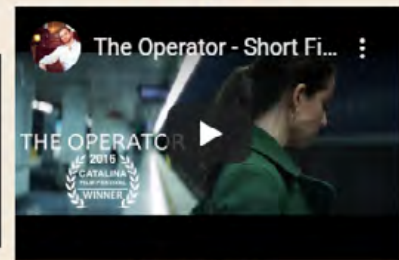
Viewed: 03/05/18

Out of the other short films that this website looks at this short stands out in the way it was made, the protagonist, the majority of the time uses just a voiceover and due to this us as the viewers come to realise the director was showing what the main actor was saying in her mind rather than out loud. This short has aspects of confusion (the protagonist feels confusion) and looks into a problem that some women face when things that weren't planned happens.

*Echo*

Viewed: 04/05/18

Echo had the longest duration time out of the six shorts of around 20 minutes, the short looks at a teenager who has a bad lifestyle, a lifestyle of fraud towards strangers by using a moment in her life that troubled her as a source of leverage. This short could be argued as some sort of drama with a hint of thriller for realising what she uses as an advantage which is quite chilling.

*The Operator*

Viewed: 03/05/18

The short film 'The Operator' was a piece that showed a life of an operator of someone behind the emergency calls. The tough things they have to face and the feeling of the inability to help the person calling because they're behind the phone. An individual who has to just move on after a few minutes after whatever just happened a job so stressful whether it be due to prank calls, unserious calls and the life or death situational calls.

*SLAP*

Slap was a short film which rose to popularity, a short film based on cross dressing which most would just believe; a cross dresser is gay. Although in Connor's case (Joe Cole - Protagonist) he feels as if cross dressing makes him feel like himself but this has no relation with being gay. The film doesn't have any big visual effect but it has hidden messages that the audience can interpret.

In this short film we see a generation in which cross dressing is something to be laughed at and that gay is wrong too. We also see that Joe Cole's character has an attitude where he can't hide it anymore so he confidently shows it to everyone the attitude which he also has towards his boxing hobby.

## *Narrative Research*

*North by Northwest - Alfred Hitchcock*

Roger Thornhill is out for lunch with his colleagues in which he later on gestures to his phone to page a man named George Capland. Two thugs mistaken Thornhill for Capland and is led away by two thugs.

COMPLICATION (8-10mins):

Thornhill meets Townsend, who thinks he is a spy named Capland.

CALL TO ACTION (12- 6 mins):

They try to kill Thornhill by forcing liquor into him and putting him behind the wheel due to him not cooperating with them. However, Thornhill does survive but nobody believes the story he says and is arrested for drunk driving.

ACT ONE PLOT POINT (36 mins):

Main protagonist Thornhill learns that Townshed is a diplomat that'll be addressing the U.N (25min) When he goes to find this person he comes to find a different person answered the page which was the real Townshed, then leading to one of the thugs killing Townshed so Thornhill is left with the body making him the prime suspect even after his escape.

MIDPOINT PLOT POINT (58mins):

This is where he tries to prove his innocence, he takes a train to Chicago where an individual named 'Capland' is supposed to have gone to. Whilst on the train he encounters beautiful Eve whom makes a move on him, however, Eve is Van Damm's mistress which the audience knows but Thornhill (main protagonist) doesn't.

ACT TWO PLOT POINT (108mins):

Thornhill learns that Capland doesn't exist (92-97mins), comes to the understanding that U.S. intelligence planted him to cover a real agent close to Townshed who is Eve herself. Although Thornhill learned of Eve and Van Damm's connection after Eve set Thornhill up in a phony meeting with Capland (long visual sequence 65-73mins). Eve is now in great danger because of Thornhill and have fallen in love for one another, now Eve has to leave with Van Damm to another country (108mins) in which Thornhill doesn't allow to happen "I won't let her go through with it"

CLIMAX AND RESOLUTION (113-133mins):

This is the most suspenseful and powerful sequence of the film, told visually where Thornhill tracks down Eve at the Van Damm mansion and during this he learns that Eve's identity has been revealed and will be thrown off the private airplane that's leaving the country. The news gets to her, Thornhill and her escape ending on the famous scene at MT Rushmore. They get out of it, marry and live happily ever after.

# *Audience Expectations*

- Did any of the films conform to expectations?

After asking this question to those I asked to view the short films most towards the short film 'SLAP' a lot of them found that it was in-between when looking at whether or not it conformed to their expectations. Due to the film Slap sort of didn't exactly give away much to those who have just seen the poster which is the main protagonist in his boxing gear. Although, a subtle hint could be from the stereotype of the colour of font for the title.

- Which films did the audience find most satisfying?

The film(s) that the majority of people I asked liked was definitely SLAP which got the most votes on but also Ellington Kid or Tight Jeans. Short Films which have a twist to them or sort of gives the audience a longer time to think more, as well as that it fits under the comedic sides of short films within short films.

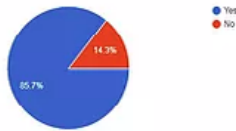
- Why? (consider the characters or the narrative)

Most people preferred those short films because one the characters in the short films are a take on reality unlike some feature length films which have very unrealistic characters that most people in the audience may not relate too due to the fact they are too fictional. As well as that the narratives of the story also touch on the real life situations for instance in SLAP it touches on topic cross dressing which most people without a huge amount of knowledge on the situation would think if you cross dress then you are straight away considered as gay when in fact that is not the case.

# Audience Research

## Do you watch short films?

7 responses

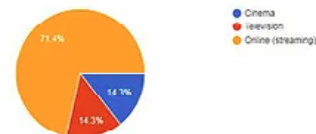


The majority of people said yes, that they do watch short films, what this shows is that the audience don't always choose to watch a two hour film for a full story line to keep them entertained. What the percentage also shows is that short films are also well known and watched by many it may not be as big as those whom watch feature films but it's still good that most people have or do watch short films.

From this question what I found was that many knew where short films are mostly found which is through streaming online, short films occasionally appear in cinemas for instance nowadays before any Disney Pixar film they'd show a short film that they have created. When on Tv and looking for short films usually kids channels showcase short films again companies such as Disney.

## Where would you expect to see short films?

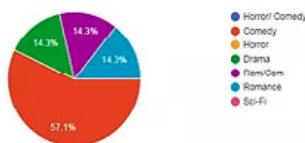
7 responses



From my audiences responses it is clear to me that the majority find the genre comedy very interesting when watching short films. This suggests that the majority of my audience would want a short film that keeps them laughing and keeps them in a good mood and relaxed.

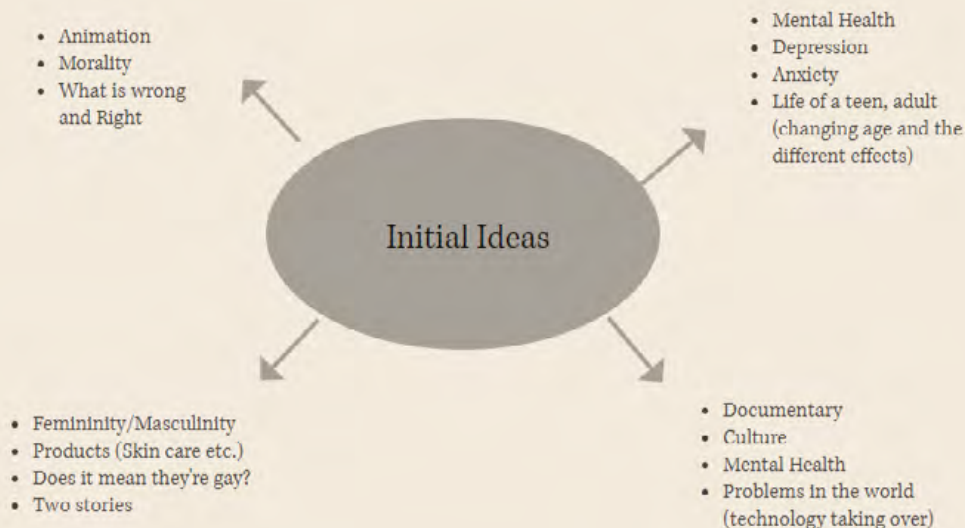
## What genre of short film would you find interesting?

7 responses



## Pre-production Planning

# Brainstorm





#### COMMUNICATING THIS THROUGH THE NARRATIVE

- A male will be playing the role of an individual with mental illness due to the fact men aren't seen to have these issues but really they do but aren't allowed to speak out.
- There will be a quick moment of breaking the fourth wall where the protagonist has a breakdown.
- Quick snippets of good moments in his life whilst growing up.

J.L. PRODUCTION

#### LOCATIONS:

Alexandra Palace



Park



Family Home

J.L. PRODUCTION

#### CENTRAL PROTAGONIST?

(A Male of any ethnicity, one who has decent acting skills)

A person who is struggling with mental health and we gain an insight of the symptoms and what is done to resolve the illness.



J.L. PRODUCTION

#### WHAT KIND OF IMPACT?

The kind of impact I'm hoping for at the end of my short film is that my audience can take away the understanding, that some people are facing demons and battles that they don't know about by keeping it silent. Also I want the viewers to realise that men also have weaknesses and they also cry and go through things such as depression which people don't realise. Watching this hopefully brings forward the fact that it's not just women who experience this, but men too although they aren't open about it because it shows they are 'weak' when no they are just being human they can't be strong all of the time.

J.L. PRODUCTION

#### IMAGINARY ENTITY

My imaginary entity for my short film is everyone because at any age you can experience mental health issues whether you're an adult already or just a teenager. Although, this short is strongly towards the teenagers, the youth because this is where most of these things occur with a hefty workload from school and other sorts of stressful things to trigger illnesses more.



J.L. PRODUCTION

## Thought Planning/Location setting

My plan for my locations are all different and there are most likely going to be 3 different locations I will be using in my short film. Most of my locations will be indoors, however, one of which will be outside.



My possible shoot for a certain scene in my short film idea will be in the woods of Alexandra Palace, a very enclosed area where from time to time only a few people come in to for maybe a jog or a hike. I chose this location because in this specific scene I want my character to feel enclosed and isolated just like how he is feeling inside, that he can't tell anyone his mental state. However this is also where he breaks down and lets go for once. This location is definitely one of my desired choices due to me wanting this scene to have a great impact on the viewer because it would have the trapped feeling when in those woods and getting away from everything.

This other location is indoors and simpler than my first idea of a location. My choice for this location is a dining room, a family dining room where they are altogether as a family. I chose this location because even though it's a family dining room where a family should feel more connected; eating together and talking to each other about their day but as they are talking my character shows a subtle hint of depression (he feels alone in the moment even as he is surrounded by his loved ones).



For my third location choice, I chose an outdoor location for a special moment in my character's life, his 10th birthday where he is happy, surrounded by friends (this will be a quick snippet of one of his happy moments). This will be in a park where him and his friends are playing football and his family has a picnic set up for his birthday. This is a moment in his life before he realised he has depression and his life didn't feel so rough.

Fade In: opening credits

INT. JAYDEN'S BEDROOM

The camera pans out of Jayden's face who is sitting on his bed with a razor blade in his hand whilst his sleeve on the other arm is rolled up and exposed, with tears on his face.

Freezes and Title is presented

INT. FAMILY DINING ROOM

Jayden enters and sits with his family for breakfast, his mum tries to talk to him.

MUM:  
Goodmorning jayden, how was your  
day yesterday we didn't have a  
chance to chat.

JAYDEN:  
(looking down, whilst playing with breakfast)  
silence.

MUM:  
Hello? Jayden? I'm talking to you  
don't be rude.

JAYDEN:  
It was good mum, sorry I was  
thinking about something else, I  
think it's just too early in the  
morning.

MUM:  
(gives a little smile)  
It's alright, I think i'm on the  
same page as you so what do you  
think you're going to do today?

JAYDEN:  
I'm not sure yet, Mia asked to go  
to the cafe but I don't know I  
might just stay home.

MUM:  
Why not?

JAYDEN:  
(looks up at mum for a second then back down)  
I don't know.

2.

MUM:  
Come on Jayden.

JAYDEN:  
I'm struggling, I'd prefer to be  
alone in my room.

MUM:  
What do you mean you're  
struggling, You two used to be so  
close when you guys were younger.

JAYDEN:  
(shrugs shoulders)

Just leave it mum! Okay! I told  
you I want to be alone.

(QUICK FLASHBACK TO WHEN THEY WERE YOUNGER (HAPPY MOMENT  
#1))

Sitting in the garden on a picnic blanket with toys  
scattered everywhere.

YOUNG JAYDEN:  
Mia! Mia! Come quick.

YOUNG MIA:  
(runs over)

What is it Jayden, is it another  
slug?! or are you just being  
annoying.

YOUNG JAYDEN:  
I'm just being annoying.

(giggles)

YOUNG MIA:  
Not funny Jayden I was playing  
with my toys. Now barbie is going  
to be late.

YOUNG JAYDEN:  
Mia but I'm bored! can't we just  
play hide and seek otherwise I  
don't want to be friends with you.

(sighs)

YOUNG MIA:  
(whilst brushing barbie's hair)

3.

Alright why are being so mean I'll  
tell my mum off you, only after  
you play barbie with me then we  
hide and seek.

#### FAMILY DINING ROOM CONTINUATION

JAYDEN:  
I'm going up to my room, mum

MUM:  
But you haven't finished your food  
yet.

JAYDEN:  
I don't want anymore, I'm not  
really hungry

MUM:  
But...  
(Jayden interrupts)

JAYDEN:  
Honestly I'm fine.

MUM:  
okay. I'm going to finish up here  
and head off to work.

JAYDEN:  
sorry. Don't worry I'll see if I  
can meet with Mia.

(Gets phone out of pocket  
and rings Mia)

#### ALEXANDRA PALACE

Jayden looks up at the towering trees 360 degrees, kneels  
then shouts out loud he is right in the middle with trees  
surrounding him.

(sound effect to drown out  
the scream)

# Character Profiles

Main Character: Jayden Lowe  
Age: 17 Years Old

A boy suffering from depression that no one knows about, feels that if he opens up everyone is going to judge him and find him weak even though boys are meant to be "strong and tough".



Younger Jayden Lowe  
Age: 10 Years Old

This is where Jayden starts getting the slight symptoms of depression but is enjoying his life still, spending time with friends and family and playing in the park and bonding with both friends and family at home and on outings such as his birthday in the park.

Mum: Maria Lowe  
Age: 40 Years Old

She has no clue her son has depression but has her suspicions of him because he's been acting very different and distant, used to be close when he was still a little boy but now he always locks himself in his room.



Best Friend: Mia Smith  
Age: 17 Years Old

Jayden has sort of drifted away from Mia and barely goes out with her unlike before, they grew up together and spent everyday together because her parents would always be at work. She wants to find out what has been going on with Jayden recently.

# Risk Assessment

Weather	The weather on the day of the park or Alexandra Palace scenes might be rainy and muddy also might be very windy so branches might fall off trees.	To solve these problems I would need to make sure the dates I choose for filming my scenes would be on a day that is decent, without strong winds or rain pouring down.
Stranger Danger	Most of my locations are in public places and some of my actors will be younger kids, so they will encounter many strangers at the park.	When solving this problem I would just need to be alert at all times and brief them before hand on talking to strangers and what not to do.
Losing actors	Some of the actors most probably the kids involved might wander off especially due to the fact we are in a park where there are a lot of fun kids apparatus available for them.	To keep them from not wandering off is just to again brief everyone and give breaks for all my actors so they aren't feeling restless and have some time to eat etc.
Use of props	In one scene my protagonist will have to hold a naked razor blade for just a few seconds so I wouldn't want any of my characters to get hurt with any of these props because they are highly dangerous.	As soon as the scene is done put the razor blade away in a safe place so no one is able to accidentally cut themselves or no one plays with it.
Camera Battery Power	The camera might run out of battery power or it might not even be fully charged and we just forgot to check so without a full or even battery power the filming would have to be put back and the production schedule would have to be altered.	In order for this to not happen I would need to check the night before whether or not it has been charged then charge it if not, also check again the morning before heading off. Another way is to bring another battery pack on the day of shooting so there is a back up for if it does die.
SD card problems	My SD card could be full and I didn't even realise or I forgot to put the SD card in the camera so it would be a waste of time arriving at the destination and realising it then.	For this to not happen I will need to, just like the camera problems I might face have to double check both night before and in the morning of day of shooting also back up onto a computer any other things that are already on the SD card so I have a fresh SD card and I know it won't become full by the end of it.

## *Production Schedule*

***23rd September***

Will take place mid day or just when bright to create the illusion of it being morning. Taking place in the bedroom, one of the difficult scenes to create due to the meaning and wanting to have that impact created.

***28th September***

A second take of the first scene then making a decision to which clip to actually use and would create that impact for whomever is watching. Will be taking place at nighttime, which has a better effect? daytime or nighttime?

***3rd October***

The scene where the family is at the dining table about to eat breakfast with a long shot so everyone is visible. Have a made up decision for which scene to use from the clips taken on the 23rd and 28th of September.

***8th October***

Filming the happy moments of my character to juxtapose the sad moments that he is experiencing at this moment of his life, memories hopefully not a very gloomy day.

***14th October***

Filming another important scene, one of the last scenes, filming outdoors and doing around three takes for this scene. Also on this day; look over all clips to see if anything else is missing and if not start the editing process.

### **Evaluation**

Short films are structured differently to a feature length film from the length of it to the audience it is aimed towards. Considering the research side of creating a short film, I came across a variety of different ways that individuals have done to make their short film unique and stand out from others, they would choose a topic that most people would understand and perhaps be affected by and ensure the subject content had a hard hitting impact and would be described as gritty; this in comparison to the glossy feature length film that is often bound by restrictions and encoded as a spectacle. A good example of this would be the short film 'SLAP' by Nick Rowland, a film on cross dressing and just the theme of sexuality in general. A short film consists of a range of narrative techniques, from Todorov's narrative theory or even an archplot narrative, a form of narrative used mostly in Hollywood narratives for instance the film North by Northwest has this clearly presented within the film itself, short films too are able to have this structure. Some short films would use the minimalists of dialogue which can create such a powerful piece and get the points of the short film straight across to the audience and some may use dialogue throughout and still manage to create an

equal amount of impact that a silent short film can create. The film I have created fits the form of short film as it doesn't exceed the 100 mins mark a feature length film has or even the 20-30 mins mark, additionally my short film was created on a low budget I just made use of all the resources around me. It touches on the perspective of a male experiencing mental illness and we see a comparison made when a female perspective is also presented within my short film.

I was influenced by most of the set texts I have looked at such as 'The Arrival' and 'Tight Jeans', with Tight Jeans I loved the use of the natural environment and just like my short film it is also set in a natural setting, the homes of my two characters. My influences for what I created was definitely taken from SLAP especially because it's uniqueness drew me in, even though it was looking at sexuality in general Rowland pinpointed a certain subject within the problems evolving on the idea of different types of sexualities becoming more aware in the world, in this case the story is on a crossdresser. This led me to choosing a more touching topic one of which would be difficult to put forward but is something that needs to be made aware of so I chose that path to take. The other things excluding the set texts I looked at that I got inspiration from was by looking at feature films on mental health and what became apparent was that the men were the ones whom suffered in silence and worse came to worse for them from time to time, some films would have a resolution at the end for instance in 'It's Kind Of A Funny Story' Keir Gilchrist's character 'Craig' finally feels at peace and happy at the end we interpret this from him planning his future and the things he wants to do. Other themes that can be apparent from my film is the differences males and females have when it touches on mental awareness, males are more likely to keep it to themselves due to not wanting to seem "weak" towards everyone.

The research done to create this film has been used for instance the theme and what I wanted to put across hasn't changed, however the film itself and the layout has changed, including the characters I was aiming to use changed this is because problems with casting occurred, I found it difficult to cast a child that could fit around my scheduled filming times. The work I have produced in comparison to professionally made work is very different as it obviously was not made with a high budget, with all the proper filming equipment and the best of actors. My short film consists of the realness of having a mental illness mine having a focus on depression, a scene from my film which shows this is right at the beginning when both characters are staring straight at the camera whilst in bed, with no emotion. This scene shows the lack in motivation to even get out of bed when feeling depressed it's them experiencing a lowered mood that sometimes can last the whole day if it gets too overwhelming. The use of the medium close up with the character looking directly at the camera suggests to the audience that this could be their story also, we are invited to align with the two main characters and how they feel. This is also encoded through the non-diegetic sound that accompanies the entire film.

Subtle Differences touches on males having no one to go to and going through their feelings alone, 'guys aren't meant to feel like this' so they are forced to keep it to themselves so when the comparison scene is shown, the female is seen with her friends looking happy and joyous. One scene shows the messiness that can come out from having depression and eating all unhealthy foods and drinking, I wanted to show this version because depression hits differently for every individual ever

experiencing it in their lives; some would carry on living in a home that is unclean resonating with how they are feeling and not having the energy to tidy up after themselves.

When shooting I tried to include different angles of shots and different clip lengths one moment was when the male character was walking on a bridge and the rain was pouring through, I made the decision to have that playing for about 5 seconds to show the loneliness he is feeling. What I also did was change the speed of that specific clip and made it slower which created a better impact because the speed of his walk made it seemed as if he's given up and is really contemplating everything about his life and how he is feeling at that very second. I chose to keep my film without dialogue, I felt as if for me facial expressions says more than dialogue and I wanted to take advantage of that by making my whole film silent and having music playing in the background instead. This was taken from the influence of 'Over' a short film that had very little dialogue and more so silence which created the suspense and tension of what is going to happen next, what is going on? A specific clip I have added to my film was a clip of these two identical swans, linking it to my film I interpret it in a way of which we are all the same and should all provide the same treatment and help to each other without feeling like we aren't worthy of getting that help.

From my research I found that short films can be very experimental. With this in mind I decided to challenge typical narrative conventions by developing a montage short that gave the glimpses of two teens affected by depression. I wanted to encode the aesthetics of my film so that spectators could decode their own meaning. The use of cinematography was therefore key in this process. For example the female character is shown in a close up frame in a low key lit room, inter-cut with this are scenes of memories when she was happy, it is evident in these scenes that her time with her friends was happy and therefore in high key lighting with a tight frame to show how close her and her friends once were. This is in direct contrast with the empty room she cries in. However, unlike the male character who turns to no one there is hope for her.

From audience feedback people understood the theme of depression. The mise-en-scene, sound and tight cinematography signified this. However, some audiences members said that the short reminded them of music video - as mentioned previously short films are experimental and therefore I wanted to push boundaries in terms of not using dialogue but rather visuals to tell the story of these two characters. Music videos are a form of short film so in this instance some audience members decoding it in this way is a positive contribution. I wanted Subtle Differences to make audiences think and highlight the difference in many teenagers' struggle with depression, this is something that I feel the film achieves.

## Short film

13 marks

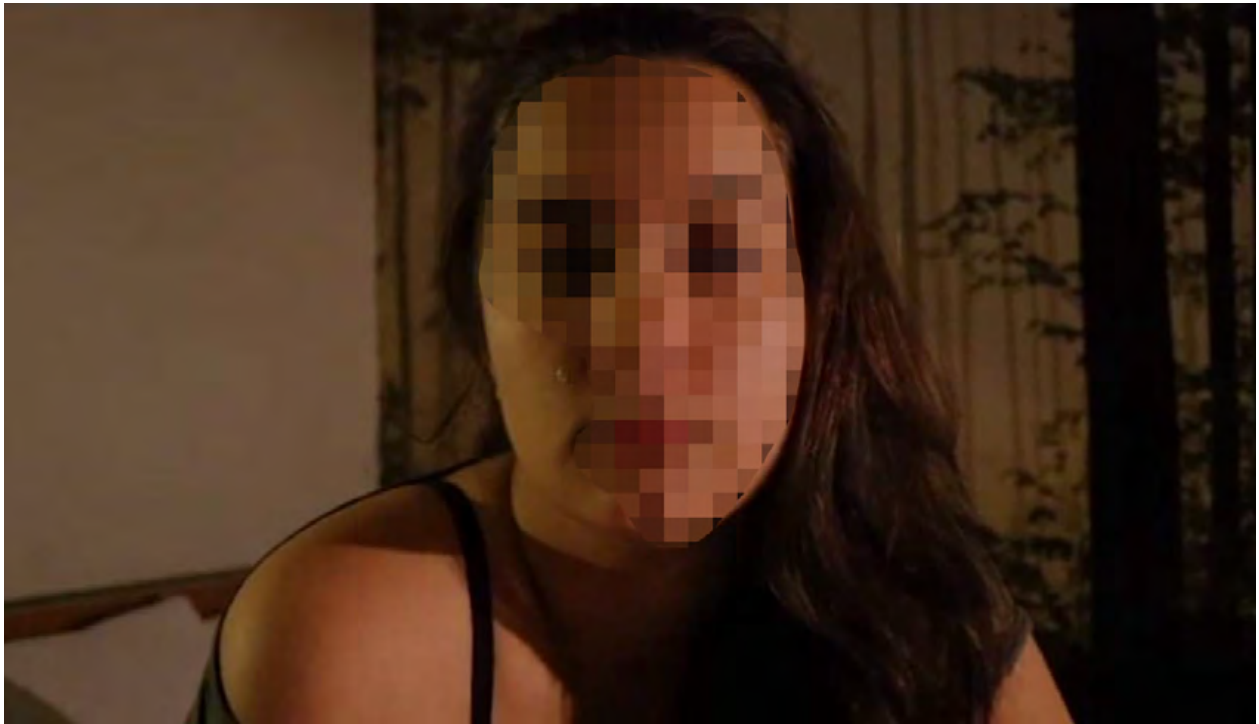












## Evaluation

15 marks



"SUBTLE DIFFERENCES"

## Film Studies

**OCR Advanced GCE in Film Studies H410/03/04 Making short film  
Non-Exam Assessment Cover Sheet**

To be completed by the teacher

Centre number

Centre name



Candidate number

Candidate name



Chosen set brief (short film or screenplay with stills):  
A short film

Learners may make use of unassessed students and others as long as the outcome can be assessed as the work of an individual learner (see Section 2f of the specification for further details). Please list below the names, dates and roles of any unassessed individuals who contributed to this production under the direction of the assessed learner.

	Unassessed individual's name	Date	Role
	<i>Example: Steve Jones</i>	<i>4 May 2017</i>	<i>All unedited sound recording taken under the direction of the assessed learner</i>
1			
2			
3			
4			
5			

Please ensure the following items are submitted to OCR:

Preliminary Materials



Teacher assessed production



Individual Evaluation



**Comments (Production: Application of knowledge and understanding of the short film and its distinctive narrative form)**

demonstrates a limited application of knowledge and understanding of the short film and its narrative form. Her short exemplifies techniques more of a music video, and whilst this is experimental and therefore embodies the nature of short film, the limited length of the production means that there is limited character development and motivation is not always clear to the viewer. There is a basic narrative construction with shot placement chosen to show the differences in how depression can affect two people differently. intentions to show how males and females handle depression differently and the societal expectations on each gender are touch upon. Dialogue would have developed the narrative to ensure audiences could decode the dramatic devices more effectively. Unfortunately issues outside of her study meant that she was unable to explore this in more detail.

**Total (30 marks): 10****Comments (Application of knowledge and understanding of micro-elements of film form)**

'Subtle Differences' evidences adequate use of micro-elements of film form. There are some very good shots which show a good understanding of the use of cinematography to communicate meaning to an audience. For example the use of the tight framed close ups to show the despair in the character's emotions. The non-diegetic sound aids the images, as mentioned above gives this short film and music video like feel. Editing has been used adequately to juxtapose the difference in the character's support networks and interactions. decided to be experimental by not using dialogue to challenge typical narrative devices.

**Total (30 marks): 13****Comments (Individual Evaluation)**

demonstrates an adequate application of knowledge and understanding to evaluate her production in relation to the set short films. She exemplifies why her subject matter fits into the form and explores the experimental nature of short film and how 'Subtle Differences' tries to emulate this. There is adequate application of the analysis of micro-elements in her film and discusses the use of montage editing to communicate her story. Generally there is accurate use of subject-specific terminology.

**Total (30 marks): 15****Total (90 marks):****38**

## Examiner commentary

This learner has submitted their final work online using a Wix site. Whilst not presented chronologically, as would be the case with a blog, it is neat and clearly shows the development of the production. In this case, unfortunately, the final film does not fulfil the potential suggested by the research and planning materials.

Research has been completed but the short films in the set collection are analysed in rather superficial detail. An exploration of the narrative structure of *North by Northwest* is included but not really utilised. The Moderators' Report states that 'centres should discourage research, for this component, into feature films and their narrative forms as this often distracts from the distinctive short film form'. This is not really the case here as the study of narrative form is not clearly demonstrated in the learner's film. The inclusion of audience research is not really relevant. Surveys of this type very rarely influence the structural or aesthetic qualities of the final production.

A good range of planning materials are included even though some contain too little detail. The inclusion of a pitch is an effective way of showing the learner's idea generation and how they intend to develop these ideas into a final production. It is also a good way to gather feedback at the ideas stage.

The learner's short film is half the required length which only allows them to 'demonstrate limited application of knowledge and understanding of the short film and its distinctive narrative form'. In fact, despite presenting some narrative research the film seems not to conform to narrative conventions and there is little convincing explanation for why in the evaluation. The lack of dialogue is problematic, with the viewer simply presented with a variety of images to make sense out of. There is some justification for this in the evaluation but as the Moderators' Report makes clear the set films do use sound to effect, *The Fly*, for example, is not a silent film with a music soundtrack.

There is some effective cinematography early in the production but this is not consistent throughout. Editing is an issue with the film being far too slow in pace and some sequences held for far too long.

Overall, the learner's short film demonstrates 'a basic use of a limited range of narrative techniques . . . that delivers a partial demonstration of knowledge and understanding . . . of the short film and 'adequate application of knowledge and understanding of the micro-elements of film form'.

The learner's evaluation explores narrative structures but does not closely relate their analysis to their own production. In fact, the evaluation is rather descriptive rather than analytical in nature. This is generally typical of evaluations at this level. The learner spends an inappropriate amount of time telling the reader what they did rather than why they did it. However, 'the learner demonstrates adequate application of knowledge and understanding to analyse and evaluate their production in relation to the set short films'.

The 'symbolism' of the swans in the opening sequence is touched upon but never fully explored in relation to any of the set short films. Neither is the reason for not including any dialogue to develop the narrative. There is a reference to 'experimental' in relation to music video, rather than the short film form. Setting a series of, albeit related, images to a music soundtrack does not equate to an experimental film. In this instance the centre fully understands this and has rewarded the candidate with appropriate marks.

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