

# Commentary on candidate evidence

The candidate evidence has achieved the following marks for each section of the assignment.

## Candidate 1

### Section 1: Planning

#### a. Creative intentions in response to the brief

The candidate was awarded **5 marks**.

Paragraph 1 is awarded **1 mark** for the **plan** to target an audience of teens with anxiety and fans of the thriller genre, **justified** through these audiences finding the character's experiences relatable and enjoying the chase scenes.

Paragraph 2 is awarded **1 mark** for the **plan** to make the film a thriller rather than a horror film, **justified** by the decision to make the film unsettling, not scary with the monster a constant presence and different from horror antagonists that jump out.

Paragraph 3 is awarded **1 mark** for the **plan** to educate the audience about anxiety by using metaphor and monologue to demonstrate anxiety affecting the character's life, **justified** by this being entertaining and therefore more effective than documentary.

Paragraph 4 is awarded **1 mark** for the **plan** to use language codes including ominous music and a desaturated colour palette to show the impact of anxiety on the main character, **justified** by an explanation of how this will create meaning.

Paragraph 5 is awarded **1 mark** for the **plan** to make the start of the film gripping to hook the audience, **justified** by the need for the audience to watch the full film in order to be educated about anxiety.

## b. Content research

The candidate was awarded **3 marks**.

Paragraph 1 is awarded **1 mark** for the **plan** to use camera zoom to reveal setting and hidden details, **justified** by the research into camerawork in 'Longlegs'.

Paragraph 2 is awarded **1 mark** for the **plan** to create an unsettling tone through the use of ominous music in flashbacks and showing the monster is completely black, **justified** by the research into the creation of tone in the film 'Dead Horse'.

Paragraph 3 is awarded **1 mark** for the **plan** to educate the audience about anxiety by having the monster always looming over the main character (this is sufficiently different to the previous plan of it always being present), **justified** by the detailed research findings into how the short film 'Wolf in Sheep's Clothing' achieves its purpose of educating.

Paragraph 4 is not awarded a mark as the plans for the monster lurking and the chase scene have already been credited.

Paragraph 5 is not awarded a mark as the plan about the title is not related specifically enough to the research which is vague and doesn't specify how the title of 'Thief' was incorporated into the film's setting.

## c. Production role(s) and/or institutional context research

The candidate was awarded **4 marks**.

Paragraph 1 is awarded **1 mark** for the **plan** to use close-up shots such as the close-up of the character's eyes to show fear, **justified** by an understanding of the role of cinematographer in the composition of shots.

Paragraph 2 is not awarded a mark as there is no specific plan about how the narrative will be used in the film.

Paragraph 3 is awarded **1 mark** for the **plan** to use shadows and lighting effectively to create a scary atmosphere, **justified** through an understanding of the role of production designer.

Paragraph 4 is awarded **1 mark** for the **plan** to storyboard a variety of shots for a scene to bring visual interest while listening to a monologue, **justified** through an understanding of the role of storyboard artist.

Paragraph 5 is awarded **1 mark** for the combination of **plans** to bring in another animator to speed up the process and to use ProCreate, both to increase efficiency. This is **justified** through an understanding of the role of an animator. Each of these plans would be too vague for a mark individually, but the combination amounts to a single plan about how to ensure efficiency in the animation process.

#### **d. Audience research**

The candidate was awarded **5 marks**.

Paragraph 1 is awarded **1 mark** for the **plan** to use identifiable areas such as lockers to establish the school setting, **justified** through detailed discussion of audience responses to the survey.

Paragraph 2 is awarded **1 mark** for the specific **plan** to slowly fade in the music to create a tense atmosphere, **justified** through detailed discussion of audience responses to the survey.

Paragraph 3 is awarded **1 mark** for the **plan** to have some of the film in black and white and some in colour to demonstrate the character's state of mind, **justified** through detailed discussion of audience responses to the survey.

Paragraph 4 is not awarded a mark as the plan is too vague and is similar to plans that have already been credited.

Paragraph 5 is awarded **1 mark** for the **plan** to make the monster silent to make it seem scarier, with the example of when it is watching the main character from behind a building. This plan was mentioned previously but not awarded a mark so it

can get a mark here. The plan is **justified** through detailed discussion of audience responses to the survey.

Paragraph 6 is awarded **1 mark** for the **plan** to use a combination of both chase scenes and jump scares to keep the audience on edge, with the specific example of how a jump scare will be created. This plan is **justified** through detailed discussion of the responses to the audience survey.

## Section 2: Development

Please note: the candidate did not make the animated film about anxiety that was planned in Section 1, which is a perfectly acceptable approach if the original plans fall through. The responses to Section 2 discuss the live action film the candidate made and submitted instead.

### a. Evaluation of process

The candidate was awarded **8 marks**.

Paragraph 1 demonstrates a **consistent technical understanding** of the production role of cinematographer with detailed discussion of how a key shot was filmed and how obstacles were overcome. This paragraph is a **developed point of evaluation** which discusses the outcome of the production role and how effective camera shots were. There is also discussion of one shot that was not as pleasing as intended, with reflection on how this could have been improved.

Paragraph 2 demonstrates a **consistent technical understanding** of the production role of editor with a detailed technical discussion of various steps carried out during the editing process with an **evaluative comment** at the end of the paragraph about how the sound and visuals in the film were edited together effectively.

Paragraph 3 demonstrates an **understanding** of the production role of director, discussing specific tasks carried out in that role. There is an **evaluative comment** about how well the creative vision was communicated to their cast to create meaning at the end of the paragraph.

Paragraph 4 demonstrates **detailed understanding** of the production role of screenwriter and contains a **developed point of evaluation** about the impact of dialogue which, although minimal, conveys details about character effectively.

As there are **two developed points of evaluation** with **some evaluative comments**, and there is **detailed understanding of production roles**, the upper mark in the 7-8 band was awarded.

## **b. Evaluation of content**

The candidate was awarded **20 marks**.

There are **five developed points of evaluation**. Each paragraph refers to a specific timestamp within the film and in each paragraph **the combination of the written response and the finished content** demonstrates an **insightful understanding** of the meaning created by **combining a range of codes**, with a **developed point of evaluation** of how well these have worked in the final product.

Paragraph 1 discusses the opening of the film, beginning with an **insightful understanding** of how text and music were used to create a scary tone, followed by **a detailed technical understanding** of how camera, no dialogue and costume were used effectively to introduce aspects of the character. There is **developed evaluation** of the effectiveness of the opening sequence throughout the paragraph.

Paragraph 2 demonstrates an **insightful understanding** of how to combine camera and mise-en-scene, specifically lighting, to create an unsettling tone, further enhanced by the choice not to use music and instead to use ambient sound. There is **developed evaluation** of the impact of these choices throughout the paragraph, with explicit discussion of a shot that wasn't effective towards the end of the paragraph, with some consideration of how this could have been improved.

Paragraph 3, in combination with the finished content, demonstrates an **insightful understanding** of how camera and editing were used to create an uncomfortable mood in the audience, with **developed evaluation** in the second part of the paragraph discussing aspects of this sequence that the candidate was not pleased

with. This discussion further demonstrates an **insightful understanding** of how to use codes through this **developed evaluation** of the finished piece.

Paragraph 4 demonstrates an **insightful understanding** of how to use various camera techniques (such as different angles and camera shake) to create tension in the chase scene where the character is scared and running away from the villain. There is **developed evaluation** of the use of camera and acting throughout the paragraph, reflecting on how pleased the candidate is with the impact of these techniques in the finished content.

Paragraph 5 demonstrates an **insightful understanding** of the impact of the sudden silence when the character thinks she is safe, followed by the sudden appearance of the villain behind her and the text leaving the audience on a cliffhanger. There is **developed evaluation** of the impact of the silence and then the ending, with the candidate reflecting that this has successfully achieved their creative intentions.

As there are **five developed points of evaluation**, and **the combination of the evaluation and the finished content** conveys a **highly insightful understanding** of how to use and combine a range of codes and techniques to achieve creative intentions, the upper mark in the 20-19 band is awarded.

# Candidate 2

## Section 1: Planning

### a. Creative intentions in response to the brief

The candidate was awarded **3 marks**.

Paragraph 1 is not awarded a mark as the plan is too vague and lacking in justification. Paragraph 2 is awarded **1 mark** for the **plan** to incorporate the stimulus of the alarm clock, **justified** in relation to showing her commitment. Paragraph 3 is not awarded a mark as there is no clear plan in relation to targeting the audience. Paragraph 4 is awarded **1 mark** for the **plan** to incorporate old videos, **justified** in relation to the coming-of-age genre. The final paragraph is awarded **1 mark** for the **plan** to use jump cuts, **justified** through the desire to highlight the contrast between present day and the past.

### b. Content research

The candidate was awarded **3 marks**.

Paragraph 1 is not awarded a mark as the plan is not specifically justified by the research. The second paragraph is awarded **1 mark** as it contains a specific **plan** to use flashbacks, **justified** in relation to research into the Simone Biles documentary. Paragraph 3 is awarded **1 mark** for the **plan** of using a close-up of her tying her skates three times, **justified** in relation to research into 'Harley and Katya'. Paragraph 4 is not awarded a mark as the plan is not specifically related to the research on the use of slow motion. The final paragraph is awarded **1 mark** for the **plan** of showing exhaustion, **justified** in relation to research into 'The Petrichor'.

### c. Production role(s) and/or institutional context research

The candidate was awarded **3 marks**.

Paragraph 1 is awarded **1 mark** for the clear **plan** to film early in the morning to convey isolation, **justified** through the specific research into the cost of hiring the location. Paragraph 2 is not awarded a mark as there is no planned alternative following research into copyright restrictions. Paragraph 3 is not awarded a mark as the plan is unclear and lacking in clear justification in relation to the research into BBFC guidelines. Paragraph 4 is awarded **1 mark** as there is a specific **plan** about how to film the skating shots, **justified** by research into the cost of hiring a professional videographer. The final paragraph is awarded **1 mark** for the **plan** to carry out the role of editor in creating the flashback scenes, **justified** through a clear understanding of the role.

### d. Audience research

The candidate was awarded **3 marks**.

Paragraph 1 is awarded **1 mark** for the **plan** to use diegetic sound rather than a voiceover, **justified** through audience research. Paragraph 2 is awarded **1 mark** for the **plan** to use soundtrack music, **justified** through audience research. Paragraph 3 is awarded **1 mark** for the **plan** to use black and white for the flashback scenes, **justified** through audience research. The final paragraph is not awarded a mark as the plan is not justified clearly: the audience research relates to the use of a low angle while the justification is in terms of the effect of the repetition of the shot rather than the framing.

## 2a. Evaluation of process

The candidate was awarded **4 marks**.

Paragraph 1 contains an **explanation** of the institutional factor of the limited flashback footage with an **evaluative statement** on how the limited footage available allowed for more focus on the character in the present.

Paragraph 2 contains an **explanation** of the institutional factor of editing software with a brief **evaluative statement** at the end of the paragraph.

Paragraph 3 contains an **explanation** of the institutional factor of the lack of a tripod with an **evaluative statement** on how it 'turned out fine without this added feature'.

Paragraphs 4 and 5 demonstrate an **understanding** of the institutional factor of location with an **evaluative comment** on the limited choice of lighting which positively created a more casual setting and an **evaluative statement** on the use of music.

The final paragraph contains an **explanation** of the institutional factor of the availability of the actor with no evaluation.

As there is one **evaluative comment** with some **statements** and the response mostly **explains** the institutional factors rather than demonstrating **understanding** of them, the upper mark is awarded in the 4-3 band.

## 2b. Evaluation of content

The candidate was awarded **9 marks**.

The combination of the written response and the film conveys an **understanding of how to use a range of codes and techniques to create meaning**.

Paragraph 1 shows an **understanding** of the use of flashbacks and there is an **evaluative statement** on how the past and present clips lined up well.

Paragraph 2 shows some **understanding** of the use of sound, camera and costume and there is a brief **evaluative statement** on the effectiveness of the shot of the phone.

Paragraph 3 shows some **understanding** of the shot of the skater tying up her laces.

Paragraph 4 shows **understanding** of how the music contributed to the shots of the character skating and there is an **evaluative statement** at the end of the paragraph about how well the candidate thinks this worked.

Paragraph 5 shows **understanding** of the use of mise-en-scene in the scene where the character falls and at the end of the paragraph there is an **evaluative comment** on the way that the positioning of the other skater contrasts with the main character.

Overall, there is **some evaluation of the finished content** and **some understanding of how to achieve creative intentions**, which is enough to take the response firmly into the 10-8 band. As evaluation is stronger than understanding, the middle mark of 9 is awarded.

## Candidate 3

### 2b. Evaluation of content

The candidate was awarded **13 marks**.

The combination of the written response and the film demonstrates a **consistent understanding of how to use and combine a range of codes and techniques** to achieve creative intentions.

Paragraph 1 shows a **consistent analytical understanding** of the use of camera shots and mise-en-scene to establish the opening and there is an **evaluative statement** on how this introduces the audience to the central characters and their contrasting representations.

Paragraph 2 shows a **consistent understanding** of the use of camera, setting and lighting. There are **evaluative statements** on how these codes achieve tonal transitions and give key narrative points in the middle of the paragraph and there is an **evaluative comment** on what these shots reveal about the character at the end of the paragraph.

Paragraph 3 shows a **consistent understanding** of colour grading, camera shots and text and there is an **evaluative comment** on how these codes come together to show the representation of the female character.

Paragraph 4 shows a **consistent understanding** of colour grading, costume and camera movements and there is an **evaluative statement** on the effectiveness of the use of colour in the middle of the paragraph.

As there is **consistent understanding** throughout the response which is **analytical** in places, and there are a couple of **evaluative comments** as well as several **evaluative statements**, there is just enough to place this candidate in the 14-13 band, so the candidate was awarded the lower mark of 13.