Commentary on candidate evidence

Assessors awarded the candidate evidence 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 **3 marks.**

Paragraph 1 is awarded **1 mark** for the **plan** to create a paranormal horror film featuring the protagonist being attacked by her own reflection in the mirror, **justified** through the effect of the tense atmosphere on audiences.

Paragraph 2 is not awarded a mark as there is no specific planning decision about how the late-night setting or the women's torment will be created.

Paragraph 3 is awarded **1 mark** for the **plan** to use a range of high school actors, **justified** by the ideas that audiences will be able to relate to these actors, and that they will be interested in the dark themes.

Paragraph 4 is not awarded a mark as there is no specific planning decision about how the film will retain audiences' interest.

Paragraph 5 is awarded **1 mark** for the **plan** to film at night when it is dark, **justified** by this creating mystery and an eerie tone.

b. Content research

The candidate was awarded **2 marks**.

Paragraph 1 is not awarded a mark as there is no specific planning decision about how and when close-up shots would be used.

Paragraph 2 is not awarded a mark as the plan to use sounds from the girl's phone is unclear and not specifically related to the research finding.

Paragraph 3 is awarded **1 mark** for the **plan** to use sounds to create a creepy and unsettling atmosphere, **justified** by the research finding into the use of sound in 'Smile.'

Paragraph 4 is not awarded a mark as the plan to use darkness to create an unsettling tone has already been credited.

Paragraph 5 is awarded **1 mark** for the development of the **plan** to use a close-up shot of the mirror to highlight that it is not reflecting the character's movements, **justified** by the emotional depth and sympathy this will create.

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 wide angle and close-up shots to establish setting and emotion, **justified** through an understanding of the camera operator's use of different lenses.

Paragraph 2 is awarded **1 mark** for the **plan** to use an editing app to create sound effects such as a text message notification, **justified** by an understanding of the role of sound supervisor.

Paragraph 3 is awarded **1 mark** for the **plan** to use a dim lamp to create an eerie tone, **justified** by an understanding of the role of lighting director.

Paragraph 4 is awarded **1 mark** for the **plan** to use red clothing to symbolise danger, **justified** by an understanding of the role of costume designer.

Paragraph 5 is not awarded a mark as there is no research into the institutional factor of budget.

d. Audience research

The candidate was awarded **2 marks**.

Paragraphs 1-3 are not awarded marks because no specific planning decisions are made in terms of how the research findings will be implemented.

Paragraph 4 is awarded **1 mark** for the **plan** to use a teenage actor to play the main character, **justified** by how this will create a sense of vulnerability and familiarity, thus meeting the audience's needs.

Paragraph 5 is not awarded a mark as there is no specific planning decision.

As the candidate has valid research findings and justifications throughout, an additional **1 mark** is awarded.

Section 2: Development

a. Evaluation of process

The candidate was awarded **5 marks**.

Paragraph 1 contains an **explanation** of the institutional factor of limited equipment and how this created a challenge in fulfilling the role of camera operator effectively. There are two **evaluative statements,** about using a tripod next time, and about the negative impact of the lack of different lenses on the overall film quality.

Paragraph 2 contains an **explanation** of various problems regarding lighting, and how this limited the candidate's ability to fulfil the role of lighting director. There is an **evaluative statement** about how the candidate would remedy this in future, although this is not really focussed on impact.

Paragraph 3 contains an **explanation** of how the candidate undertook the role of sound supervisor. There is an **evaluative statement** about how using higher quality sound software would positively affect the audience.

Paragraph 4 contains an **explanation** of costume design. There is an **evaluative statement** about how prior planning would have helped the process.

As there is **explanation** of production roles and institutional factors, and several **evaluative statements** throughout, the lower mark is awarded in the 6-5 band.

b. Evaluation of content

The candidate was awarded **12 marks**.

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

Paragraph 1 demonstrates **understanding** of how a range of codes have been used to create the establishing stage of the film. Although the candidate uses evaluative language, such as ‘effective’, they are using it to analyse meaning rather than evaluate.

Paragraph 2 demonstrates **understanding** of how a range of codes have been used to convey possession and engage the audience in the storyline. There are **evaluative statements** about the success of the controlled creation of atmosphere and how the emotional impact could be improved.

Paragraph 3 demonstrates **understanding** of how a range of codes such as camera, lighting and music have been used. There are **evaluative statements** about how these codes successfully continued the tone, and how more sound effects would have been beneficial.

Paragraph 4 demonstrates some limited **understanding** of how tone of voice and music have been used to make the audience feel unsettled. There is an **evaluative statement** about the impact additional dialogue could have had.

Paragraph 5 demonstrates **understanding** of how props and editing have been used to show the character’s possession. There is an **evaluative comment** about the impact of this scene and how it could have been improved.

Overall, as there are some **evaluative statements** and **consistent understanding of how to use and combine a range of codes to achieve creative intentions**, the upper mark in the 12-11 band is awarded.

Candidate 2

Section 2: Development

a. Evaluation of process

The candidate was awarded **3 marks**.

There is an **explanation** across the first four paragraphs dealing with the constraints of creating the film within the institutional context of a school.

Paragraph 1 contains a brief **explanation** of the institutional impact of not being able to use fake blood in school and the solution found with an **evaluative statemen**t about being unable to match their creative intentions.

Paragraph 2 contains a brief **explanation** of the impact of school rules about non-uniform on costume plans relating to genre. There is an **evaluative statement** reflecting on the negative impact on the audience as a result of this as the sci-fi genre is unclear.

Paragraph 3 contains an **explanation** of the impact of a ruined prop with an **evaluative statement** about the solution to the problem resulting in a shot that looks more comedic than horror.

Paragraph 4 contains a brief **explanation** of the problems caused with the lighting being too bright and the impact this had on the candidate's role as cameraman. There is an explanation of the attempted solution which didn't work out, with an **evaluative statement** about the impact of the finished trailer being too bright so not scary.

Paragraph 5 contains a **reference** to the institutional context of casting, with a brief **evaluative statement** on the partial success of overcoming the issue by casting a new female lead.

As there is a cumulative **explanation** of how the candidate carried out **the production role** of cameraman within **the institutional context** of filming in a school with some brief **evaluative statements**, the lower mark in the 4-3 band is awarded.

b. Evaluation of content

The candidate was awarded **7 marks**.

Paragraph 1 contains **some understanding** of how to use shadows to create a scary atmosphere, with **a limited evaluative statement** in the middle of the paragraph about this achieving the intention of showing the monster through shadows or outlines.

Paragraph 2 contains **some understanding** of how to use camera to show the final girl trope, with **an evaluative statement** about the lighting being too bright.

Paragraph 3 contains **some understanding** of how to use camera and sound, with **an evaluative statement** about the issues around the Christmas music detracting from the sci-fi genre.

Paragraph 4 contains **some understanding** on how to use shaky cam and sound to create a tense and uneasy tone with a brief **evaluative statement** in the middle of the paragraph about this ‘perfectly captures the tone’.

As **the combination of the candidate’s finished film and their written work** demonstrates **some understanding** of how to use codes and techniques to achieve creative intentions and there is **limited evaluation**, the upper mark in the 7-5 band is awarded.

Candidate 3

Section 2: Development

a. Evaluation of process

The candidate was awarded **10 marks**.

Paragraph 1 demonstrates a **consistent theoretical understanding** of the role of director with detailed discussion of the decisions taken not to film a sequence showing the main character gathering his equipment and of how a key shot was filmed. This paragraph is a **developed point of evaluation** which discusses how effective the candidate's decisions as director were, both in omitting one sequence, and in the method of filming the first shot of the main protagonist.

Paragraph 2 demonstrates a **consistent theoretical understanding** of the role of cinematographer with detailed discussion of the choices made around framing and camera movement in the chase sequence. This paragraph is a **developed point of evaluation** which discusses how effective the candidate's decisions were in creating intensity in the chase sequence.

Paragraph 3 demonstrates a **consistent theoretical understanding** of the role of editor with detailed discussion of how the music was used in the trailer. This paragraph is a **developed point of evaluation** which discusses how effective the candidate's decisions as editor were in creating intensity and excitement through the use of the music.

Paragraphs 4 and 5 together demonstrate a **consistent theoretical understanding** of the institutional factor of health and safety with detailed discussion of the impact of the weather on postponing the filming of the chase sequence and on the stunt during the same sequence. These paragraphs taken together are a **developed point of evaluation** which discusses the effectiveness of the candidate's decisions about health and safety during filming.

As there are **four developed points of evaluation** and there is **consistent theoretical understanding** of production roles, the upper mark in the 9-10 band is awarded.

b. Evaluation of content

The candidate was awarded **17 marks**.

There are **three developed points of evaluation and some evaluative comments**. 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 a consistent analytical understanding** of the meaning created by combining a range of codes, with **developed points of evaluation** in paragraphs 2, 4 and 5 evaluating how well these have worked in the final product.

Paragraph 1 discusses how camerawork and sound are used in the opening of the film. There are three **evaluative comments** in the paragraph: on the effectiveness of the establishing shot; on the effectiveness of the shot of the bench; and on the effectiveness of the use of ambient sound. The paragraph ends with an **evaluative statement** on the use of costume. As the comments are each on separate elements of the sequence and do not reflect on how the different codes work together, the paragraph is not a developed point of evaluation.

Paragraph 2 discusses how camerawork is used in the bench scene to represent the characters through an over-the-shoulder shot, and to pay homage to Tarantino through the choice of a worm's eye view shot as the characters open the bag. This paragraph is a **developed point of evaluation** of how effectively these choices of camera framing have worked together to create a more visually distinctive and memorable sequence.

Paragraph 3 discusses how well the choice of 'Guerilla Radio' as music worked in the chase sequence to create a sense of urgency and engage the audience. There is an **evaluative comment** on how effective the music was in creating intensity in this sequence.

Paragraph 4 discusses how the costume choices worked to represent the protagonist and the antagonist. This paragraph is a **developed point of evaluation** of how effective these choices were in achieving the desired representation of the antagonist and the undercover detective.

Paragraph 5 discusses camerawork in the final sequence and how medium shots and over-the-shoulder shots were used to develop character and provide a satisfying ending to the film. This paragraph is a **developed point of evaluation** of how effectively the choices of framing and angle camerawork achieved these creative intentions.

As the **combination of the written response and the finished content demonstrates a consistent analytical understanding** of the meaning created by combining a range of codes, with three **developed points of evaluation** and **several evaluative comments**, the lower mark in the 17-18 band was awarded.