Component 2: Global Film: Narrative, Representation & Film Style

Name: ____________________________

Tutor Group: ________________
KEY EXAM DATES 2019

13\textsuperscript{th} March – Final Deadline for CW Film and Evaluation (30%)

10th June – Component 1: Key Developments in US Film (35%)

14\textsuperscript{th} June – Component 2: Global Film (35%)
The Exam

- Part of Film GCSE – 35%
- 1 hour 30 minutes
- Section A: Global English language Film – Qu 1 – 30 mins
- Section B: Global non-English language – Qu 2 - 30 mins
- Section C: Contemporary UK Film – Qu3 – 30 mins

AO1 Demonstrate knowledge and understanding of elements of film.

AO2 Apply knowledge and understanding of elements of film, including to:
- Analyse and compare films
- Analyse and evaluate own work in relation to other professionally produced work.
SECTION A: Global English language film (produced outside US) (20 marks)

Qu 1 Slumdog Millionaire

a) – AO1 (Knowledge and understanding) – 2 marks

b) AO1 (Knowledge and understanding) – 3 marks

c) AO2 (Application and analysis) – 15 marks*

SECTION B: Global non-English language film (25 marks)

Qu 2: Tsotsi

a) AO1 – Knowledge – 2 marks

b) AO1 – Knowledge – 3 marks

c) AO2 – Analysis – 5 marks*

d) AO2 – Analysis – 15 marks

SECTION C: Contemporary UK film (produced after 2010) (25 marks)

Qu 3: Attack The Block

a) AO1 – Knowledge – 1 mark

b) AO1 – Knowledge – 4 marks

c) AO2 – Analysis – 5 marks

d) AO2 – Analysis – 15 marks *

* Use of specialist film language is assessed.
<table>
<thead>
<tr>
<th>Qu No.</th>
<th>Mark</th>
<th>Assessment Objective</th>
<th>Specialist Concept/s to be tested</th>
<th>Core Areas (can be tested across all questions)</th>
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<tr>
<td><strong>SECTION A: Global English Language Film (Slumdog)</strong></td>
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<td>1. Us Film 1930-1960 (Rebel Without A Cause)</td>
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<td>The key Elements of Film</td>
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<td>AO1 Demonstration of Knowledge</td>
<td>Narrative</td>
<td>Cinematography, Mise en Scene, Editing, Sound</td>
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<td>1b</td>
<td>3</td>
<td>AO1 Demonstration of Knowledge</td>
<td>(Including Genre in relation to narrative).</td>
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<tr>
<td>1c</td>
<td>15</td>
<td>AO2 Application and Analysis</td>
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<td>Social, Cultural, Historical, Technological, Institutional, Political</td>
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<td><strong>SECTION B: GLOBAL NON-ENGLISH LANGUAGE FILM (TSOTI)</strong></td>
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<td>2a</td>
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<td>AO1 Demonstration of Knowledge</td>
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<td>2b</td>
<td>3</td>
<td>AO1 Demonstration of Knowledge</td>
<td>Gender, Ethnicity, Age</td>
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<td>2c</td>
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<td>AO2 Application and Analysis</td>
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<tr>
<td>2d</td>
<td>15</td>
<td>AO2 Application and Analysis</td>
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<td><strong>SECTION C: CONTEMPORARY UK FILM (PRODUCED AFTER 2010) – ATTACK THE BLOCK</strong></td>
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<td>3a</td>
<td>1</td>
<td>AO1 Demonstration of Knowledge</td>
<td>Aesthetics/ Film Style</td>
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<tr>
<td>3b</td>
<td>4</td>
<td>AO1 Demonstration of Knowledge</td>
<td>(Including in specific sequences)</td>
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<tr>
<td>3c</td>
<td>5</td>
<td>AO2 Application and Analysis</td>
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<tr>
<td>3d</td>
<td>15</td>
<td>AO2 Application and Analysis</td>
<td></td>
<td></td>
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</tbody>
</table>
SUBJECT-SPECIFIC TERMINOLOGY

You can be asked about the key elements of film at any part of the GCSE and are expected to be able to use subject specific terminology throughout.

The four key elements of film are:
- Cinematography and lighting
- Editing
- Sound
- Mise-en-scene

You will be marked explicitly on your ability to use subject specific terminology in the following questions in Component 2:

1c) 15 marks on Slumdog Millionaire
2c) 5 marks on Tsotsi
3d) 15 marks on Attack The Block
# Micro Elements of Film Studies

## Angles
- **High**
  - The camera is above the subject.
  - The camera is below the subject.
  - The subject appears tilted.
  - Camera is level with subject's eyes.
  - Camera is high in the air.
  - Camera is low on the ground.

- **Low**
  - The camera is above the subject.
  - The camera is below the subject.
  - The subject appears tilted.
  - Camera is level with subject's eyes.
  - Camera is high in the air.
  - Camera is low on the ground.

- **Canted**
  - Camera is level with subject's eyes.
  - Camera is high in the air.
  - Camera is low on the ground.

- **Eye Level**
  - Camera is level with subject's eyes.
  - Camera is high in the air.
  - Camera is low on the ground.

- **Bird's Eye**
  - Camera is high in the air.
  - Camera is low on the ground.

- **Worm's Eye**
  - Camera is low on the ground.

## Shot Size
- **Extreme Long Shot (XLS)**
  - Subject is far away.
  - Whole subject can be seen.
  - Top of head to thighs.
  - Top of head to waist.
  - Top of head to chest.
  - Top of head & shoulders.
  - Whole head.

- **Long Shot (LS)**
  - Whole subject can be seen.
  - Top of head to thighs.
  - Top of head to waist.
  - Top of head to chest.
  - Top of head & shoulders.
  - Whole head.

- **Medium Long Shot (MLS)**
  - Whole subject can be seen.
  - Top of head to waist.
  - Top of head to chest.
  - Top of head & shoulders.
  - Whole head.

- **Medium/Medium Long Shot (MS)**
  - Whole subject can be seen.
  - Top of head to waist.
  - Top of head to chest.
  - Top of head & shoulders.
  - Whole head.

- **Close-Up (CU)**
  - Whole subject can be seen.
  - Top of head to waist.
  - Top of head to chest.
  - Top of head & shoulders.
  - Whole head.

- **Big Close-Up (BCU)**
  - Whole subject can be seen.
  - Top of head to waist.
  - Top of head to chest.
  - Top of head & shoulders.
  - Whole head.

- **Extreme Close-Up (ECU)**
  - Whole subject can be seen.
  - Top of head to waist.
  - Top of head to chest.
  - Top of head & shoulders.
  - Whole head.

## Movement
- **Pan**
  - Camera moves left or right-shaking.

- **Tilt**
  - Camera moves up and down-shaking.

- **Ped**
  - Camera looks forward, sliding up or down.

- **Dolly**
  - Camera moves forward, fixed position.

- **Track**

- **Zoom**
  - Camera lens moves forward or back.

- **Crane**
  - Not placed on tripod, held ‘in hands’.

- **Steadicam**
  - From perspective of a person.

## Mise-en-scene
### Settings & Props
- Where the scene is, when the scene is and the objects used to show this.

### Costume, Hair & Make-up
- Clothes worn & style of hair.

### Facial Expression & Body Language
- How people move their body and faces.

### Lighting & Colour
- The brightness, colour, position and size of light. The overall colour, tone or temperature of a scene.

## Editing
- **Jump Cut**
  - Sudden cut from one shot to another.

- **Fade-out**
  - A fade from one scene to another.

- **Dissolve**
  - Gradual fade as the image dissolves.

- **Cut Away**
  - Film cuts to something else off screen.

- **Wipe**
  - Image wipes to reveal a new image.

- **Match-on Action**
  - Is a cut that shows two views of the same action.

- **Graphic Match**
  - One object is matched by one of a similar shape on the next shot.

## Performance
- **Shy**
- **Transforamtive**
- **Brash**

- **Flirtatious**
- **Realistic**
- **Rash**

- **Adventurous**
- **Silly**
- **Irresponsible**

- **Immature**
- **Childish**
- **Chemistry**

- **Wild**
- **Aggressive**
- **Imposing**

- **Carefree**
- **Camp**
- **Child-like**

- **Courageous**
- **Method Acting**

## Effects
- **Deafening**
- **Harsh**
- **Loud**
- **Subtle**
- **Brash**
- **Muffled**
- **Melodious**

- **Bang**
- **Buzz**
- **Crackling**
- **Screach**
- **Thud**
- **Rustle**
- **Howl**
- **Echoing**
- **Growl**
- **Whimper**
- **Rumble**
- **Roar**
- **Vociferous**

## Soundtrack
- **Bombastic**
- **Dramatic**
- **Moving**
- **Squeaking**
- **Evocative**
- **Pulsing**
- **Fast**

- **Crawling**
- **Piercing**
- **Shrill**
- **Plasful**
- **Delicate**
- **Chilled**
- **Sorriing**

## Types
- **Diegetic**
  - Sound the characters can hear.

- **Non Diegetic**
  - Sound the characters cannot hear.

- **Contrapuntal**
  - Sound that is in contrast to the images.

- **Parallel**
  - Sound that is similar to the images.
You can be asked about context in any question in the exam (both Component 1 and Component 2).

You need to understand what is meant by context, the different kinds of context and the specific contexts for each of your films

The exam board defines context as:

- social context (aspects of society and its structure reflected in the film)
- cultural context (aspects of culture – ways of living, beliefs and values of groups of people – reflected in the film)
- historical context (aspects of the society and culture at the time when films are made and, where relevant, when they are set)
- political context (the way political issues, when relevant to the film chosen, are reflected in a film)
- technological context (the technologies reflected in a film's production and, in some cases, in its narrative)
- institutional context (how films are funded, how the level of production budget affects the kind of film made and the main stages of film production)
- key aspects of the history of film and film technology (as noted below).
Paper 2: Non-fiction and Transactional Writing

Social context: Aspects of society and its structure reflected in the film.

Cultural context: Aspects of culture: ways of living, beliefs and values of groups of people reflected in the film.

Historical context: Aspects of society and culture at the time when films are made and, where relevant, when they are set.

Political context: The way political issues, when relevant to the film, are reflected.

What does the spec say about context?

Social context is...

Technological context: The technologies reflected in a film’s production and, in some cases, its narrative.

Institutional context: How films are funded and how the budget affects the kind of film made and the stages of production.

Historical context: Aspects of society and culture at the time when films are made and, where relevant, when they are set.

Political context is...

Historical context is...

Political context: The way political issues, when relevant to the film, are reflected.

- What political or legal choices are referred to?
- Do these apply to anyone?
- Do political decisions affect someone or a group either positively or negatively?
- How are political ideologies represented?

Social context is...

Social context: Aspects of society and its structure reflected in the film.

- Working class?
- Upper class?
- Who holds the power?
- Who is oppressed?
- Social hierarchy and structures.

Cultural context is...

Cultural context: Aspects of culture: ways of living, beliefs and values of groups of people reflected in the film.

- Religion?
- Arts?
- Clothing?
- Customs?

Technological context is...

Technological context: The technologies reflected in a film’s production and, in some cases, its narrative.

- Think mise-en-scène (props) here, how can we see technology (or the lack of) in the film?
- Does this help to date the film?
- Does the film use any specific technology in the production (3D cameras, HDR, CGI etc.)?

Institutional context: How films are funded and how the budget affects the kind of film made and the stages of production.

- Which companies produced the film?
- Where did the budget come from?
- Where was the film made? Why there?
- Significant people involved in the making of...?
- Is it part of a wider franchise? If so, how does this affect it?
SECTION A: GLOBAL ENGLISH

LANGUAGE FILM

SLUMDOG MILLIONAIRE
Question 1: Slumdog Millionaire

Answer all questions.

Section A: Global English language film (produced outside US)

Answer question 1 on one of the following films:
- Rabbit-Proof Fence (Noyce, Australia, 2002)
- Slumdog Millionaire (Boyle, UK, 2008)
- District 9 (Blomkamp, South Africa, 2009)
- An Education (Scherfig, UK, 2009)
- Song of the Sea (Moore, Eire, 2014).

(a) What do you understand by the social context of a film? [2]
(b) Briefly describe the main social context of your chosen film. [3]
(c) Explore how the narrative of your chosen film reflects its social context.

In your answer, you should consider:
- how key characters reflect the social context
- how the social context is built into the narrative
- at least one example from the film’s narrative which demonstrates its social context. [15]

Section A is a stepped 3-part question.

This section is focused on NARRATIVE.

In c) you must use specialist subject terminology.
Slumdog Millionaire
(2008, Boyle, UK)

**Component 2: Global Film; Narrative, Representation & Film Style**

**Focus Area**
**Narrative**

**PART 1: Key Sequence(s) and timings and/or links**

**Sequence 1**
‘Opening Sequence’ (Part 1) 0:00 – 00:3:13
https://www.youtube.com/watch?v=MeeR0ieqOvE
(Part 2) 00:05:47-00:08:22
https://www.youtube.com/watch?v=w_4EFVJfaUig
(Danny Boyle cites this as the original opening but felt that the revised opening helped to prepare the audience for the narrative structure, introducing the narrative ‘hook’ and the flashback element)

**Sequence 2**
‘Cesspit Sequence’ (Chapter 4 on DVD)
https://www.youtube.com/watch?v=UZ_8fsG8Q1A

**PART 2: STARTING POINTS - Key Elements of Film Form (Micro Features)**

**Cinematography (including Lighting)**
- The opening sequence uses canted shots of the quiz studio, creating confusion and reflecting the feelings of the protagonist, Jamal Malik. The audience are positioned with Jamal’s perspective from the start.
- Monochromatic colour used to signify the ‘current’ strand of the narrative. A yellow tint used in police scenes to establish this thread of narrative in contrast to other scenes.
- Hand-held cameras taking the audience into the slums and adding to the frenetic pace and feel of the chase in the second part of the opening.
- Boyle changed equipment after beginning shooting. The change from bulky, traditional 35mm cameras to smaller digital cameras was partly to avoid the masses of spectators impacting on filming and also to allow filming within the confines of the slums, making the audience feel as though they are actually there.

**Mise-en-Scène**
- The studio setting (glossy surfaces, lighting, dress) contrasts with the grimy and gritty setting within the police station and the slums.
- Use of titles to frame the link to the television quiz with an opening question.
- Subtitles add to sense of realism in regards to language (some criticism of the use of British English instead of Hindi or Marathi).

**Editing**
- Using 11 frames per second creates the slow-motion aspect to the film, for example in the opening sequence. This creates a dream-like feel at times, especially in regard to the character of Latika.
- Flash cutting is used in the opening sequence to create sense of confusion between threads of narrative. Also used to great impact in panning out from the slums, having shown the life going on within the cameras pulls away in an aerial bird’s eye view, showing the scale of the slums.
- Cross cutting in the opening sequence shows us the different strands of narrative (Jamal, Salim and Latika)
- The film won the 2009 Academy Award for Best Film Editing – an interview with Chris Dickens goes over the challenges and technical aspects of his role (which might help with some students choosing filming production work) http://www.kenstone.net/fcp_homepage/slugdog_dickens_jordan.html

**Sound**
- The use of diegetic sounds from the TV studio, along with the show’s leitmotif, indicate the setting and the link between the film and the global TV export, *Who Wants to be a Millionaire?*
- Sound bridges are used to connect the different elements of narrative
(especially in the opening sequence).

- Urban soundtrack by A. R. Rahman featuring MIA (controversial female British Sri Lankan artist) reflects the gritty realism and the film’s Mumbai/Western fusion. Won Best Original Score and Best Original Song (Jai Ho) with O Saya (song from sequence 1 part 2 – slums) being also nominated.

PART 3: STARTING POINTS - Contexts

Social
- Boyle and Beaufoy both have stated they wished to transport Western audiences to the slums of India to portray the energy and community to try and challenge some of the more traditional representations of poverty-stricken slum dwellers often seen in documentaries and campaigns.
- Controversy surrounded the film both in regard to how cast/crew were paid/acknowledged and in regard to the representations within the film. Please see [https://en.wikipedia.org/wiki/Controversial_issues_surrounding_Slumdog_Millionaire](https://en.wikipedia.org/wiki/Controversial_issues_surrounding_Slumdog_Millionaire) for an overview.
- Casting – Dev Patel (British) was cast as an antithesis to the traditional Bollywood male (strong/handsome/hero) from his role on C4 TV show Skins.

Historical
- The film draws on and makes references to the tradition of Bollywood (superstar Amitabh Bachchan is referenced and shown as well as the final dance scene being a nod to the traditional dance scenes played out in Bollywood romances).
- Boyle talks about the cultural significance of cinema in India and how that is referenced in the film and difficulties of shooting in the short documentary ‘Slumdog Dreams: Danny Boyle & the Making of ‘Slumdog Millionaire’” (2009), such as the scene when Salim sells Bachchan’s autograph to the projectionist.

PART 4: STARTING POINTS - Specialist Focus - Narrative

- The narrative is told through a series of flashbacks as Jamal Malik (18 at the time) recounts how he is able to answer each of the ‘Who Wants To Be a Millionaire?’ quiz questions correctly.
- Narrative built around the game show – cumulative tension as final question heralds the dénouement.
- Use of flashback (and some flash-forwards to scenes of Latika at the end of the film) and how a non-linear narrative can impact on the audience (some criticism of this format and ‘product placement’ for gameshow also produced by Celador)
- Questions mark the chapters in his life – this is a good way to break down the narrative with students and consider using visual presentations/timeline in classroom/students work to piece together the linear narrative.
- Applying narrative theory such as Propp (Jamal or Salim as hero at the end? Latika as traditional heroine (a feminist reading?), Todorov – applying to narrative flashback sections of film and as whole.
- Levi-Strauss – Jamal & Salim, poverty & wealth / happiness & status / India & West (Cultural Imperialism), Realism & Fantasy.
- Looking at how the screenplay relates to the film [http://www.imsdb.com/scripts/Slumdog-Millionaire.html](http://www.imsdb.com/scripts/Slumdog-Millionaire.html) useful for how narratives are constructed and can be related to Production work (Component 3)
1a) and b) AO1 Mark Scheme

**Question 1 (a)**

<table>
<thead>
<tr>
<th>Band/ marks</th>
<th>AO1 Demonstrates knowledge and understanding of elements of film.</th>
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<tbody>
<tr>
<td>2</td>
<td><strong>Good</strong> understanding of social context which is likely to include reference to how key aspects of a films’ narrative presents ideas.</td>
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<tr>
<td>1</td>
<td><strong>Basic</strong> understanding of question, which may include reference to <strong>basic</strong> ideas.</td>
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<tr>
<td>0</td>
<td>No response attempted or no response worthy of credit</td>
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</tbody>
</table>

*All valid alternative responses must be credited*

**Question 1 (b)**

<table>
<thead>
<tr>
<th>Band/ marks</th>
<th>AO1 Demonstrates knowledge and understanding of elements of film.</th>
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<tbody>
<tr>
<td>3</td>
<td>Describes the key part of question in an excellent way, demonstrating a very clear understanding.</td>
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<tr>
<td>2</td>
<td>Describes one aspect of the question effectively with reasonably clear understanding of question.</td>
</tr>
<tr>
<td>1</td>
<td>Describes one aspect of question in a basic way, possibly with some inaccuracies demonstrating a basic understanding.</td>
</tr>
<tr>
<td>0</td>
<td><em>No response attempted or no response worthy of credit</em></td>
</tr>
</tbody>
</table>
1a) and 1b) INDICATIVE CONTENT FROM THE BOARD
(WILL CHANGE ACCORDING TO QUESTIONS).

1a)

Genre conventions candidates may identify in their responses include:

- Typical characters
- Typical mise-en-scène, including typical iconography
- Typical narratives, action or themes
- Typical music.

_All valid alternative responses must be credited._

1b)

Reasons candidates may consider in their responses include:

- Conventions, the typical 'ingredients' of a genre film, establish films as being in a particular genre
- Audiences are attracted to seeing films they know they will like
- Audiences expect to see conventions they are familiar with in a genre film
- Producers want films to be easily identified so that they can attract audiences – genre conventions establish ease of recognition for audiences
- Ensuring a genre film uses the familiar conventions minimises commercial risk for producers and increases the chance of profit
- How audience pleasure is based on seeing their expectations fulfilled (of seeing how genre conventions are used – with some degree of repetition as well as variation)
- How the commercial interest of producers is rooted in those audience responses.

_All valid alternative responses must be credited._
<table>
<thead>
<tr>
<th>Band</th>
<th>AO1 Demonstrate knowledge and understanding of elements of film</th>
<th>AO2 Apply knowledge and understanding of elements of film, including analysing films.</th>
</tr>
</thead>
</table>
| 5    | 5 marks | 9-10 marks  
**Excellent**  
Highly coherent

- Applies **excellent** knowledge and understanding of the narrative, including analysing films.  
- Uses **excellent** points to develop a **highly coherent** point of view in response to the question, demonstrating a **excellent** knowledge & understanding of subject specific terminology. |
| 4    | 4 marks | 7-8 marks  
**Good**  
Highly coherent

- Applies **good** knowledge and understanding of narrative, including analysing films.  
- Uses **good** points to develop a **coherent** point of view in response to the question, demonstrating a **good** knowledge & understanding of subject specific terminology. |
| 3    | 3 marks | 5-6 marks  
**Satisfactory**  
Reasonably coherent

- Applies **satisfactory** knowledge and understanding of narrative, including analysing films.  
- Uses **satisfactory** points to develop a **reasonably coherent** point of view in response to the question, demonstrating a **satisfactory** k&u of subject specific terminology. |
| 2    | 2 marks | 3-4 marks  
**Basic**  
Emergent point of view

- Applies **basic** knowledge and understanding of narrative, including analysing films.  
- Uses **basic** points to indicate a **emergent point of view** in response to the question, demonstrating **basic** knowledge and understanding of subject specific terminology. |
| 1    | 1 Mark  | 1-2 marks  
**Limited**  
Limited

- Applies **limited** knowledge & understanding of narrative, including analysing films.  
- Uses **limited** points to indicate a **limited point of view** in response to the question, demonstrating a **limited** knowledge and understanding of subject specific terminology. |
1c) INDICATIVE CONTENT FROM THE BOARD
(WILL CHANGE ACCORDING TO QUESTIONS).

(c) Explore how the narrative of your chosen film reflects its social context.

In your answer, you should consider:
- how key characters reflect the social context
- how the social context is built into the narrative
- at least one example from the film’s narrative which demonstrates its social context.

Candidates may refer to the social context of the narrative or of the production or both.

Candidates are likely to consider:
- Key features of the social context, such as social class, differences between rich and poor, ethnic divisions, divisions between those with power and those without, major issues prominent in the relevant society
- How key characters reflect aspects of the social context
- How key features of the narrative reflect the social context
- At least one example from the narrative which demonstrates social context (which need not be a single sequence)

Discussion of at least one example will provide candidates with an opportunity to demonstrate knowledge of the social context’s influence on the film in a specific way.

*If a candidate has not correctly identified a plausible social context of the film.*
1a) This refers to the deeper meanings and themes of film, which are then reflected in the film.

b) Slumdog Millionaire shows how poor slum children were treated in slums. When Jamal and his brother suffer, it shows you how cruel and vindictive poverty in India is.

c) The narrative is constructed and developed by setting to reflect its social context. When they escape from the police, the setting is very dirty and full of rubbish and that represents the boys to have been in a poverty family.

The lighting is low key because of the dirt where they live, but the flashing lights, also make the race through the slums seem more full of chaos as they cannot see where they are going clearly.

a) 1
b) 2
c) $1 + 2 = 3$

Limited examples, social context and limited points.

Band 1.
**Band 3 Response (Satisfactory, relevant)**

1a) This refers to the deeper meanings and themes of film, which are then reflected in the film.

b) The context of poverty is used throughout the film beginning with the flashback showing the deprived childhood Jamal endured. The slums of Mumbai act as a backdrop for the film making clear the huge divisions in Indian society.

c) The narrative of Slumdog Millionaire is complex and fractured to reflect the chaos of India. The film contrasts extreme poverty and wealth through the game show and scenes in the film. An example of this is the opening of the film, which portrays the slums of Mumbai. Later on we see a changed Mumbai illustrated by skyscrapers and wealth. The film uses a non-linear style and structure using lots of flashbacks and cutting between times. The narrative is structured around the protagonist Jamal’s memoirs of his posh king triggered by the random questions which he has the correct answers to. This non-linear narrative structure is typical of the director Danny Boyle.

Throughout there is a clear love story between the characters Jamal and Latika. This modern relationship illustrates changing India and the popularity of Bollywood cinema.

Maman tricks children, turns them into criminals and blinds them to become more effective beggars. This reflects the corruption and segregation of Mumbai. Mumbai has been ethnically cleansed by the police to highlight the racial tensions of the city and the pressures faced by the protagonist.

```
  a) 1
  b) 3
  c) 2+7 = 9

Some good social context, but ideas and specific sequences need developing with more illustrative examples.
```
Band 5 Response (Excellent, Highly coherent.)

1a) What is happening in society at the time of the film or reflected in the film.

b) Slumdog Millionaire explores the social context of late twentieth century India. The context of a group of poor orphans being manipulated into a life of crime rather than live in the slum, explores ideas relevant to India at the time. The context exposes attitudes towards the growing gap between the slums – some of the biggest in the world – and the growing wealth of India as a nation, and the difficulties for individuals to escape their origin in such a society.

c) The sequence of the first flashback to Jamal running through the slums of Mumbai establishes the poverty yet vibrancy of life in the slums of Mumbai. By beginning with the game of cricket, the filmmakers imply both the joy of Jamal’s childhood but also the element of luck and game playing within his life. We soon see a close up of Jamal’s face looking upwards to catch the ball, his posture perhaps symbolising his hopes and dreams for the future, and the low-key gold/yellow lighting also suggests our protagonists’ hopes, yet also reminds us of the previous gold and yellow lighting used in the torture scene, which tells us that the joy of childhood life in the slum has a terrible consequence of Jamal.

By using aerial shots of the slums and breaking the 180 degree rule, Boyle emphasises the vastness of the slum – creating sympathy not only for the children racing through it but for all people stuck there. Throughout, he uses wide and long shots in order to emphasise the poverty of the slums as the children race through it. His constant use of tilted angles and jolting cuts, create this sense of confusion and disorientation, which perhaps reflects how western audiences might see the way of life in the slums. Yet the handheld camera also creates a sense of intimacy with the characters and emphasises our connection to them. By choosing to present this scene in a non-linear way, it allows us to be aware of the success of Jamal’s life up to this point, even though the host on the game show patronises him as low class for working in a call centre, forcing us to readjust our viewpoint on the character, just as western eyes should not put our own values onto Indian society.

a) 2
b) 3
c) 13 – Applies excellent knowledge and understanding of narrative. Makes reference to a sequence. Coherent and developed point of view. Band 5.
SECTION B: GLOBAL NON-ENGLISH LANGUAGE FILM
Question 2

2. (a) Name and briefly describe one young character in your chosen film. [2]

(b) Briefly describe the costume of this character on their first appearance. [3]

(c) Briefly explore how other aspects of mise-en-scène (setting, location and props) are used to create your first impression of this young character in one sequence from the beginning of your chosen film. [5]

(d) Explore how young people are represented in your chosen film. Refer to at least one sequence where young people are shown in your answer.

In your answer, you should consider:

- how at least two young people are represented in your chosen film
- how two of the following contribute to the representation of young people in your film - cinematography, mise-en-scène, editing or sound
- how at least one sequence demonstrates the representation of young people. [15]

Tsotsi is a 4-stepped question.

This is focused on REPRESENTATION.

In c) focus on specialist subject language.
Tsotsi
(2005, Hood SA, UK)

Component 2: Global Film; Narrative, Representation & Film Style

Focus Area
Representation

PART 1: Key Sequence(s) and timings and/or links

Sequence 1
‘Opening Sequence’ 0.00 – 5.05
https://www.youtube.com/watch?v=SmXW4fkMTXY

Sequence 2
‘Come and hold my hand’ 6.03 – 7.23
https://www.youtube.com/watch?v=jvNHIdjRHoA

PART 2: STARTING POINTS - Key Elements of Film Form (Micro Features)

Cinematography (including Lighting)
• The opening sequence wastes no time in introducing us to the characters and their relationships. We see a series of close ups of Aap, Butcher and Boston’s hands as they gamble with money and dice, which could indicate the themes of luck, fate and destiny. We also see a close up of the bradawl which could suggest the potential for violence and the slow motion shot of the dice signals the stylised filmmaking as well as the theme.
• As the gang walk through the township the camera’s dollying is motivated by movement of Tsotsi as close ups pick him out from the group. He is also favoured by point of view shots of the other young gangsters to whom he gestures.
• During the stake out (SE1) we see Tsotsi’s point of view of several victims before he concentrates on one we get tighter shots of.
• Sequence 2 occurs 40 mins into the film by which time Tsotsi has ‘acquired’ the baby, sought out Miriam to feed him and named him ‘David’. Tsotsi’s shack is a candle lit and much more peaceful place than it was in the opening sequence.
• We are looking into Tsotsi’s home rather than out of it as before and a stream of light from outside falls on Tsotsi and the baby, linking them in the frame as he puts the baby down on his bed.
• The half lit nature of Tsotsi’s face as he watches the baby settle suggests the two sides of his character, which are battling with each other.

Mise-en-Scène
• In the opening shots Tsotsi is shown separate from his gang as they play the dice game in his (very basic) house. As he looks out of the window perhaps he is already longing for a better and different life. He walks in front of them through the township – as the leader.
• The transition from the township to the city is marked by notably different colour palettes (reddish brown becomes grey blue) as well as levels of development. The huge HIV/Aids poster which dwarfs them in the station is worth noting though.
• Facial expressions during and after the murder give a clear indication of the different characters. Butcher looks in to the eyes of the victim, showing no remorse, while Aap looks at the others for some indication as to how to react and Boston is shocked and sickened. Tsotsi is harder to read, alternating between a stony impassive expression and occasional looks of fear.
• In sequence 2 we see a much more peaceful Tsotsi’s home as he settles the baby by candlelight and we see a flashback to the home that Tsotsi grew up in. We see Tsotsi as a child again looking at someone in bed. This time it is his mother, who is clearly very sick. She looks at him, calls his name, David, and asks him to hold her hand. He does so briefly as a candle flickers in the foreground exactly as it does in the Tsotsi’s shack.
PART 3: STARTING POINTS - Contexts

Social
- Set in contemporary South Africa, in the township of Soweto, where post-Apartheid survival is still a fraught process for many South Africans, who struggle to get out of poverty. Tsotsi (a nick-name meaning ‘thug’) has no access to the new South Africa so he seeks to take it with violence and threat.
- The stereotypical representation here is not specifically South African, despite the culturally specific term. The urban black violent criminal posing a threat to the comfortably wealthy is familiar from films of many contexts including Hollywood and the UK.
- The interesting thing about Tsotsi is the impact of the baby on his character and the transformation it causes him to undertake. The drama in the film comes from Tsotsi’s emotional inner conflict rather than the physical external conflict typical of crime films.
- The co-existence of poverty and affluence in modern day South Africa, symbolised effectively by the gate with which the Dube’s attempt to protect themselves from people like Tsotsi but which John Dube opens at the end as he calls Tsotsi ‘brother’.
- The theme of ‘decency’ and the exploration of the roles of mothers and fathers as carers.

Historical
- Films are a product of their historical context. The original story (in the novel) of Tsotsi was set in the late 1950s, at the height of apartheid. This was the system by which the white minority in South Africa ruled over the black majority and denied them the right to vote among other things. The film, however, is set in a post-apartheid South Africa which allows it to represent themes that are common to many black people around the world – themes that have expressed themselves in the recent ‘Black Lives Matter’ movement in the USA and elsewhere. It is nevertheless a film born of the history of Africa and more specifically South Africa.

PART 4: STARTING POINTS - Specialist Focus - Representation
- What do we know about South Africa? Apartheid. Wealth vs Poverty.
- The character of Tsotsi at the outset and as he changes.
• The other members of the gang.
• Mothers and Fathers.
• Draws influence from the US crime movie and hip-hop culture.
• Key narrative elements – use of ‘black gangster’ stereotypes but ultimately about inner emotional conflict rather than external physical conflict, despite violent moments.
• Look at writer/director Gavin Hood. He is a white South African who had received critical acclaim for low budget films before Tsotsi and has gone on to direct Hollywood blockbusters like Ender’s Game and X-Men Origins: Wolverine since.

PART 5 – Further resources
http://www.scoop.it/t/tsotsi
http://ames.scot/resources/pdf/MEJ41.pdf
http://www.slideshare.net/judithgunn/teaching-tsotsi-notes
http://www.bbc.co.uk/case-studies/tsotsi
2a) and b) AO1 Mark Scheme

Question 2
2. (a) Name and briefly describe one young character in your chosen film.
(b) Briefly describe the costume of this character on their first appearance.

Mark Scheme

2a) AO1

<table>
<thead>
<tr>
<th>Band/ Mark</th>
<th>AO1 Demonstrate knowledge and understanding of elements of film</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band 3</td>
<td>Briefly describes in an excellent way</td>
</tr>
<tr>
<td>3 marks</td>
<td></td>
</tr>
<tr>
<td>Band 2</td>
<td>Briefly describes in a satisfactory way.</td>
</tr>
<tr>
<td>2 marks</td>
<td></td>
</tr>
<tr>
<td>Band 1</td>
<td>Briefly describes in a basic way, with some inaccuracies.</td>
</tr>
<tr>
<td>1 mark</td>
<td></td>
</tr>
<tr>
<td>0 marks</td>
<td>No response attempted or no response worthy of credit.</td>
</tr>
</tbody>
</table>

Note: no mark is given for naming the character
All valid alternative responses must be credited.

2b) AO1

If a candidate has not correctly identified the question in 1a), examiners must assess 1b) to establish whether any incidental, relevant points are made which can be credited.

All valid alternative responses must be credited.
Candidates are likely to consider:
- The connotations of any relevant aspects of mise-en-scène, excluding costume, through a brief exploration of a sequence from the beginning of the film.

There is no requirement for candidates to consider all other aspects of mise-en-scène and candidates may choose to highlight one aspect or deal with all other aspects. If candidates refer again to costume, this aspect of their response cannot be credited.

If a candidate has not correctly identified a plausible young character in the chosen film in question 2 (a), examiners must assess 2 (c) to establish whether any incidental, relevant points are made, which can be credited.
<table>
<thead>
<tr>
<th>Band</th>
<th>AO1 Demonstrate knowledge and understanding</th>
<th>AO2 Apply knowledge and understanding of elements of film, including analysing films.</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>5 marks</td>
<td>9-10 marks</td>
</tr>
<tr>
<td></td>
<td><strong>Excellent</strong></td>
<td>• Applies <strong>excellent</strong> knowledge and understanding of the narrative, including analysing films.</td>
</tr>
<tr>
<td></td>
<td><strong>Highly coherent</strong></td>
<td>• Uses <strong>excellent</strong> points to develop a highly coherent point of view in response to the question, demonstrating a <strong>excellent</strong> knowledge &amp; understanding of subject specific terminology.</td>
</tr>
<tr>
<td>4</td>
<td>4 marks</td>
<td>7-8 marks</td>
</tr>
<tr>
<td></td>
<td><strong>Good coherent</strong></td>
<td>• Applies <strong>good</strong> knowledge and understanding of narrative, including analysing films.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Uses <strong>good</strong> points to develop a coherent point of view in response to the question, demonstrating a <strong>good</strong> knowledge &amp; understanding of subject specific terminology.</td>
</tr>
<tr>
<td>3</td>
<td>3 marks</td>
<td>5-6 marks</td>
</tr>
<tr>
<td></td>
<td><strong>Satisfactory reasonably coherent</strong></td>
<td>• Applies <strong>satisfactory</strong> knowledge and understanding of narrative, including analysing films.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Uses <strong>satisfactory</strong> points to develop a reasonably coherent point of view in response to the question, demonstrating a <strong>satisfactory</strong> knowledge &amp; understanding of subject specific terminology.</td>
</tr>
<tr>
<td>2</td>
<td>2 marks</td>
<td>3-4 marks</td>
</tr>
<tr>
<td></td>
<td><strong>Basic an emergent point of view</strong></td>
<td>• Applies <strong>basic</strong> knowledge and understanding of narrative, including analysing films.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Uses <strong>basic</strong> points to indicate a emergent point of view in response to the question, demonstrating <strong>basic</strong> knowledge and understanding of subject specific terminology.</td>
</tr>
<tr>
<td>1</td>
<td>1 Mark</td>
<td>1-2 marks</td>
</tr>
<tr>
<td></td>
<td><strong>Limited</strong></td>
<td>• Applies <strong>limited</strong> knowledge &amp; understanding of narrative, including analysing films.</td>
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<tr>
<td></td>
<td></td>
<td>• Uses <strong>limited</strong> points to indicate a limited point of view in response to the question, demonstrating a <strong>limited</strong> knowledge and understanding of subject specific terminology.</td>
</tr>
</tbody>
</table>

*If no sequence is explored, candidates may not be awarded more than Band 3.*
Young people may be interpreted either in terms of children or young adults.

Candidates are likely to consider:

- how at least two young people are portrayed visually, including reference to views and attitudes they express
- how portrayals of characters conveys points of view about them
- how far young people are portrayed in terms of typicality, stereotype or challenge
- how cinematography (shot selection, lighting), relevant aspects of mise-en-scène (setting, location, environment on screen), editing (how shots are juxtaposed and how far they convey points of view through them) and sound (diegetic or non-diegetic) highlight representation.

**All valid alternative responses must be credited**
**Band 2 Response (Basic, Uneven)**

a) Tsotsi, a gangster.

b) At first Tsotsi is represented as the bad guy. He wears all black with a hoodie, which reflects this representation.

c) Our first impression of Tsotsi is of a criminal with bad behaviour who makes people afraid of him. This is shown through dark lighting and through the dangerous places Tsotsi hangs out.

d) Throughout the film I believe the representation of young people, namely Tsotsi changes. At the start of the film we see him as a young gangster that will do anything for money for example he steals a car with a baby in it. But as the film goes on he meets different people for example the woman with the baby. She calms him down, shows him how to look after Baby David and this is a changing point for Tsotsi in my opinion. At the end of the film he is a new person and his representation is a lot better as he is seen as a young man who looked after a baby for three days and kept it alive. The editing in the last scene shows how much it means to Tsotsi that the baby will have a good life unlike him. The close up of him crying shows that.

---

a) 1

b) 2 – satisfactory explanation.

c) 2– vague – where is the sequence?

d) 2+ 2 = 4

Starts satisfactory, but is vague and quite basic by the end.
**Band 3 Response (satisfactory, reasonably relevant)**

a) Tsotsi is represented as a criminal.

b) At first Tsotsi is represented as the bad guy. He wears all black with a hoodie, which reflects this representation.

c) Tsotsi is represented as a gangster by what he wears and how he acts. For example, he wears black/dark brown coloured clothing, which suggests he is shady. We begin in his shack, with close ups of gambling, alcohol and mess all of which are used to imply that he is associated with dangerous activities.

d) Young people are represented negatively and as thugs by my chosen film. In the opening sequence we see Tsotsi in a group wearing dark colours with their hoods up. This is because audiences stereotypically think gangsters look like this. The way they walk through the slum of Johannesburg in a group with Tsotsi in the centre emphasises the idea that young people are intimidating as a group – they take up the entire of the street and refuse to move out of other people’s way. This suggests how in groups young people have power, even if it is only through fear. Threatening non-diegetic music always starts when Tsotsi turns around underlining the potential danger of the character.

In contrast to Tsotsi si Miriam, she is initially presented as friendly and motherly. Her costumes and the props in her house show this. She wears bright colours like pink and purple. She also helps other people get their water from the tap, portraying adults to be reasonable and helpful in contrast with the youth.

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a) 1  
b) 3 – *Good understanding.*  
c) 3 – *satisfactory knowledge and understanding of mise en scene but wastes time on costume (already described in a and b)*  
d) Satisfactory comments on representation, but could be more specific. Band 3.
**Band 5 Response (Excellent, highly relevant)**

a) Tsotsi, the main protagonist and gang leader in the film.

b) Tsotsi wears a black hoodie to put the audience on edge. The hood acts as his armour and as his way of cutting himself off from the world.

c) Tsotsi is an anti-hero, which means his actions may not be considered as purely heroic at different points in the film. The start of the film is where the audience are encouraged not to like Tsotsi through his behaviour and criminal actions. Mise en scène is used to position Tsotsi as the gang leader through high angles, which reflect his power within the gang. Stereotypical edgy locations are used to enhance the dangerous side of his character.

d) I would like to discuss how young people are represented in the scene at Soekie’s bar. This scene takes place after the murder/robbery of the man on the train. Soekie’s bar has people of all ages, but there are many people in their youth in the bar. Despite the clear signifiers of poverty we have seen earlier in the film, the bar is clearly a place where people can leave their troubles behind and drink and dance to the popular Kwaito music.

Soekie is much older than the customers in the bar and seems to be encouraging a party atmosphere. As the audience does not know Tsotsi’s age, it is unclear whether he is old enough to drink, but this is not out of keeping with the lawless vibe of the surroundings. It’s possible that Tsotsi is not an experienced drinker as he quickly loses his temper when Boston questions him and his actions. The cinematography represents Tsotsi as older than his years and he is centrally framed from a lower angle placing his eyes in the upper quarter of the frame. This creates an image of power and although he is the youngest in the group he is clearly dominant within the gang.

In the film, older generally reflects to wiser and Boston is represented as more academic (he was a teacher before becoming an alcoholic) and morally developed. Boston uses this to push Tsotsi, asking questions of how he felt when they ‘dropped the big man’. Cross cutting creates tension for the audience hence as we know that Tsotsi lacks the emotional development to engage with the discussion. He remains
silent like an enraged child. The gang exhibit child-like behaviour. Butcher, the stereotypical bully’s sidekick seems to be enjoying the increased tension and the prospect of a fight – where he gets to watch. Overall, there are a range of representations of youth in Tsotsi, this helps give the film a degree of realism and the audience gets to see characters in contrast which builds a much nicer picture of what it means to be young in the slums of Johannesburg.

a) 1  
b) 3  
c) 4 – developed meaning and response.  
d) 4+ 10 = 14 – Excellent knowledge and understanding of representation. Good sequence detail.  
   Upper Band 5
Question 3

Attack The Block

Section C: Contemporary UK film (produced after 2010)

Answer question 3 on one of the following films:

- Submarine (Ayoade, UK, 2010)
- Attack the Block (Cornish, UK, 2011)
- My Brother the Devil (El Hosaini, UK, 2012)
- Skyfall (Mendes, UK, 2012)
- Brooklyn (Crowley, UK, 2015).

3. (a) Identify one example of lighting used in your film.

(b) Briefly outline what this example of lighting typically suggests.

(c) Briefly explore how your example of lighting is used in one sequence.

(d) Explore how cinematography and lighting help to create the film’s ‘look’. Refer to at least one sequence in your answer.

In your answer, you should refer to:
- camera shots and movement
- framing including lighting
- relevant aspects of mise-en-scène.

Question 3 is a 4-stepped question.

It is focused on AESTHETICS and FILM STYLE.

You are expected to use subject specialist words.
Attack the Block
(2011, Joe Cornish)

Component 2: Global Film: Narrative, Representation and Film Style

Focus Area
Contemporary UK film - Film Style (Aesthetics)

PART 1: Key Sequence(s) and timings and/or links

Sequence 1
//youtu.be/wnlVesoen4g The Opening

Sequence 2
https://www.youtube.com/watch?v=Smvg7nO0HwU “Attack on the police van”

Sequence 3
https://www.youtube.com/watch?v=VZMby6SEK64 The Ending

PART 2: STARTING POINTS - Key Elements of Film Form (Micro Features)

Cinematography (including Lighting)
• The opening is generally dark but Sam is brightly lit and the colours on her are bright. The gang of teenagers are in darkness, underlit and with very dark clothes. This sets up a clear distinction of character and establishes their stereotypes as ‘victim’ and ‘criminals’.
• Initially the teenage gang are shown in extreme long shot (ELS), essentially from Sam’s POV to make clear that they are distant; in the dark; a menace; something to fear. This establishes a trope for the film later on. We cut to a medium close up (MCU) and it’s clear that we are now looking in reverse, at her direction. We then see an over-the-shoulder (OTS) shot from their perspective creating an almost Western-style stand-off that suggests confrontation.
• During key sequence 1 when Moses runs into the shed to fight the alien, the lighting is very ‘Amblin’ in style; the scene is very dark with sparse use of a key light to highlight the area of conflict. There is also use of smoke to emphasise where the fight is.
• The establishing shot of Wyndham Tower sees it lit in an odd way; in parts the light is very bright and the use of prominent spot lights on the roof shining downwards help to not only reinforce the brutalist nature of the building but also help to create a grey/teal palette that dominates throughout the film. As well as this, it creates a visual style for the building that is other-worldly, with cold greys and blues reminiscent of classic sci-fi imagery of spaceships and base stations on other planets.
• This aesthetic is enhanced when the gang first begin to walk around the tower at 00:10:35 onwards—we see that the design of the building is ‘brutalist’ with a ‘retro’ futuristic style that is highly reminiscent of a 1970s view of the future. Lighting now has a green and light blue hue to it, again typically reflective of a sci-fi film. The composition too, is often done to emphasise the linear, corridor nature of the building, much like the corridor on a space ship for example the Nostromo in Alien.
• Later in the film, from 00:21:53 onwards, the Director again uses an ELS to establish that there is a danger in the distance. As with the first sequence, there is dark lighting and there is a significant distance between the characters and the ‘enemy’. This time however it’s the gang spotting the danger of an alien, an interesting reversal of situation and characters from the earlier set-up in the first key sequence.

Mise-en-Scène
• Costumes help to reflect age and culture; hoodies dominate, scarves are used to hide identity and the costume overall references British iconography of ‘youth’ and ‘hooligans’.
• Props also establish age and culture with BMX bikes, all of the teenagers having a mobile phone, as well as the variety of ‘weapons’ reflecting ‘status’; the youngest characters
are seen with a large water pistol, the teenage gang have fireworks and blunt instruments with Hi-Hatz, the villain, using a pistol.

- The use of the BMX bike is especially important as it is very emblematic of Amblin films of the 80s as well ‘revival pieces’ such as Super 8 (2011) and more recently the Netflix TV show, Stranger Things (2016).

- Each floor of the ‘block’ is designated by a floor number that is painted on the walls in a style that resembles a stencilling effect, the kind of aesthetic used in sci-fi films especially on large space ships, to quickly and easily establish locations for the audience.

- The inside of Moses’ apartment is only revealed 1:12:00 in; we see how chaotic his home life is, how messy and deprived it is and how he’s been forced to grow up quickly and fend for himself. The dark colour palette, the use of the props to create a mess directly contrast with the cosy, clean and inviting apartment that Sam has created.

- As a result, his apartment is key in establishing a connection with Moses: the audience appreciate how and why he has to resort to crime. As a result, this allows us to sympathise with his plight and therefore forgive his indiscretions in time for the audience to root for him in the finale of the film.

**Editing**

- The opening scenes feature an interesting use of jump cut, with the main credits being intercut and breaking up Sam’s journey home. As the titles appear on screen the sound as well as the images ‘stop’ and it creates a somewhat jarring and disorienting ‘flow’.

- Fights with the alien in sequence one are edited in a rapid manner, cutting at a very fast speed to show the nature of the frenzied attack. It also helps to ensure that the audience never get a clear view of the alien to help create a somewhat ambiguous understanding of what is happening, much in the same way as the characters feel at that time.

- The second time we see the alien it is shown with use of the ‘bangers’ to light it, again causing it to be seen very briefly, almost in flashes via editing that is rapid and not lingering on any shot. This again helps to create mystery but reveal just enough visual information to help entice the audience.

- Whilst the editing throughout the film is largely motivated, some moments of tension are created partly through the editing by slowing down and holding on a key angle or movement to restrict the audience’s viewpoint. During the sequence from 1:00:15, the editing flicks between differing MCUs to help create confusion but also prevent the audience from fully seeing the corridor to create tension.

- There is a use of a ‘Spielbergian’ trope; the ‘delayed POV shot’ throughout. This involves a character looking off-screen, usually towards the audience but to one side. Crucially, the edit does not immediately cut as the character reacts to what they see. Instead, the shot holds on the characters’ face and we experience their reaction first, before a delayed POV shot reveals to the audience what the character is seeing.

**Sound**

- The opening scene begins with an interesting use of score; it shimmers but at the same time offers some dark tones, recalling the style of soundtrack for Alien (1979) and Vangelis' score for Blade Runner (1982). Brass instruments are used to create a darkly thematic refrain that suits the tone and atmosphere of the film, but also recalls the scores of John Williams, especially in the 1970s and 80s.

- There are also ‘futuristic’ beeps and sound effects and the soundtrack also features heavy bass, reminiscent of bassline, grime, garage and hip-hop. These elements combine to help instruct of where we are, what genre we’re watching and suggest an overall tone.

- During the opening sequence, fireworks help to establish that explosions and the like will be used throughout as a clever diegetic ‘masking’ tool to ensure that the population at large are unaware of the explosions of the alien ships hitting the floor.

- During sequence 1, the score almost ‘ticks down’ to the initial confrontation with Sam only stopping when Moses’ dialogue gives her an instruction to give him the phone. Oboes then interrupt the scene to signify that something has arrived. The soundtrack only really stops 00:7:43 into the film after the establishing of the narrative is developed and the second ‘scene’ begins, creating a hectic and deeply active opening scene.
PART 3: STARTING POINTS - Contexts

Social
• Production of the film was handled by Big Talk Pictures, known for films such as *Shaun of the Dead* (2004), *Hot Fuzz* (2007), and *Scott Pilgrim vs. The World* (2010). They produced the film alongside Film4, UK Film Council, and Studio Canal.
• The plot was inspired by the Director, Joe Cornish being mugged. Noticing that his assailants were young and visibly scared about what they were doing, Cornish used this as an inspiration for his characters in the film before adding the science fiction element.
• To help develop the script and narrative, Joe Cornish interviewed various people in youth groups in London in order to find out what kind of weapons they would use if a real alien invasion occurred. He also used these interviews to develop the colloquial language for his characters.

Historical
• The fictional locations and surrounding areas in the film are named after British sci-fi writers: Wyndham Tower (John Wyndham); Moore Court (Alan Moore); Huxley Court (Aldous Huxley); Wells Court (H.G. Wells); Clarke Court (Arthur C. Clarke); Ballard Street (J.G. Ballard); Adams Street (Douglas Adams); Clayton Street and Clayton Estate (Jo Clayton); and Herbert Way (Frank Herbert).
• Members of the gang compare the film’s aliens to various fantastical creatures, all British in origin such as Dobby the house-elf from J.K. Rowling’s Harry Potter novel and Gollum from novels by J.R.R. Tolkien.

PART 4: STARTING POINTS - Specialist Focus - Film Style (Aesthetics)
• The interior shots of apartments wildly differs from the outside shots; lighting is much brighter and more even, props show a clear sense of domesticity and relevant normality. Props and overall mise-en-scène is recognisably domestic. From outside the building and even in the corridors, it carries a style that appears to be ‘other-worldly’ but inside the apartments is recognisably domestic.
• Sam’s home is much brighter and cleaner than Ron’s; hers is well-looked after and comfortable and suggests a stable and respectable home life. Ron’s is much more put-together and ramshackle, suggesting a lack of care and attention – the ‘weed room’ however is much more tidy and clean. The lighting here is bright and the composition is very ‘staged’ and rigid, indicating that Ron cares about this room and looks after this much more than his home.
• Tia’s apartment is similar in so much that it is brighter and with bright props and colours. This too reflecting life and love, care and attention. During the initial moments in this apartment we see the bright colours reflect a happiness and security.
• When stuck in the bin, we see Dennis only by the light of his mobile phone. He is essentially in a small, metal ‘coffin’. This visual metaphor is used in many action and science fiction films, often with people in air conditioning vents and in ceilings/walls of spaceships and buildings.
• The inside of the lift, whilst typical, reflects this point also–it is metal and small. It provides some protection and the tight framing reinforce that everyone is closely packed in and that any alien who was to get in the lift would have their fill of victims who could not escape.
• There is an interesting use of lighting to create a visual metaphor; from 56 mins in, Brewis walks down the corridor and activates the lights in the ceiling; Hi-Hatz walks down the corridor and the lights turn off as he walks down. It suggests that he brings darkness; death.
• The scene at 1hr in uses smoke to restrict what the characters and therefore the audience can see; this resembles dry ice or mist–another classic sci-fi visual trope–this moment even includes the immortal line “follow me”.
• During key sequence 3, we see another loose *Die Hard* reference at 1:15:30. Our protagonist is no longer wearing shoes, is holding on from outside of a building with an explosion coming from inside. A nice touch is Moses holding a Union Jack flag, representing the country of production.
• The aesthetic is also influenced by a broadly grounded sense of dystopia, or “retro-futurism” that can be seen in the architecture of mass-housing. The cinematography of *A Clockwork Orange* for example, set in a very similar location, also utilises the architecture and location as a backdrop and style that evokes something off-kilter, anachronistic or perhaps ‘alien’.
3a) and 3b) Mark Scheme

Section C: Contemporary UK film (produced after 2010)

Answer question 3 on one of the following films:

- Submarine (Ayoade, UK, 2010)
- Attack the Block (Cornish, UK, 2011)
- My Brother the Devil (El Hosaini, UK, 2012)
- Skyfall (Mendes, UK, 2012)
- Brooklyn (Crowley, UK, 2015).

3. (a) Identify one example of lighting used in your film. [1]
(b) Briefly outline what this example of lighting typically suggests. [4]

Mark Scheme

2a) AO1

1 mark Identifies one example of technique.
0 mark No response attempted or no response worthy of credit

All valid alternative responses must be credited.

2b) AO1

<table>
<thead>
<tr>
<th>Band/ Mark</th>
<th>AO1 Demonstrate knowledge and understanding of elements of film</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band 4</td>
<td>Briefly outlines in an excellent way what element of film typically suggests.</td>
</tr>
<tr>
<td>4 marks</td>
<td></td>
</tr>
<tr>
<td>Band 3</td>
<td>Briefly outlines in a good way what element of film typically suggests</td>
</tr>
<tr>
<td>3 marks</td>
<td></td>
</tr>
<tr>
<td>Band 2</td>
<td>Briefly outlines in a satisfactory way what element of film typically suggests</td>
</tr>
<tr>
<td>2 marks</td>
<td></td>
</tr>
<tr>
<td>Band 1</td>
<td>Briefly outlines in a basic way, with some inaccuracies, what element of film typically suggests.</td>
</tr>
<tr>
<td>1 mark</td>
<td></td>
</tr>
<tr>
<td>0 marks</td>
<td>No response attempted or no response worthy of credit.</td>
</tr>
</tbody>
</table>

If a candidate has not correctly identified the question in 1a), examiners must assess 1b) to establish whether any incidental, relevant points are made which can be credited.

All valid alternative responses must be credited.
Candidates are asked to focus on what their chosen example of lighting *typically* suggests. If candidates refer to a specific example from their chosen film, examiners must assess the response to establish whether any incidental, relevant points are made which candidates identify as typical and thus can be credited.

Typical uses may include:

- High key lighting – clarity, openness
- Low key lighting – suspense, mystery, criminality but can also be used to suggest
- Emotional warmth
- Backlighting – glamorises subjects, creating emotionally warm atmosphere
- Diffused lighting – lack of clarity, often lack of moral clarity.

*All valid alternative responses must be credited.*
### (c) Mark Scheme

<table>
<thead>
<tr>
<th>Band</th>
<th>AO2 Apply knowledge and understanding of elements of film, including analysing films.</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td><strong>5 marks</strong>&lt;br&gt;Applies an <strong>excellent</strong> knowledge and understanding of how film element establishes character through an <strong>excellent exploration</strong> of <strong>one sequence</strong>, using subject-specific terminology in an <strong>excellent</strong> and <strong>highly relevant</strong> way.</td>
</tr>
<tr>
<td>4</td>
<td><strong>4 marks</strong>&lt;br&gt;Applies a <strong>good</strong> knowledge and understanding of how film element establishes character through a <strong>good exploration</strong> of <strong>one sequence</strong>, using subject-specific terminology in a <strong>good</strong> and <strong>mainly relevant</strong> way.</td>
</tr>
<tr>
<td>3</td>
<td><strong>3 marks</strong>&lt;br&gt;Applies a <strong>satisfactory</strong> knowledge and understanding of how film element establishes character through a <strong>satisfactory exploration</strong> of <strong>one sequence</strong>, using subject-specific terminology in a <strong>satisfactory</strong> and <strong>reasonably relevant</strong> way.</td>
</tr>
<tr>
<td>2</td>
<td><strong>2 marks</strong>&lt;br&gt;Applies a <strong>basic</strong> knowledge and understanding of how film element establishes character through a <strong>basic exploration</strong> of <strong>one sequence</strong>, using subject-specific terminology in a <strong>basic way</strong>, with <strong>some relevance</strong>.</td>
</tr>
<tr>
<td>1</td>
<td><strong>1 mark</strong>&lt;br&gt;Applies a <strong>limited</strong> knowledge and understanding of how film element establishes character through a <strong>basic exploration</strong> of <strong>one sequence</strong>, using <strong>little</strong> subject-specific terminology with <strong>minimal relevance</strong>.</td>
</tr>
<tr>
<td>0</td>
<td>No response attempted or no response worthy of credit.</td>
</tr>
</tbody>
</table>

*If no sequence is used, candidates may not be awarded more than a band 3*

Candidates are likely to consider:
- How lighting creates a distinct atmosphere in the sequence
- How lighting reveals aspects of characters and their situation
- How lighting is designed to create a response in spectators.
<table>
<thead>
<tr>
<th>Band</th>
<th>AO1 Demonstrate knowledge and understanding</th>
<th>AO2 Apply knowledge and understanding of elements of film, including to analyse films.</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>5 marks</td>
<td>9-10 marks</td>
</tr>
<tr>
<td></td>
<td>Excellent</td>
<td>• Applies <strong>excellent</strong> knowledge and understanding of the film element, and how they help create the 'look' of a film</td>
</tr>
<tr>
<td></td>
<td>Highly coherent</td>
<td>• Uses <strong>excellent</strong> points to develop a <strong>highly coherent</strong> point of view in response to the question, demonstrating a <strong>excellent</strong> knowledge &amp; understanding of subject specific terminology.</td>
</tr>
<tr>
<td>4</td>
<td>4 marks</td>
<td>7-8 marks</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>• Applies <strong>good</strong> knowledge and understanding of the film element, and how they help create the 'look' of a film</td>
</tr>
<tr>
<td></td>
<td>coherent</td>
<td>• Uses <strong>good</strong> points to develop a <strong>coherent</strong> point of view in response to the question, demonstrating a <strong>good</strong> knowledge &amp; understanding of subject specific terminology.</td>
</tr>
<tr>
<td>3</td>
<td>3 marks</td>
<td>5-6 marks</td>
</tr>
<tr>
<td></td>
<td>Satisfactory</td>
<td>• Applies <strong>satisfactory</strong> knowledge and understanding of the film element, and how they help create the 'look' of a film</td>
</tr>
<tr>
<td></td>
<td>reasonably coherent</td>
<td>• Uses <strong>satisfactory</strong> points to develop a <strong>reasonably coherent</strong> point of view in response to the question, demonstrating a <strong>satisfactory</strong> knowledge &amp; understanding of subject specific terminology.</td>
</tr>
<tr>
<td>2</td>
<td>2 marks</td>
<td>3-4 marks</td>
</tr>
<tr>
<td></td>
<td>Basic</td>
<td>• Applies <strong>basic</strong> knowledge and understanding of the film element, and how they help create the 'look' of a film</td>
</tr>
<tr>
<td></td>
<td>An emergent point of view</td>
<td>• Uses <strong>basic</strong> points to indicate a <strong>an emergent point of view</strong> in response to the question, demonstrating <strong>basic</strong> knowledge and understanding of subject specific terminology.</td>
</tr>
<tr>
<td>1</td>
<td>1 Mark</td>
<td>1-2 marks</td>
</tr>
<tr>
<td></td>
<td>Limited</td>
<td>• Applies <strong>limited</strong> knowledge &amp; understanding of the film element, and how they help create the 'look' of a film</td>
</tr>
<tr>
<td></td>
<td>demonstration of knowledge and understanding of elements of film.</td>
<td>• Uses <strong>limited</strong> points to indicate a <strong>limited point of view</strong> in response to the question, demonstrating a <strong>limited</strong> knowledge and understanding of subject specific terminology.</td>
</tr>
</tbody>
</table>

*If no sequence is explored, candidates may not be awarded more than Band 3.*
Candidates are likely to:

- Establish what they think the 'look' of the film is – its aesthetic qualities
- Discuss cinematography in terms of the selection of shots and how shots are emphasised through framing and lighting
- Refer to how cinematography and lighting work together with mise-en-scène

Candidates may set their own agenda but the plausibility of their argument will be indicated in the choice of sequence and how well they can generalise from the sequence chosen.

All valid alternative responses must be credited.
Band 4 Response (Good, coherent.)

a) Low Key

b) Darkness and horror with shadows.

c) The opening of ATB is set at night, which means the lighting is low key. This tells the audience to get ready because something bad is about to happen, and it does in ATB as the monster tries to kill everything in its path.

d) In the opening sequence it uses a camera shot type in Attack the Block. Moses is shown in a close up when he is mugging the women. They do this to show that Moses is trying to look angry and dangerous to intimidate Sam who is the woman. In this part of the scene Sam is represented as the protagonist and Moses is the antagonist because Sam is vulnerable and shown as the victim from her facial expressions and how she is outnumbered and Moses is angry and showing that he’s not messing about. As the audience we can see she is the protagonist and wants to just get away and when it shows the close up of her she looks extremely scared and in shock. The use of emotions shows that we can clearly see the difference in the two characters and how they are much different people.

In ATB they use low key lighting a lot they do this so it adds a dim mood. They also use this with lots of desaturated colours. When Sam is walking home she sees a gang and instantly we know that it won’t mix well just from the colours because Sam has very highly saturated colours but the gang have very low saturated colours. The director does this to show that the gang are the antagonists as they are all wearing black and don’t want to be seen but showing Sam as the protagonist who is wearing more saturated colours. We can see that Sam is a happy cheerful person but he gang are angry and quite mean with have hints of red, which could symbol danger or blood. The colours show that the characters have different personalities and would most likely never be friends.

The camera angle movement used in ATB is used when the Alien pod shoots down on the car. You can see that it makes the characters look small and weak as it is higher than them all and they all look at it in fight. The director does this to show that the gang aren’t the meanest and most dangerous as something has just challenged them. We can see that the gang look scared that it might blow hem up. They use the high
angle shot showing that the gang are lower to them as the pod crashes showing something could beat them and now the gang might have to change personalities and become the protagonists and fight the aliens to protect their world.

a) 1
b) 2

c) 2 (vague sequence)

d) 4+9 = 13 Good Knowledge and understanding of film elements with good level of sequence detail.
Band 5 Response (Excellent, highly relevant)

a) Low key lighting at night.

b) Low key lighting typically suggests a sense of doom or suspense. It is commonly associated with genres such as thriller or horror. It tells the audience to be wary or scared.

c) Low key lighting is used in the opening of ATB to immediately put the audience on edge and conform to the expectations of the horror/sci-fi genre. The film is set at night which also makes a statement about the youths within the film that are initially stereotyped and portrayed as figures to fear before the real monsters arrived.

d) One of the ways the opening sequence establishes the film style in ATB is through camera shots. We see a close up of Sam’s face when she realises that she is about to get mugged. The director represents her as the damsel in distress as she is in trouble and there is no escape from the gang. The use of the close up is to tell the audience how Sam is feeling and how she reacts to the gang. Before this, Sam was represented as innocent and a happy character, but everything changes when she meets the gang. She is now represented as alone and a scared character. As an audience, we understand that she is in trouble, so we feel sympathy towards her. Gang crime is used throughout the film, but at this point there is a lot of verisimilitude – we can relate this crime in our society today. The use of the camera shot establishes the film style by creating a dangerous feel to the film. The close ups represents the emotions that each individual is feeling. The audience understands that the film will explore a roller coaster of emotions and this is made clear through close up camera shots.

Another way the opening sequence establishes the film style in ATB is through colour. We see vibrant, saturated colours Sam wears in the market. The director represents Sam as the protagonist, who is a caring and vulnerable character. The colours – green and and purple - are balanced in which they don’t clash. This tells us that she prefers comfortable, smart clothing to wearing bling like the other girls who are introduced later in the film. The audience understands clearly that she is the protagonist, but she isn’t aware of what’s to come as she walks home. We feel on edge for Sam, as she is walking closer to where she will be mugged, and we almost want to call out to her to stop her. The use of the colour establishes the film style as clear distinctions between the characters are drawn. Sam is surrounded by saturated
colours and natural hues to show her protagonist side compared to the gangs’s side which is surrounded by desaturated colours and dark hues to show their ‘darkness’ of their lives. We understand that the film will include discordance and transitional colours, which is made clear through the early stages of the film.

As well as this, the opening sequence establishing the film style in ATB through camera tilts. The camera tilts up to show what is going on in the sky. The director shows this to tell the audience what will happen next. This creates suspense and tension as it is showing us the main story of the film. The audience understands clearly that there will be an alien invasion, through the meteor like stars that are starting to come to Earth. This establishes the film as the audience are grabbed in and you feel like you want to watch it the next part to see what happens.

- a) 1
- b) 4
- c) 4
- d) $5+10 = 15$ Excellent application of knowledge and understanding of film elements. Detailed sequence analysis. Question focused.
PRACTICE PAPERS
Section A: Global English language film (produced outside US)

Answer question 1 on one of the following films:
- *Rabbit-Proof Fence* (Noyce, Australia, 2002)
- *Slumdog Millionaire* (Boyle, UK, 2008)
- *District 9* (Blomkamp, South Africa, 2009)
- *An Education* (Scherfig, UK, 2009)
- *Song of the Sea* (Moore, Eire, 2014).

1. (a) What do you understand by the social context of a film? [2]

   (b) Briefly describe the main social context of your chosen film. [3]

   (c) Explore how the narrative of your chosen film reflects its social context.

   In your answer, you should consider:
   - How key characters reflect the social context
   - How the social context is built into the narrative
   - At least one example from the film's narrative which demonstrates its social context. [15]

Section B: Global non-English language film

Answer question 2 on one of the following films:
- *Spirited Away* (Miyazaki, Japan, 2001)
- *Tsotsi* (Hood, 2005, South Africa)
- *Let the Right One In* (Alfredson, 2008, Sweden)
- *The Wave* (Gansel, 2008, Germany)

2. (a) Name and briefly describe one character and their ethnicity. [2]

   (b) Briefly describe how this character is represented in terms of their ethnicity. [3]

   (c) Briefly explore how other aspects of cinematography such as camera are used to create impression of this young character in one sequence from the beginning of your chosen film. [5]

   (d) Explore how people from different ethnicities are represented in your chosen film. Refer to at least one sequence where young people are shown.

   In your answer, you should consider:
   - How at least two people from different ethnicities are represented in your chosen film
   - How two of the following contribute to the representation of ethnicity in your film - cinematography, mise-en-scène, editing or sound
   - How at least one sequence demonstrates the representation of ethnicity. [15]
Answer question 3 on one of the following films:
- *Submarine* (Ayoade, UK, 2010)
- *Attack the Block* (Cornish, UK, 2011)
- *My Brother the Devil* (El Hosaini, UK, 2012)
- *Skyfall* (Mendes, UK, 2012)
- *Brooklyn* (Crowley, UK, 2015).

3. **(a)** Identify one element of mise-en-scene.  
   
   **(b)** Briefly outline one example of how this element of mise-en-scene is used in your chosen film.  
   
   **(c)** Briefly describe the mood or style of your chosen film.  
   
   **(d)** Explore how the mood or style of your chosen film makes the audience feel. Refer to at least one sequence in your answer.

In your answer, you should refer to:
- The visual look of the film
- Relevant aspects of camera, editing, mise-en-scene
- Effects created by lighting and colour.
Section A: Global English language film (produced outside US)

Answer question 1 on one of the following films:
- Rabbit-Proof Fence (Noyce, Australia, 2002)
- Slumdog Millionaire (Boyle, UK, 2008)
- District 9 (Blomkamp, South Africa, 2009)
- An Education (Scherfig, UK, 2009)
- Song of the Sea (Moore, Eire, 2014).

1. (a) Describe what happens in the opening of your film? [2]

(b) Briefly outline the audience response or mood at the end of your chosen film? [3]

(c) Explore how key characters are initially presented in the opening of your chosen film.

In your answer, you should consider:
- The actions or goals of the characters
- The impact of these actions
- Ideas about narrative openings [15]

Section B: Global non-English language film

Answer question 2 on one of the following films:
- Spirited Away (Miyazaki, Japan, 2001)
- Tsotsi (Hood, 2005, South Africa)
- Let the Right One In (Alfredson, 2008, Sweden)
- The Wave (Gansel, 2008, Germany)

2. (a) Name and briefly describe one adult in your chosen film. [2]

(b) Briefly outline how a key prop is used by this character. [3]

(c) Briefly explore how costume, hair and make-up are used to present this adult character. [5]

(d) Explore how adults are represented in your chosen film. Refer to at least one sequence where adults are shown.

In your answer, you should consider:
- How at least two adults are represented in your chosen film
- How two of the following contribute to the representation of adults in your film - cinematography, mise-en-scène, editing or sound social and historical context. [15]
Section C: Contemporary UK film (produced after 2010)

Answer question 3 on one of the following films:
- Submarine (Ayoade, UK, 2010)
- Attack the Block (Cornish, UK, 2011)
- My Brother the Devil (El Hosaini, UK, 2012)
- Skyfall (Mendes, UK, 2012)
- Brooklyn (Crowley, UK, 2015).

3. (a) Identify one example of editing used in your film. [1]

(b) Briefly outline what this example of editing typically suggests. [4]

(c) Briefly explore how your example of editing is used in one sequence. [5]

(d) Explore how cinematography and lighting help to create the film’s 'look'. Refer to at least one sequence in your answer.

In your answer, you should refer to:
- Specific edits
- Sound and visual
- Relevant aspects of mise-en-scène. [15]
Practice Paper 3

Answer all questions.

Section A: Global English language film (produced outside US)

Answer question 1 on one of the following films:
- *Rabbit-Proof Fence* (Noyce, Australia, 2002)
- *Slumdog Millionaire* (Boyle, UK, 2008)
- *District 9* (Blomkamp, South Africa, 2009)
- *An Education* (Scherfig, UK, 2009)
- *Song of the Sea* (Moore, Eire, 2014).

1. (a) Name a key character from your chosen film.  
(b) Briefly describe the main problem or issue for this character in your chosen film.  
(c) Explore how the narrative of your chosen film presents a key theme or issue.

In your answer, you should consider:
- The film’s key messages and values
- The central themes of the film.
- How these issues are presented or resolved.

Section B: Global non-English language film

Answer question 2 on one of the following films:
- *Spirited Away* (Miyazaki, Japan, 2001)
- *Tsotsi* (Hood, 2005, South Africa)
- *Let the Right One In* (Alfredson, 2008, Sweden)
- *The Wave* (Gansel, 2008, Germany)

2. (a) Name and briefly describe one young character in your chosen film.  
(b) Briefly describe the costume of this character on their first appearance.  
(c) Briefly explore how other aspects of mise-en-scène (setting, location and props) are used to create your first impression of this young character in one sequence from the beginning of your chosen film.  
(d) Explore how young people are represented in your chosen film. Refer to at least one sequence where young people are shown.

In your answer, you should consider:
- How at least two young people are represented in your chosen film
- How two of the following contribute to the representation of young people in your film - cinematography, mise-en-scène, editing or sound
- How at least one sequence demonstrates the representation of young people.
Section C: Contemporary UK film (produced after 2010)

Answer question 3 on one of the following films:
- *Submarine* (Ayoade, UK, 2010)
- *Attack the Block* (Cornish, UK, 2011)
- *My Brother the Devil* (El Hosaini, UK, 2012)
- *Skyfall* (Mendes, UK, 2012)
- *Brooklyn* (Crowley, UK, 2015).

3. (a) Identify one example of lighting used in your film. [1]
(b) Briefly outline what this example of lighting typically suggests. [4]
(c) Briefly explore how your example of lighting is used in one sequence. [5]
(d) Explore how cinematography and lighting help to create the film’s 'look'. Refer to at least one sequence in your answer.

In your answer, you should refer to:
- Camera shots and movement
- Framing including lighting
- Relevant aspects of mise-en-scène. [15]