

A LEVEL FILM STUDIES Component 3: Production Coversheet

APPENDIX 1

Centre Name:

Centre Number:

Candidate's Name:

Candidate's Number:

Coversheet Section A: Assessment and Authentication (to be completed by the teacher/lecturer)	
Production Brief: Short Film (moving image)	
Production: A03 Apply knowledge & understanding of elements of film to the production of film or screenplay. Comments supporting mark awarded (refer to band descriptors) A03: Application of Structural Elements (narrative construction including mise-en-scene) The structure of the film demonstrates an excellent understanding of short film, with the clear use of a three act structure. The film constantly links to the narrative brief of developing a single character and uses every opportunity to do so. The use of mise-en-scene is very well considered and props are used to further develop character, with a particularly inspired use of milk to highlight the characters obsession. Visual motifs such as the use of the red lipstick are also well planned. The range of locations including the home of an old lady, a bus stop and a caravan in an isolated field all add to the narrative of the short film and the brief selected. It is also refreshing to see the use of original characters in terms of age and gender. Although not marked, the performances are also excellent.	Mark (25/25)
A03: Application of Key Elements (Cinematography, editing & sound) The use cinematography, editing and sound throughout the film is purposeful and builds the narrative and is used to clearly position the spectator with Daphne (a clear aim of the film). The use of OTS shots to position the spectator with Daphne are very well done nad link clearly to the brief selected. There is real control employed with the editing and the candidate has cut when needed and to the shot needed to skillfully build the narrative and develop the character of Daphne. The use of sound throughout has been very well considered both in terms of diegetic and non-diegetic and the use of the song at the end further develops the character and the spectators' reaction to her.	(15/15)
PRODUCTION MARK (maximum 40)	
Evaluative Analysis: A02 Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work Comments supporting mark awarded (refer to band descriptors) An excellent evaluation on all counts. There is a sophisticated understanding of narrative features applied throughout, with excellent use of narrative terminology. There are excellent links to cinematic influences and the set short films all of which are expertly linked to an in-depth analysis of how the short film creates meaning which is applied throughout the evaluation.	Mark (20/20)
EVALUATIVE ANALYSIS MARK (maximum 20)	
TOTAL MARK (maximum 60)	
60	

Declaration by teacher or lecturer

I certify that the candidate's production and evaluative analysis has been appropriately supervised and that all authenticating stages have been verified (see overleaf). I also certify that the assessed work is the candidate's unaided work and to the best of my knowledge includes no plagiarised material.

Signature:

Date: 10/05/19

N.B. This form can be completed and signed either digitally or by hand.

- COMPONENT 3 EVALUATION

My short film develops the single character of Daphne: an elderly woman who preys on unsuspecting younger men, catfishing them and trophying her 'accomplishments'. I wanted a spectator to primitively feel sorry for Daphne as her relentless will to pursue younger men seems a response to her feeling lonely in her old age. As her character develops the response should change, sensing discomfort and uneasiness from her predacious stare and the darker, ambiguous nature of the resolution. Spectators should want to warn the victims, encouraging an active spectator. Although aligned with Daphne, it is difficult to form an allegiance with her unnerving character, encouraging an active spectator to feel uncomfortable as we question her morals whilst unable to escape their subjection. Her voyeuristic attack on unsuspecting men challenges stereotypes of gender and age, playing with the audience on the more 'prosaic' situation of older men on the hunt for younger women. The use of handheld camera and POV shots help in establishing realism, and the psychological thriller influences which heighten how the audience is unaware of what is to come despite the alignment with Daphne. Daphne's routine application of lipstick is influenced by Bateman's morning routine in 'American Psycho' (2000), drawing on how the main character preys on unsuspecting victims: aligning the spectator through Daphne's gaze as she follows the younger men, objectifying in a sinister manner.

clear aims
excellent consideration of spectator
cinematic influence

I studied Elephant (Clarke, UK, 1989), About a Girl (Percival, UK, 2001), Wasp (Arnold, UK, 2003), Stutterer (Cleary, UK, 2015) and Curfew (Christensen, US, 2012). The majority are linked by how they show a darker side to societal outcasts, all following a singular character who makes decisions that the spectator struggles to understand and relate to although aligned with them. All of the films I reviewed, bar Elephant, follow the narrative structure which establishes a single character.

Link to shorts
Link to brief

I really liked the darkness and twist of the narrative in Percival's About a Girl: by the end you begin to figure out what's happened but you think it's too taboo, then it begins to progressively confirm suspicions, the climax affirming what you were hoping against. This influenced how the narrative in Daphne builds up to Daphne meeting Oscar in the caravan: the whole film, up until this point, seems pretty formulaic and credible: the old lady likes younger men and has catfished one of them. The narrative assists in playing with expectation and the presumption that she's just an innocent little old lady, not a genuine threat. The caravan scene introduces uncertainty and a spectator begins to work out that it's a little more ill-natured. The final scenes remain filled with ambiguity as you never really find out what she's been doing with her trophyed men. About a Girl urges a spectator to question the girl's upbringing and how events in her life have led to its resolution. This informed my decision to create a similar ending in Daphne, encouraging a spectator to question why Daphne does what she does.

Analysis of short
Link to narrative
excellent K & U of narrative

The music in About a Girl works excellently in both translating how young the lead is, which helps to carry the narrative, and in giving the narrative deeper meaning: the lyrics in 'Stronger' act as a sensory focal point of a few scenes eg. when the girl is walking away as the credits roll. I chose a piece of music that would reflect and emphasise Daphne's age that also had lyrics which could be linked to her character. The 50s song is about a wife fixing breakfast for her husband, which initially creates irony in the scene because Daphne is clearly a single woman, far from being in a 'conventional' relationship as the song would suggest. However, following the final shot, the screen goes black and a title card of 'DAPHNE' flashes in time to the lyrics 'I'm a regular monster'. This offers a more sinister meaning to what seems a very innocent song, reflecting how Daphne is hidden in plain

excellent link between shorts and own film

sight as a predator because of her age- no one would suspect she is capable of the crimes it's been implied she's committed, similar to the way the character in About a Girl was developed.

Stutterer's narrative revolves around the binary opposition of people communicating aloud through interaction and actions vs. the communication and relationship built online that lacks a confrontation of actions. My film draws from this binary through Daphne's ability to catfish younger men online by performing a persona who radiates a different strain of confidence that the younger men are drawn to, just as the lead of Stutterer does: he types with witty answers and confidence to his love interest, something that he struggles to translate through actual interaction, signified by the lack of dialogue in it. I used very minimal dialogue which places emphasis on Daphne's actions to develop her character, in particular, her voyeuristic gazes and predatory stares which make a spectator feel very uncomfortable due to her promiscuous manner.

Clearly has created a strong aesthetic binary in the lighting, reflecting the confidence of the protagonist: harsher, cool toned, lower lighting creates an aesthetically uninviting mood of discomfort, signifying his lack of confidence. As his acceptance and confidence grows, the lighting becomes more appealing to spectators because of the warm hues symbolising comfort. I used this aesthetic concept of soft, warm-hued lighting during Daphne's routine 'scrapbooking' to connote her comfort and amenity during this activity. It contrasts the harsh white light in other scenes that convey her predatory nature.

Arnold's Wasp's narrative follows a character who is incredibly difficult to have allegiance with, despite frequent focalisation with her. Every choice made regarding her children would lead a spectator to believe that she doesn't care, but through subtle interactions and the crisis we're shown her affection and care for them. There's an element of sympathy created from the context of Britain's social issues: she's a young single mum bringing up 4 children on a council estate, she clearly doesn't have a lot of money and struggles. I wanted to use a similar concept of uncertain allegiance, but trick a spectator using stereotypes of age: Daphne's assertion and persistence whilst interacting with men, and routine application of lipstick, makes a spectator feel sorry for her because it signifies a desperation for love. This completely contrasts the predatorial side of her character and the fact that she's basically hunting younger men, shocking the spectator and their allegiance.

Dark and twisted binaries surrounding singular characters in these short films links all of them, allowing them to influence mine both thematically and narratively.

Under the Skin (Glazer, UK, 2013) inspired how my film rejects genre-conventions of some mainstream Hollywood films which exploit the 'male gaze' and age. It contradicts the stereotype of 'white-van-man', flipping the old pedophilic man for a young woman hunting men. In Daphne a woman approaching her early 70s preys on men considerably younger than herself, not completely revealing her true identity to them. When she looks through the curtains at the Milkman the spectator senses an uneasiness as he has no idea he's being watched and preyed upon, just as The Female from Under the Skin has unsuspecting victims who walk straight into her 'traps'. Under the Skin uses the narrative feature of limited dialogue to create dramatic qualities that introduce suspense and tension. The majority of dialogue is The Female trying to get information from her victims. In its absence lies the voyeurism and idea that you're focalised with a stalker who's watching and waiting for her victims. I was highly influenced by this in Daphne, hence it's very restricted dialogue that assists in identifying her with a predator on the hunt, watching its prey silently. It also

increased the tension, emphasising Daphne's isolation from the world which increased the psychotic connotations of her character, building a gradual uneasiness throughout the narrative. Similar to how it isn't until The Female kills we understand her intentions, Daphne is viewed innocent until she leaves the caravan. When focalised with The Female she intently stares at men, very similar to how Daphne stares at Bus Stop Man. I used long shot lengths of tightly framed stationary shots of Bus Stop Man standing, looking at his phone doing nothing. She stares at his mouth, connoting her sensual desires of him.

excellent
narrative
discussion
excellent
analysis



Milkman



Bus Stop Man

A very noticeable aspect of Daphne is her routine application of lipstick when she gets ready to interact with her 'prey'. This drew influence from American Psycho's (Harron, US, 2000) Bateman's extensive and slightly uncomfortable morning routine. The mask appears as quite psychotic as it's slowly peeled from his face, signifying his quick change in personality. Bateman's character is very methodical and likes routine which is a common characteristic in psychological thrillers, a genre I drew some influence from- obsessions with routine and relentlessness to complete their goal. I used close-ups of the lipstick being twisted open and teased with Daphne's fingers to create sexual connotation. When she returns from the caravan she engages in yet another routine, symbolised by the fast-paced editing representing how normal and practised it is. The simple act of flicking through the scrapbook from beginning to end so she can gloat to herself about her past trophies represents this routine.

cinematic
influence

excellent analysis



American Psycho



Daphne

The spectator's gaze positions us as a suspended conscious, often focalised with Daphne through POV (FIG. 1/2) or over the shoulder shots (FIG. 3). The only time Daphne leaves us is when she enters the caravan, representing that collecting her 'trophy' is a very personal and intimate act which no one gets to share with her, ever. The long shot places a spectator far from the caravan (FIG. 4) utilizing a restricted narrative: this is the first time in the film that the spectator doesn't know more than one of her victims, building tension. The ambient sound of the distant roads isolates this scene from the rest of the constructed world, signifying how there is no help or escape for Oscar. This subtle and almost subconscious diegetic sound of the road is broken by a camera's shutter, creating even more ambiguity for the spectator as they collect little pieces of Daphne's puzzle which will

ex.
analysis
+
nonverbal

be finally pieced together when she returns to her home, allowing the spectator to follow her again.

excellent analysis



FIG. 1



FIG. 2



FIG. 3



FIG. 4

My film is highly successful in meeting the aims I set out to achieve: the spectator feels like they're unconsciously admiring Daphne's actions whilst being disturbed by nature and unnerving atmosphere created from them. The alignment with Daphne allows the spectator into certain parts of her life, restricting those which are personal and special to her like the caravan scene. The focalisation through the repetitive use of POV and over the shoulder shots positions the spectator with Daphne as a suspended conscious that has no influence over her actions and repetitive routines, conveying her psychotic tendencies.

*clear
link
to
aims*

Excellent on all counts. A sophisticated understanding of narrative with in-depth analysis throughout.

20