

range of ideas have been developed through the research process. There is considerable evidence that a broad insight into the area of investigation though it is only directly addressed near the end of the presentation.

This could be immediately improved by foregrounding the area of investigation so that all the ideas expressed and points made flow from it. This could then be amplified with a conclusion that offers a summary of the research findings, anchoring the candidate's learning to the Presentation Script: and placing it at the fore for the marker.

Creative work (Script): Level 4 **Screenplay: 36/40 Reflective Analysis 13/15**

The script demonstrates an excellent engagement with the form and fulfils its aims entirely. The candidate has clearly researched screenwriting and benefits from this as the characterisation is strong and the dialogue crisp. The candidate clearly understands the conventions of the medium and of the genre, and demonstrates a mature capability in the construction and plotting. Whilst there are some plot holes, they do not detract from this candidate's significant achievement, which is categorised by a highly confident and creative piece of screenwriting that reaches its audience effectively. It has been produced more as a shooting script and this should have been addressed at Centre level through the drafting process that clearly took place.

This could be improved by re-drafting it as a Master Scene Script and stripping out all the references to shot constructions. A screenwriter writes in a way that suggests particular shots rather than states them, as the construction of particular shots lays with a director and cinematographer whose job it is to interpret and visualise a script, lending their creativity to the process. Perhaps some further consideration of plot may lead to a revision that will produce a tighter piece and may iron out the plot holes.

Reflective Analysis: Level 4

This is a great example of a good story but a poorly formatted screenplay. Film directions should not be added to your work. Please refer to the formatting instructions on moodle for me information.

Great Screenplay but should not have directions!

1. EXT./INT. DERELICT FACTORY - AFTERNOON/EVENING

Establishing shot of a fire damaged factory with broken windows and boarded up doors. Zoom into a ground floor window to show a small BOY sitting in the dust surrounded by a circle of teddies.

Cut to the Boy playing with the teddies with a look of isolation and desperation on his face. The light coming through the window can be seen fading and the Boy is covered in shadow.

BOY

Oh crap, crap --
(emphasis)
crap.

Medium shot from behind the Boy as he gathers up his teddies into his arms and dolly behind him as he runs to the window and climbs out. Dolly stops inside window and we see the Boy running into the distance.

CUT TO:

2. INT. BOY'S LIVING ROOM/BEDROOM - EVENING

Medium shot of Boy in the corner of a smoke-stained room, filled with junk and rubbish, with teddies on his lap. Pan left to shot of the Boy's MOTHER with a bottle of vodka in her hand, SCREAMING at the television. Mother turns and looks at the Boy in disgust.

Mother raises her hand to the Boy.

MOTHER

(slurring words)
You little freak, you disgust me.
If ever I've made a mistake it was
giving birth to an ugly little runt
like you. Get out of my sight
before I wipe that stupid look off
your face.

Cut to medium shot of Boy gathering his teddies and running towards the living room door, CRYING.

Cut to Boy upstairs SOBING in his room, cradling his teddies. The room is empty apart from a single camp bed and a pile of teddies. The walls are damp, ridden with mould creeping up them. Pan to bedroom door where Boy's SISTER and two teenage girls are pointing and laughing at the BOY.

SISTER

You snivelling little rat. I'm ashamed to call you my brother. You make me sick, playing with your teddies all day like a little girl, well that's just what you are unless you're gay.

SISTER/TWO GIRLS

(chanting)

Gay boy, gay boy, gay boy...

Cut to Boy pulling out a knife from under his pile of teddies and savagely running at the girls SCREAMING and frantically piercing the knife into all of their chests repeatedly until all the girls are lying in a heap on the floor in a pool of blood. He climbs over their bodies and heads for the stairs.

Cut to silhouette of the Boy standing in the living room doorway holding the knife, which is still DRIPPING with blood. The sound of the TELEVISION can be heard in the acoustic background. The light from the television lights up his face and he begins walking towards Mother who is slumped in the armchair in a drunken confusion, gazing at the television disjointedly. A loud SCREECH from the television makes the Mother jump.

Cut to Boy standing over Mother holding a knife in the air above his head. He drives his arm down towards her chest.

CUT TO BLACK:

3. EXT. SUBURBAN STREET - NIGHT

FADE UP to establishing shot of an old, detached house with a large garden path leading up to it. It is raining; the sound of the HOWLING WIND can be heard. Autumnal leaves are blowing around frantically over the street from the tall Aspen trees that line the street. Light can be seen coming from one front, upstairs window. Dolly and zoom along path into house to an open front door.

CUT TO:

4. INT. ALICE'S BEDROOM - NIGHT

Long shot of a dark bedroom from bedroom door. Hardly anything can be seen; the only light is coming from the television. OMINOUS SOUNDTRACK in the acoustic background. Pan to television. Foreground sound of the television. Pan from television to ALICE watching the television. Zoom into Alice as she pulls the covers closer to her face out of fear from the scary film in front of her. Sudden change in music to HIGH PITCH and LOUDER volume. Sound of TELEVISION in acoustic background.

Whip pan to the bedroom door. A large silhouetted figure is seen holding a knife which is glinting in the dark from the light of the television. Alice SCREAMS off-screen. Pan as killer stalks towards Alice who is still lying in her bed. She cannot move out of fear. Zoom into Alice's terrified face.

Rapid cutting of shots at different angles of the stabbing and struggle of Alice are seen:

A - Close up of a large knife being held in the air.

B - Mid shot from above of knife plunging down into Alice's chest.

C - Close up of her mouth open widely.

D - Mid shot from above of blood seeping through her night dress.

E - Close up of knife held in the air.

F - Mid shot from above of knife plunging down into Alice's stomach.

G - Close up of knife held in the air.

H - Mid shot from above of knife plunging down into Alice's collar bone.

I - Close up of Alice's night dress which is now soaked in blood.

J - Close up of knife held in the air.

K - Bird's eye view of knife plunging down with extra force into Alice's chest bone.

Cut to silhouetted figure standing over Alice. BREATHING HEAVILY. The figure's face cannot be seen. The music then changes again to a lower tone as the camera dolly's behind the killer slowly as he leaves the room.

Cut to a still shot of Alice lying dead in an odd position on her bed. her sheets are soaked in blood.

DISSOLVE TO:

5. EXT./INT. PATHWAY/ALICE'S HOUSE - NIGHT

Long shot of SUE, Alice's mother, from inside the hallway as she comes through the open front door and calls to Alice. No sound is heard. The camera pans from the door to the stairs with a point of view shot up the stairs.

Cut to behind Sue. The camera then follows Sue as she walks up the stairs which are CREAKING. Side shot of Sue as she looks at Alice's open bedroom door and hesitantly calls out

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to her. The camera then follows Sue slowly entering Alice's room. The sound of the television can once again be heard.

Cut to close up of Alice.

Cut to extreme close up of Sue's face as she opens her mouth to scream. Zoom to inside of Sue's mouth as she begins SCREAMING.

FADE TO BLACK.

6. INT./EXT. ALICE'S BEDROOM/Front ROOM/OUTSIDE OF HOUSE - AFTERNOON

FADE UP to a forensic team in Alice's bedroom analysing the crime scene.

Cut to Sue sitting in a room alone with the off-screen diegetic acoustic background sound of the forensic team's voices.

Close up of Sue's head in her hands. The sound of her CRYING is faintly heard. Off screen diegetic sound of phone RINGING. Pull back from Sue to the phone as she answers it. Only Sue's side of the conversation can be heard. Sue puts the phone down and walks out of the room and upstairs.

Cut to the front door. Sue leaves the house and walks around to the side of the house where her car is parked. She puts a holdall into the boot and walks round to the driver's side and gets into the car.

CUT TO:

7: EXT. OUTSIDE OF HOUSE IN COUNTRY - SUNSET

Establishing shot of Sue arriving at a farm house in the country. There is a long, wide driveway leading up to the house which is surrounded by trees and fields.

Cut to long shot of Sue's friend JOHN coming out of the front door of the house and walking down the driveway to greet Sue. He smiles.

JOHN

Hiya love.

John embraces her warmly. John takes Sue's bag from the boot of her car and enters the house. There is a sound of RUSTLING. The camera pans to the bushes that mark the edges of John's land. The bushes can be seen moving slightly via a long shot as the RUSTLING continues.

Cut to Sue turning around to look at the bushes. She shakes her head, ignores the sound and enters the house. She begins to shut the front door behind her, then pauses to take a second look back around the surrounding area before shutting the door.

FADE TO BLACK;

8. EXT. JOHN'S DRIVEWAY - MORNING

FACE UP to establishing shot of John's house. John and Sue exit the front door and get into Sue's car; we see the car leaving in the foreground.

CUT TO:

9. EXT. OUTSIDE CAFÉ - MORNING

Long-shot from across the street of John and Sue arriving outside a café on a high street. Ambient sounds of STREET NOISE can be heard. Acoustic foregrounding of TINKLING BELL as John opens the café door as they step inside.

CUT TO:

10. INT./EXT. INSIDE/OUTSIDE CAFÉ - MORNING

Mid-shot from the side of Sue and John sitting in the café, which is dimly-lit and seemingly deserted. They start to talk about the death of Alice and how the forensic team have found nothing incriminating so far. The camera then pans to the window of the café to reveal a dark, hooded figure standing outside on the opposite side of the street.

Close-up of Sue suddenly noticing figure and freezing with fear.

A short series of jump cuts towards the figure as it holds up Alice's favourite teddy from her childhood. It is stained red with blood. Low toned sharp noted MUSIC is heard with each jump cut.

Close-up of Sue's face, who physically jumps as John's hand suddenly appears in shot and strokes her cheek.

Close-up of John's face from Sue's point-of-view.

JOHN
What's up?

Close-up of Sue from John's point-of-view as she looks back out of the window.

Mid-shot side view of John looking out of the window to see what she is looking at but there is nothing to see. The figure has gone. The music fades out.

John touches Sue's shoulder.

JOHN
Sue, seriously, what's up?

Sue shakes her head.

SUE
Nothing... (beat)... Nothing.

CUT TO:

11. EXT. JOHN'S HOUSE - AFTERNOON

Establishing shot of John and Sue pulling up to John's house in the car. They get out and begin to walk towards the house.

Cut to mid-shot of John unlocking the front door. Sue waits patiently behind him with a vacant expression on her face. Sue walks straight past him straight inside the house.

CUT TO:

12. INT. HALLWAY/BEDROOM - DUEK

Mid-shot from behind as John KNOCK'S on Sue's bedroom door and enters with a hot drink. He sits down on the bed.

SUE
Thank you.

The camera pans to John as he realizes she is not going to talk. He kisses her on the cheek and stands up. The camera tilts as John leaves the room.

JOHN
Have a good night's rest.

He closes the door as he leaves.

Cut to long-shot of window in bedroom. The trees outside can be seen moving in the wind. The dire weather and branches TAPPING on the window from the trees outside can be heard. Pan to Sue lying awake. Zoom in to Sue's worried expression as she keeps glancing over to the window. Sue's eyelids get heavy and she soon falls asleep.

FADE TO BLACK:

13. INT. BEDROOM - NIGHT

FADE UP to Sue's face. Pull back to medium shot of Sue asleep. She looks very restless, as if she is having a bad dream.

Cut to silhouetted figure at the window, the same figure that was seen at the door of Alice's bedroom before she was murdered. Minister music starts to play. A flash of LOUD lightning lights up the room. The music gets louder.

Cut to Sue waking up startled. Sue looks up at the window.

Cut to the window. There is no one there. The music STOPS suddenly.