

GCE AS

**Moving
Image Arts**

Summer 2009

Mark Scheme

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**NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE)
AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION (GCE)**

MARK SCHEMES (2009)

Foreword

Introduction

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16 and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.

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Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2009**

Moving Image Arts

Assessment Unit AS

[ASX51] [AX121]

THURSDAY 4 JUNE, MORNING

**MARK
SCHEME**

Assessment Objectives

The assessment objectives below provide an indication of the skills and abilities, which the AS AU 2 examination is designed to assess, together with the knowledge and understanding specified in the subject content.

Total AS AU 2 Examination Assessment Weighting: 30%

Total Marks Available: 90 ([30] per question)

In Assessment Unit AS 2 candidates will be assessed on their ability to:

AO5 Analyse and critically evaluate moving image products and texts, demonstrating knowledge and understanding of film language, forms, conventions, purposes, meanings and contexts.
Assessment Weighting: 30%

Assessment criteria

The following Assessment Criteria AO5 a and b are directly based on this objective.

In AS Assessment Unit 2 candidates will be assessed on their ability to:

AO5a Demonstrate Knowledge and Understanding of film language, forms, conventions, purposes and meanings.

AO5b Analyse and Critically Evaluate moving image products and texts.

Candidates will also be assessed on the quality of their **written communication**.

This refers to candidates' ability to:

- Select and use a form and style of writing appropriate to purpose and to complex subject matter;
- Organise relevant material clearly and coherently using specialist vocabulary where appropriate;
- Ensure typed writing is legible, with accurate use of formatting, spelling, grammar and punctuation in order to make meaning clear.

As the assignment will take the form of a paperless exam and will be performed by candidates on computer, basic keyboarding and navigation skills will therefore be necessary for the input of answers during the examination.

In the event that candidates have access to spelling and grammar aids on their computers during examination, assessment of spelling, grammar and punctuation accuracy will be relative to the availability of such assistance. Legibility and presentation of the typed word will maintain high assessment priority in these cases.

Advice to Examiners

Marking Bands

The Marking Bands overleaf contain criteria that are applicable to each examination question. These criteria are provided in order to detail the relationship between examination answers and their relevant assessment objectives.

They are intended to provide a broad indication of the general qualities associated with different levels of response. The marking criteria are set out in five levels reflecting the broad range of achievement expected.

The nature of this subject allows for a variety of responses even within a levels-of-response mark scheme and therefore mark schemes do not contain rigidly prescriptive responses. In an operational examination situation candidates' answers will be considered by all members of the examining and marking team at the marking conference for each paper. The answers will serve to exemplify the mark scheme and, if necessary, to illustrate where adaptation may be necessary to ensure proper credit is given.

Descriptive/narrative and beyond

Answers which consist of simple narrative or description as opposed to analysis or discursiveness should not be awarded beyond level 3. You should not, of course, undervalue answers where there may be **implicit** relevance in the narrative treatment; indeed, answers which, while basically narrative/descriptive, display qualities of perceptiveness and relevance, can score up to 15. Within level 4 you will find answers indicating increasing ability to analyse and discuss and to engage with the precise terms of the question. Top level answers will address key terms in an **explicit** and sustained way.

Key Terms/Issues

In all questions, candidates should take account of key terms, and structure their answers accordingly if they are to be relevant and properly focused. Key terms are of two distinct kinds: those which are directives (e.g. "discuss how effective . . .", "show how far . . .", "compare . . .", "examine . . .") and those which refer to specific qualities (e.g. "form", "structure", "tone", "imagery").

Audio-Visual Stimulus

Examiners will note that all AS Unit 2 questions employ audio-visual sequences as a stimulus for their answers. Candidates are expected to show an awareness of the relationship of the audio-visual sequence to the question and to focus on the nuances of the sequence's visual language and construction. **In general, the ability to "unpack" the question and to address all the issues which it raises is the sign of a good candidate.**

Multiple Stimuli

Where questions require candidates to select more than one audio-visual sequence, distinguish between those requiring close examination of the second/third sequences and those, which ask for "reference to". In the first case, examiners should expect equal treatment to be given to each audio-visual sequence and reward accordingly; in the second case, candidates who make no reference to a second sequence should not be placed above the top of level 4.

Length of Answers

Length is not important in this examination.

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding. Some brief answers are scrappy, others cogent and incisive. In this AS Unit 2 examination, time restraints will make it virtually impossible for candidates to contribute very lengthy responses to questions. Emphasis should therefore instead be made on candidates' ability to be concise and to the point in how they answer the questions set.

Answers in Note Form

Some answers may degenerate into typed note form or may, substantially take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. In other cases, poor time management under pressure may be a contributing factor. If in doubt, contact the Chief Examiner.

Uneven Performance

Be prepared for uneven performances. Mark each answer on its own merit. Do not mark up unfinished work because of the quality of the rest of the answers; mark what is before you. While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths elsewhere in the answer. (The reverse, of course, also holds.)

Assessing the Responses of Candidates

- You will be expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- Be positive in your approach. Look for things to reward, rather than faults to penalise.
- Using the marking grids overleaf, decide first which mark level best describes the attainment of the candidate in response to the particular question set. Further refine your judgement by deciding the candidate’s overall competence within that level and determine a mark.
- Do not bunch marks. You must use the whole scale [0]–[30]. Do not use half marks.
- Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted in the comments section of the mark sheet and drawn to the attention of the Chief Examiner.

Question 1

Sequence 1. *Dangerous driving leads to a serious accident.*

Study the following sequence. How does the director use camera technique, editing and sound (including music) to convey the terrifying experience of the accident?

Available Marks: 30

Assessment criteria

Candidates will be assessed on their ability to:

AO5a Demonstrate Knowledge and Understanding of film language, forms, conventions, purposes and meanings.

([10] available)

Level	Performance Descriptors	Marks
1	Show minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.	1–2
2	Show a limited knowledge and understanding of film language, forms and conventions. There is likely to be some understanding of purposes and meanings.	3–4
3	Show a reasonably consistent knowledge and understanding of film language, forms and conventions. There is likely to be growing understanding of purposes and meanings.	5–6
4	Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings.	7–8
5	Show a consistently high level of knowledge and understanding of film language, forms, conventions and a considerable understanding of purposes and meanings.	9–10

Knowledge and Understanding refers to:

Sequence 1

Camera: Unconventional camera framing and positioning; high and low angles; long shots, mediums shots and use of close-ups and extreme close-ups. POV camera; tracking camera movements. Use of slow motion.

Editing: Dynamic editing. Cross-cutting. Rapid cross cutting between actual time and slow motion.

Sound: Atmospheric musical soundtrack.
Diegetic sounds – beeping horn. engine acceleration, gear changes, high pitched screeching of wheels, a bird flapping its wings, oranges spilling over the floor, breaking glass, falling human bodies.
Non-diegetic sounds – the sound of a bell.

AO5b Analyse and Critically Evaluate moving image products and texts

([20] available)

Level	Performance Descriptors	Marks
1	Minimal ability to analyse and critically evaluate moving image products and texts using appropriate moving image terminology.	1–4
2	Limited ability to analyse and critically evaluate moving image products and texts. Limited application of film language terminology to support responses.	5–8
3	Uneven, but sustained ability to analyse and critically evaluate moving image products and texts. Increasing confidence in the application of film language terminology to support arguments and responses.	9–12
4	A sound ability to analyse and critically evaluate moving image products and texts. Exercising fluency and confidence in the application of film language terminology to support arguments and responses.	13–16
5	A highly developed ability to analyse and critically evaluate moving image products and texts. Exercising clear critical judgement and independent thinking. Applying film language terminology fluently and effectively to justify arguments and responses.	17–20

Analysis and Evaluation refers to:

The intention is to create a mood of dramatic tension, anxiety, panic, fear and suspense and to place us in the point-of-view of a young woman caught up in a horrific crash.

The director’s daring visual style moves seamlessly from the realism of a routine bus journey through a city into the territory of nightmare and trauma. The sequence features dynamic editing, slow motion cinematography, atmospheric sounds and a poetic use of colour and shot composition that lends the disturbing scenes a strange, ethereal beauty.

The sequence begins in an upbeat, ‘feel good’ mood, with no hint of unease or imminent danger. As the two young people stand swaying on the busy bus, our perspective on the action is viewed through a conventional, over-the-shoulder camera position, framing the young woman in medium close-up and locating her as the central figure in the sequence. POV camera is employed to convey the curiosity and sense of excitement of the young woman as she shifts her attention from the cobalt blue coloured bird to the gold paint. Close-ups are employed to show how the young woman’s attention has become so focused on the gold paint that she seems oblivious to the fact that the bus is picking up speed.

From the moment that the mood of normality in this sequence is suddenly punctured, editing and sound work seamlessly together to generate dramatic tension and suspense. It is sound that first alerts us to the danger that threatens the unsuspecting passengers as we hear the sudden acceleration of the tram and the loud beeping of the horn. The acceleration of the tram is matched by the increased pace of the editing. From the first medium shot of the driver to the first collision 19 seconds later, there are over sixteen rapid shots.

The driver is positioned as the key figure in this part of the sequence as his reckless driving and attempt at overtaking causes the accident. Rapid cross-cutting between the driver and the passengers within the interior of the bus signals the real and present danger that the passengers will now find themselves in. The action is dramatically propelled forward by the change in the camera framing of the driver (from high to low angle), the alternating camera positions within the bus and the diegetic soundtrack of engine acceleration, gear changes and the high pitched screeching of the wheels. The POV shots and positioning of the camera inside the bus also draw us into the dramatic action by making us feel as if we have the perspective of a passenger on the bus. When the bus sways and lurches violently to the side, we have the feeling of being thrown off-balance and we share the disorientation of the passengers.

Throughout the build-up to the first collision, the director employs a realist visual style and a diegetic soundtrack that heightens the reality of the sequence. The director now draws us even closer to the emotional core of the sequence by employing a number of stylised visual techniques and non-diegetic sound effects. While maintaining the fast-paced editing style and cross-cutting technique, the director now extends the duration of the collision by slowing down time and using a series of striking compositions that powerfully convey the visceral impact of the crash on the passengers.

Camera, editing and sound work closely together to convey the dizzying feeling of the bus spinning out of control. At the point of impact, the ghostly sound of a bell strikes a chilling note of doom that reverberates over the slow motion images of the passengers tumbling over like rag dolls, sprayed by the confetti-like gold paint. An out-of-control camera tracks toward the windows of the bus threatening another violent collision.

Dramatic close-ups show us the panic, shock and fear on the faces of the young couple as they realize the terrible danger they are in. In the midst of the chaos, the director employs a beautifully conceived shot that plunges us headlong into the rollercoaster ride of fear and anxiety that this bus ride has now become. The disturbing close-up of the young woman, frozen in terror, as the bus veers towards the corner of the building packs a powerful emotional punch. In this slow motion point-of-view shot of the woman's reflection in the glass, it is as if she is seeing her own imminent death and is transfixed by it. It is a terrifying 'rabbit-in-the-headlights' moment that the director brilliantly extends by putting time into suspension as the inevitable collision approaches.

After a rapid montage of close-ups of terrified passengers staring out of the window in shock, the director allows us to see the actual moment of impact through the young woman's eyes as the window suddenly shatters and the bus passengers react like the victims of an earthquake.

Until this point, the director has captured the sense of disorientation and panic amongst the passengers by cutting rapidly between actual time and slow motion. In the final moments of the sequence, all of the action takes place in stylized, slow motion as the shockwave rips through the bus. The framing of the mayhem from extreme high and low angles gives the sequence a frightening intensity. The editing together of radically different camera shots and angles – from a close-up of the bird, to an overhead long shot showing the bird flying away and the oranges falling, to a low angle, extreme close-up of the oranges spilling over the floor – visualizes in a powerful and imaginative way the shattering effect of the crash on the lives of everyone on the bus - reality has literally been split into tiny pieces.

The final low angle, medium shot of the victims tumbling to the ground in slow motion as the windows are blown out is reminiscent of a classic scene from an action movie, but the evocative sound and music lend the sequence a tragic intensity as it fades to black. The atmospheric soundtrack turns the bus interior into a ghostly echo-chamber where the sounds of a bird in flight, oranges spilling over the floor, breaking glass and falling human bodies all blend into a eerie symphony of horrors, as if these disturbing images belong more to a nightmare, than to reality.

Question 2

Sequence 2. *An old woman spies on her neighbours.*

Examine the following sequence. Discuss the contribution of three of the following elements of film language in creating the mood of this scene.

Camera technique: Editing: Cinematography: Mise-en-scene: Sound (including music).

Available Marks: 30

Assessment criteria

Candidates will be assessed on their ability to:

AO5a Demonstrate Knowledge and Understanding of film language, forms, conventions, purposes and meanings.
([10] available)

Level	Performance Descriptors	Marks
1	Show minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.	1–2
2	Show a limited knowledge and understanding of film language, forms and conventions. There is likely to be some understanding of purposes and meanings.	3–4
3	Show a reasonably consistent knowledge and understanding of film language, forms and conventions. There is likely to be growing understanding of purposes and meanings.	5–6
4	Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings.	7–8
5	Show a consistently high level of knowledge and understanding of film language, forms, conventions and a considerable understanding of purposes and meanings.	9–10

Knowledge and Understanding refers to:

Camera: POV camera technique. Unconventional framing. Stylised compositions. Expressive use of the close-up and extreme close-up. Tracking camera movement.

Camera: Varied shot sizes – medium shots, medium close-ups, extreme close-ups. Conventional framing. Fast-moving camera tracking and zooming.

Editing: Slow, seamless editing style with occasional abrupt cutting.

Cinematography: Low-key lighting. Heavy use of shadow.

Mise-en-scene: Claustrophobic setting. A building in a run-down condition. Faded wallpaper, peeling paint, dirt and grime visible on the window. One character spying on others. Metal objects – a bin and a hoe.
A plastic doll.

Sound: Ominous musical soundtrack. Diegetic sounds of creaking binlids, shuffling sounds of the black bin liner, the footsteps of the young girl, the scraping sound of the hoe, and loud, laboured breathing.

AO5b Analyse and Critically Evaluate moving image products and texts
([20] available)

Level	Performance Descriptors	Marks
1	Minimal ability to analyse and critically evaluate moving image products and texts using appropriate moving image terminology.	1–4
2	Limited ability to analyse and critically evaluate moving image products and texts. Limited application of film language terminology to support responses.	5–8
3	Uneven, but sustained ability to analyse and critically evaluate moving image products and texts. Increasing confidence in the application of film language terminology to support arguments and responses.	9–12
4	A sound ability to analyse and critically evaluate moving image products and texts. Exercising fluency and confidence in the application of film language terminology to support arguments and responses.	13–16
5	A highly developed ability to analyse and critically evaluate moving image products and texts. Exercising clear critical judgement and independent thinking. Applying film language terminology fluently and effectively to justify arguments and responses.	17–20

Analysis and Evaluation refers to:

In this sequence, the director creates a dark and foreboding mood of mystery, menace and claustrophobia through POV camera technique and the expressive use of the close-up and extreme close-up. Throughout the sequence the director employs an abrasive ‘in-your-face’ camera and editing technique that distorts and exaggerates reality, transforming the mundane and the ordinary into something threatening and oppressive.

The sequence revolves around the act of looking and being watched. While the sequence exudes an air of downbeat ‘kitchen sink’ realism, it has an offbeat, nightmarish, quality that marks it as the product of a surreal imagination.

Camera technique and editing

The sinister and mysterious atmosphere of this sequence is immediately established in the opening shot – a POV hand-held camera perspective of someone spying through a heavily smudged window, at a man as he dumps a black plastic bag in a waste bin, unaware that he is being secretly observed. The jerky, hand-held camera movement adds to the air of menace and leaves us wondering, is this the POV of a monster ready to strike?

In stark close-up, the metallic lid of the waste bin is slammed shut and another dramatic, looming

close-up is employed to reveal the identity of the observer, as she cautiously peers around the doorway. This obtrusive use of the close-up intensifies the strange, unsettling mood of this sequence. Although the pace of the editing is slow, the abrupt changes of shot size and angle of view gives each cut great visual impact.

The sudden cut from the long shot showing the shadowy depths of the hallway to the unconventional, extreme low angle view from inside the waste bin conveys a feeling of mounting claustrophobia. When the black bin liner is opened to reveal a naked baby doll, the reaction is one of shock and the air of mystery deepens. We wonder whether we are witness to a scene of horror or surrealist comedy.

From the appearance of the young girl, the pace of editing quickens and the pattern of cutting between long shots of the dark space and expressive close-ups intensifies. As soon as the young girl enters the scene, the director cuts quickly to a shot of her wiping her feet on the carpet, another abrupt cut into close-up. At this point another narrative point of view is introduced that will compete for our attention. The garden hoe is first seen in long shot from the young girl's point of view, but the director returns quickly to the intensive use of the close-up, plunging us back into the atmosphere of claustrophobia. She walks straight towards the camera into a close-up and through a downward tracking camera we see her look down the length of the garden hoe in a sustained POV close-up. The sudden cut back to the point of view of the old woman is another sinister moment in this sequence comparable to the effect created by the opening shot and the shot from inside the waste bin (which began in darkness). This shot also begins in darkness as the door opens to reveal an extreme close-up of an eye. This expressionist composition conveys an intense feeling of fear and claustrophobia.

The confrontation between the old woman and the young girl continues this unconventional use of the close-up in the extreme low angle backward tracking shot of the garden hoe dragging along the floor. This is a jarring and violent image that increases the dramatic tension. The final shots of the sequence repeat the editing pattern so far of sudden movement from a wide shot conveying a sense of space (the extreme high angle viewpoint of the staircase as the old woman grabs hold of the girl) to an intense, dramatic close-up that disturbs and unsettles the viewer (the POV shot of the pitiful, tearful face of the young girl staring directly into the camera lens).

The director's expressive use of the close-up is taken to further extremes as he alternates between the point-of-view of woman and the girl. The girl's point of view of the old woman provides a perspective similar to that of the opening of the sequence when we suspected that we were looking through the eyes of a threatening figure. Seen through the eyes of the young girl, the old woman is a grotesque and monstrous figure.

By framing the angry face of the old woman looming into the camera, in dramatic close-up (from the POV of the young girl), the director conveys both the menace and threat posed by the old woman and the fear and emotional distress experienced by the young girl. Similarly the blurred motion, hand-held POV shot of the old woman as she shakes the young girl places us inside the head of the helpless victim and powerfully communicates to us the violence and claustrophobia of this assault.

In the final extreme close-up of the terrified girl from the POV of her attacker, reality is distorted once again. Seen through the eyes of the old woman, it is the young girl who is monstrous and grotesque.

Mise-en-scene contributes greatly to the gritty realism of the sequence. The brown, almost sepia tone décor and dilapidated condition of the building work together with the low-key lighting to create a dull, cramped, depressing mood. This mood is evoked from the opening shot through the heavily smudged window pane, stained with dirt, and by the close-up of the grey metal rubbish bin. The bizarre sight of the baby doll in the black bin bag adds a surreal note to the story and intensifies the strange, unsettling atmosphere.

This is a building that has seen better days. Paint is peeling from the walls, the wallpaper is yellowed and faded and patches of damp are increasing the rate of decay. From their simple style of dress, the inhabitants have the appearance of working class characters, possibly citizens of an Eastern European country.

The building seems not only drained of colour, but also starved of natural light. Heavy shadows fall across the hallway and stairwell and the low-key lighting turns every corner and crevice into a place of potential threat. The old woman seems to lie in wait in the darkness so she can catch people unawares. The absence of light makes the extreme close-up of her eye particularly menacing.

Sound/Music

As well as contributing to the naturalism of the sequence, diegetic sound plays an important role in building up the strange, unsettling atmosphere and heightening the suspense. The creaking of the metal bin lid and the shuffling sounds of the woman reaching into the black bin liner add to the eerie and mysterious mood; the footsteps of the young girl echo in the empty stairwell as suspense mounts; the level of threat and menace is increased by the scraping sound of the hoe being dragged along the ground and the loud, laboured breathing of the distressed girl as she is violently shaken.

It is 30 seconds into the sequence before the musical score is first heard. Slow, simmering background notes of menace accompany the girl's POV shot of the hoe signalling to us some imminent danger. The notes become more disquieting and intense over the extreme close-up of the woman's eye. The level of tension is subtly maintained on the soundtrack until the end of the sequence.

Question 3

Sequence 3. *Two prisoners attempt a daring escape.*

Study the following animated sequence. How does the director use film language to generate tension and suspense?

Available Marks: 30

Assessment criteria

Candidates will be assessed on their ability to:

AO5a Demonstrate Knowledge and Understanding of film language, forms, conventions, purposes and meanings.
([10] available)

Level	Performance Descriptors	Marks
1	Show minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.	1–2
2	Show a limited knowledge and understanding of film language, forms and conventions. There is likely to be some understanding of purposes and meanings.	3–4
3	Show a reasonably consistent knowledge and understanding of film language, forms and conventions. There is likely to be growing understanding of purposes and meanings.	5–6
4	Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings.	7–8
5	Show a consistently high level of knowledge and understanding of film language, forms, conventions and a considerable understanding of purposes and meanings.	9–10

Knowledge and Evaluation refer to:

- Camera: Expressionist compositions. Off-centre framing. Extreme high and low angles. Skewed perspectives. Dramatic tracking camera movements. Long shots, mediums shots and close-ups.
- Cinematography: Black and white cinematography. Low-key lighting of interior spaces. Heavy use of shadow. Single source lighting from above illuminating the darkness.
- Editing: Dynamic editing. Cross-cutting increasing in tempo.
- Mise-en-scene: Minimalist mise-en-scene. Interior of a prison. Narrow corridors. Prison cell with window to the outside. A prison guard carrying a gun. Two prisoners wearing costumes that may indicate the film belongs to the sci-fi genre.

Sound: Dramatic, fast-paced musical score. Non-diegetic sound effects – a howling wind. Increasingly tense dialogue between the two prisoners.

AO5b Analyse and Critically Evaluate moving image products and texts
([20] available)

Level	Performance Descriptors	Marks
1	Minimal ability to analyse and critically evaluate moving image products and texts using appropriate moving image terminology.	1–4
2	Limited ability to analyse and critically evaluate moving image products and texts. Limited application of film language terminology to support responses.	5–8
3	Uneven, but sustained ability to analyse and critically evaluate moving image products and texts. Increasing confidence in the application of film language terminology to support arguments and responses.	9–12
4	A sound ability to analyse and critically evaluate moving image products and texts. Exercising fluency and confidence in the application of film language terminology to support arguments and responses.	13–16
5	A highly developed ability to analyse and critically evaluate moving image products and texts. Exercising clear critical judgement and independent thinking. Applying film language terminology fluently and effectively to justify arguments and responses.	17–20

Analysis and Evaluation refers to:

This is an exciting and suspenseful animated sequence – a race against time that keeps us on the edge of our seats right until the end. The sequence is structured around the technique of cross-cutting between the interior of the prison cell where an escape attempt is underway and the steady advance of the guard towards the cell. The sequence does not attempt to build up suspense gradually but plunges the viewer headlong into a tense and nerve-racking scenario where time is rapidly running out.

The opening extended tracking camera movement takes us through the dark, cavernous passageways of the prison dungeons at a fast pace. As it sweeps past the armed guard and enters the prison cell, this spectacular, operatic shot maps out the space for us and allows us to determine how little time is left before the guard reaches the cell. This opening scene lasts 16 seconds before the first cut to the medium close-up of the boy gripping the prison bars. There is an instant, overwhelming sense of time running out and from this high level of suspense, the tension swiftly mounts.

The entire sequence has the look of a black and white graphic novel with a low key lighting scheme emphasising the darkness and the oppressive atmosphere of the prison. The cell is a dark and claustrophobic space, starved of light. The off-centre framing, extreme high and low angles and skewed perspectives of an expressionist style reveal the shadowy depths of the cell and show us that the only light source is coming from the window – the bright light of freedom.

The soundtrack also generates an undercurrent of hysteria that deepens the sensation of time running out. A sinister, howling wind can be heard on the soundtrack as the camera sweeps through the passageways and the dramatic musical score strikes recurring notes of tension, anxiety and alarm. As the cross-cutting gathers pace and the position of the escaping prisoners becomes increasingly desperate, the music grows more urgent and frantic, until the anxiety level becomes unbearable.

The narrative cross-cuts between the prisoners and the guard four times with the pace of the editing increasing each time. The same shot is seldom used twice. By varying the framing and camera angle between dramatic close-ups of the father or the son, long shots of the pair from extreme high and low canted angles and multiple viewpoints of the advancing guard from sideways, front and behind, the director keeps us on an emotional rollercoaster and conveys the feeling that the entire prison is closing in around the prisoners.

Through dynamic editing and subtle shot choice, a picture of the guard as a monstrous, menacing figure is gradually built up in our mind. As he makes his way along the corridor, the guard moves in and out of the shadows until finally we see him coming towards us through the porthole of the cell door. This sight strikes fear into the heart of the viewer. The director extracts the maximum amount of tension and suspense from this situation by his clever shot choice. By dispensing with the editing pattern between the cell and the corridor and propelling the audience towards the cell door through a dramatic forward tracking shot, the director makes us not only see, but actually feel that time has finally run out.

AS Moving Image Arts Examination Marking Grids

Unit Total: [90] ([30] marks per question)

Assessment Criteria	Total Marks	Level 1 1–6 (1–18)	Level 2 7–12 (19–36)	Level 3 13–18 (37–54)	Level 4 19–24 (55–72)	Level 5 25–30 (73–90)
AO5a Demonstrate knowledge and understanding of film language, forms, conventions, purposes and meanings.	10 (per question)	Show minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.	Show a limited knowledge and understanding of film language, forms and conventions. There is likely to be some understanding of purposes and meanings.	Show a reasonably consistent knowledge and understanding of film language, forms and conventions. There is likely to be growing understanding of purposes and meanings.	Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings.	Show a consistently high level of knowledge and understanding of film language, forms and conventions and a considerable understanding of purposes and meanings.
AO5b Analyse and critically evaluate moving image products and texts.	20 (per question)	Minimal ability to analyse and critically evaluate moving image products and texts using appropriate moving image terminology.	Limited ability to analyse and critically evaluate moving image products and texts. Limited application of film language terminology to support responses.	Uneven, but sustained ability to analyse and critically evaluate moving image products and texts. Increasing confidence in the application of film language terminology to support arguments and responses.	A sound ability to analyse and critically evaluate moving image products and texts. Exercising fluency and confidence in the application of film language terminology to support arguments and responses.	A highly developed ability to analyse and critically evaluate moving image products and texts. Exercising clear critical judgement and independent thinking. Applying film language terminology fluently and effectively to justify arguments and responses.
		1–2	3–4	5–6	7–8	9–10
		1–4	5–8	9–12	13–16	17–20

List of Film Sequence References

Question 1

Frida (2002) Director: Julie Taymor

DVD Chapter 3

Timecode: 00:08:57 – 00:10:04

Question 2

Little Otik (2000) Director: Jan Svankmajer

DVD Chapter 16

Timecode: 01:38:57 – 01:40:09

Question 3

Renaissance (2006) Director: Christian Volckman

DVD Chapter 1

Timecode: 00:02:58 – 00:03:47

