

**Published Mark Scheme for
GCE A2 Moving Image Arts**

Summer 2010

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

MARK SCHEMES (2010)

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
General Certificate of Education
2010**

Moving Image Arts

Assessment Unit A2 2

[AX221]

WEDNESDAY 19 MAY, MORNING

**MARK
SCHEME**

Assessment Objectives

The assessment objectives below provide an indication of the skills and abilities, which the A2 AU 2 examination is designed to assess, together with the knowledge and understanding specified in the subject content.

Total A2 AU 2 Examination Assessment Weighting: 30%

Total Marks Available: 90 (30 marks per question)

In A2 Assessment Unit 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–c are directly based on this objective.

In Assessment Unit A2 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.

AO5c Demonstrate Knowledge and Understanding of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators

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 A2 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 A2 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. In fear for her life, a woman tries desperately to keep awake.

Sequence 2. A young woman begins to lose her mind.

Examine the following two sequences. Compare and contrast how each director uses film language to generate the atmosphere of a nightmare.

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 marks 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

Narrative form and technique: First person voice-over. Flashbacks.

Camera: POV shots. Fast-tracking shots. Whip-pans. Medium close-ups, close-ups and extreme close-ups. Hand-held camera. Blurred and out-of-focus compositions.

Cinematography: Overexposed lighting scheme.

Editing: Dynamic, fast-paced editing. Jump-cutting.

Mise-en-scene: Interior of a supermarket or drug store. Shelves filled with medical bottles. Metal door bolted shut. Neon and fluorescent lights and signs.

Sound: Diegetic sounds – humming and buzzing of the electric lights, banging of the door, ghostly whispers, heavy breathing. Non-diegetic sounds – rock music, a pulsating rhythmic sound and a swooshing sound.

Sequence 2

Camera: Extended long shot. Hand-held camera movement. Long shot. Medium close-up. Close-up. High and low angle framing. Camera tracking and zooming.

Cinematography: Black and white photography. Low-key lighting. Heavy use of shadow. Deep focus cinematography.

Editing: Absence of editing, apart from several rapid cuts at the end.

Mise-en-scene: An apartment at night. A living room and hallway with distorted perspective. A woman dressed in a white nightdress. Surrealist imagery of hands coming out of the walls.

Sound: A slow, eerie soundtrack. Crashing cymbals.

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

| Level | Performance Descriptors | Marks |
|-------|---|-------|
| 1 | Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory | 1–4 |
| 2 | Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar. | 5–8 |
| 3 | Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar. | 9–12 |
| 4 | A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses. | 13–16 |
| 5 | A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses. | 17–20 |

Analysis and Evaluation refers to:

Both sequences feature lone female figures, isolated within an interior space that is invaded from outside. Both sequences take place in the dead of night. In Sequence 1, the woman is desperately trying to fight off sleep and through her inner voice continually urges herself to stay awake. In Sequence 2, the woman wanders through the darkness of her apartment in a strange, trance-like state, as if she is sleepwalking.

Each sequence contains images that shock and disturb us. Each director uses film language in visually expressive ways to cross the boundaries of realism and enter the mind of their character. Voice-over, POV shots and flashbacks allow us to view the world from the perspective of the main character in Sequence 1. In Sequence 2, the boundaries of reality and fantasy collapse and the outer world becomes a mirror of the inner turmoil of a disintegrating mind.

Though they take a radically different approach to externalising the psychology and emotions of their female characters, each director skilfully builds a nightmarish atmosphere of mounting claustrophobia and paranoia.

The sequences differ greatly in their rhythm and pace. One director employs dynamic editing techniques (in a style similar to the pioneers of Soviet montage) to visceral effect, while the other relies on a slow moving, tracking camera to explore space in real time.

Perhaps the starkest contrast is in how lighting is used in each sequence to create mood. The expressive use of bright light is a key part of the visual design of Sequence 1. Throughout the scene fluorescent lights flicker and neon signs burn bright indicating that the woman's battle against sleep is a struggle to stay in the light. The flickering lights mirror the woman's heavy eyelids as she fights against the urge to sleep. In Sequence 2, the woman has already fallen victim to the demons of the subconscious. Black and white photography and low-key lighting define the contours of the shadow world where she dwells.

Sequence 1 erupts onto the screen like a violent lightning strike. The bluish tone of the neon and fluorescent lights and the overexposed lighting scheme lend the sequence the luminous, ghostly quality of a dream or nightmare. The setting glows with light. This is a cold, hostile environment fraught with danger.

The director employs a kinetic, abrasive style of editing to convey the extreme emotional distress, bordering on hysteria, that the woman (Nicole Kidman) is experiencing. Lighting, camera, editing and sound combine together to powerful effect in the opening of the sequence. Sound and light literally explode onto the screen in a series of rapid, jerky, jump cuts of the camera tracking backwards along the length of the fluorescent light in extreme close-up as it flashes on and off. As the staccato pattern of the editing speeds up like a racing heartbeat, neon signs and flashing lights race towards us in extreme close-up turning the screen into a blur of fuzzy images and abstract shapes.

This visual assault on our senses is jarring and disorientating. The pace of the editing is like a racing heartbeat, while the oblique, sharp inter-cutting of the blinding lights creates a strobe-like effect suggestive of a state of catatonia. The whirlwind of images is accompanied by a cacophony of disjointed sounds – the diegetic humming and buzzing of the electric lights, the panic-stricken voice of the woman, low volume rock music and a loud swooshing sound like a sudden rush of air. The different sounds overlap and collide creating a virtual echo chamber of ambient noise that heightens the sense of frantic, manic motion. The dynamic editing of picture and sound produces a sensation of sensory overload.

The frenzied mood of fear and anxiety is intensified by the sudden shock cut by means of which the woman literally explodes onto the screen. Three rapid POV shots tracking along the supermarket shelves place us inside the head of the female character as she gasps for breath. The quick camera movements, fast-paced editing and diegetic sound of heavy breathing that accompanies these POV shots convey a vivid sense of the woman's state of panic and alarm as she tries desperately to find pills that will keep her awake.

The soundtrack plays a key role in building a strange, ghostly atmosphere. The director blends non-diegetic sounds and several overlapping versions of the woman's inner voice to raise the level of the emotional intensity. A pulsating rhythmic sound begins to beat as the camera swings from shelf to shelf. The dynamic editing pattern continues, inter-cutting between close-ups of the woman's hands and extreme close-ups of the bottles and writing on the shelves. The director continues to employ jump-cutting to truncate time and the extreme close-ups appear to be POV shots. The ECUs become blurred and distorted, signifying that the woman is beginning to lose consciousness and succumb to sleep.

The mood of claustrophobia created by this warping of space and rupturing of time is taken to a new level of intensity by a rapid montage of close-ups of a metal door and the sounds of people attempting to break through. We are unsure if this is really happening or if this is an image from a waking nightmare from the depths of a paranoid mind.

The inter-cutting of brief, jerky shots of the fluorescent lights, flickering on and off, creates an overpowering sense of disorientation. Combined with the camera whip-pans and the ghostly whispers on the soundtrack, the effect is almost hypnotic. The director also inserts a subliminal flashback of the character staring at a mirror – a disturbing composition that adds to the nightmarish quality of the sequence.

The emotional storm raging inside the woman seems to subside when the camera frames her in medium close-up from several different angles as she drinks from the bottle. But the out-of-focus POV shot of the clock, filmed with a hand-held camera, reveals the tiredness and fatigue of her body. It is the middle of the night and she appears to have reached her lowest ebb.

The concluding images of the sequence convey a sense of events closing relentlessly in on the woman. The ECUs of the violent hammering on the latch of the metal door suggest it is about to give way and the fearful look on Nicole Kidman's face as she backs away from the door tells us that she is indeed trapped. The final medium close-up of the character fading from focus as the neon lights flood the background of the shot may signify that sleep is slowly beginning to take over and the struggle is almost over.

Sequence 2 employs an expressionist style to explore the disintegrating mind of a young woman. In stark contrast to Sequence 1, the director relies on a single, extended long take to establish the dynamics of the space. In a fluid, hand-held tracking camera movement lasting 50 of the 77 second sequence, the director follows the woman (Catherine Deneuve) as she walks around the room. She is initially framed from the side in medium close-up with the camera at head height. The woman's body language indicates that she is sleepwalking or in a reverie and the camera draws backwards, shifting to a low angle, to frame the woman turning around in circles.

The director employs deep focus cinematography, photography and chiaroscuro lighting to turn the apartment into an expansive space that we can see into, in great depth. The low-key lighting scheme throws elongated shadows onto the ceiling and walls and a wide-angle lens creates a greater illusion of depth in the room. The slow, mysterious soundtrack brings out the strange, dream-like quality of this sequence and heightens the trance-like effect of the woman's circular movements.

The haunting atmosphere in the apartment makes us wonder how far we have already strayed into the territory of nightmare. The answer comes as a sudden, shocking revelation of psychosis. The hands reaching out of the walls are a surrealist image of horror and madness. Crashing cymbals announce the descent into nightmare and the director now abandons the long take, employing editing to reveal the full extent of the woman's mental disintegration.

The first low angle long shot of the woman wandering along the dark hallway is like an image from Dante's *Inferno*. A single back light transforms the hallway into an eerie vision of hell with the souls of the dead reaching out of the darkness, their hands clutching at the living. Two rapid cuts show the woman welcoming the touch of the monstrous hands like a lover's embrace. The transition from long shot to medium close-up intensifies the feeling of claustrophobia. When the camera tracks upwards into the darkness above, we have a sense that the woman is lost forever in this nightmare world.

In the dramatic climax of the sequence, the director employs extreme spatial distortion to convey the complete mental breakdown of the young woman. The hand-held, unstable camera descending from a high angle into a close-up of the frightened figure on the bed is clearly an intruder into a scene of horror and dread. The distorting wide-angle lens, the deep chiaroscuro lighting and the swirling cymbals create the contours of a netherworld where the boundaries between reality and fantasy have collapsed. The final expressionist shot of the camera tracking into the deep shadows on the ceiling until the image finally goes out of focus is a terrifying vision of claustrophobia. It is as if the lid of a coffin has been slowly shut, trapping the woman forever in eternal night.

Question 2

Sequence 1. A prisoner listens to the torture of his cellmate.

Sequence 2. A chimpanzee recalls a traumatic event from the past.

Examine the following two sequences. Compare and contrast how the director uses film language to convey the traumatic experience of the prisoner in Sequence 1 and the chimpanzee in Sequence 2.

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 marks 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 technique: Unbalanced compositions. Off-centre framing. Extreme low and high angles. Long shot, medium shots, close-ups, extreme close-ups. Single camera zoom. POV shots.

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

Editing: Rapid cutting between different shots sizes. Cross-cutting between the prisoner and the bird.

Sound: Diegetic sounds of prison door, the heavy footsteps of the guard and the screams of the prisoner being tortured. Non-diegetic, droning, dissonant sound. Absence of any musical score.

Mise-en-scene: Interior setting of a prison cell. Monochrome colour scheme. Two prisoners and an armed prison guard. A bird feeding at the bars of the cell window.

Sequence 2

Narrative form and technique: Non-linear narrative. Flashback.

Camera technique: Extended POV shot. Unconventional camera framing. Unbalanced compositions. Extremely unstable, hand-held camera swinging from side to side. Extreme low and high angles. Long shots. Medium shots. Close-ups. Forward tracking camera movement. Zooming camera movement.

Cinematography: Low-key lighting in the cage. High-key lighting in the jungle.

Editing: Dynamic, fast-paced editing. Jump-cutting.

Mise-en-scene: Interior setting of an animal cage in which a female and a chimpanzee named Elijah attempt escape. Exterior setting of a jungle where hunters capture the chimpanzee and his parents in their net.

Sound: Ominous musical score. Diegetic sounds of angry shouting and the high-pitched squeals of the chimpanzees.

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

| Level | Performance Descriptors | Marks |
|-------|---|-------|
| 1 | Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory. | 1–4 |
| 2 | Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar. | 5–8 |
| 3 | Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar. | 9–12 |
| 4 | A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses. | 13–16 |
| 5 | A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses. | 17–20 |

Analysis and Evaluation refers to:

Both sequences take the viewer inside the mind of a prisoner and convey the psychological and emotional impact of a traumatic event. Both sequences feature humans and animals in conflict. In Sequence 1, a bird becomes a sinister presence in the waking nightmare of a prisoner forced to listen to his cellmate being brutally tortured. In Sequence 2 the prisoner is a caged chimpanzee that recalls the terrifying experience of being captured by hunters in his jungle home.

Although they employ contrasting means of building a mood of fear and anxiety, both directors succeed in conveying the interior life of a frightened prisoner in a moment of extreme emotion. In Sequence 1, the expressionist visual style and minimalist design of the animation create a shadow world of violence and oppression. The world is also violent and unforgiving as seen from the perspective of a captive chimpanzee in Sequence 2. The unsteady, hand-held camera shooting style employed by the director gives the scene an intense feeling of realism.

In **Sequence 1**, the director adopts a minimalist visual approach to colour in the mise-en-scene immediately indicating to us that this is a place of horror and brutality. The cold, hostile environment of the prison cell is captured in stark monochrome imagery. There are no shades of grey in this universe. It is a black and white world of good versus evil.

From the graphic opening image of a shaft of light piercing the darkness of a prison cell, the director employs light and shadow to powerful effect. His compositional strategy is often to split the screen in two, one half in darkness, one half in the light. Light pours into the cell from the left creating a diagonal divide in the frame. Darkness dominates the right of the frame and with one exception all the characters in the sequence are painted in deepest black.

The director positions the camera at acute low and high angles, accentuating the diagonal division of space in the prison cell. Twenty-nine seconds into the sequence, the director cuts rapidly from a high angle shot of the bird pecking at the bread to an extreme low angle long shot of the prisoner holding his head and then to a close-up of the diagonal lines of the prison wire to an extreme high angle shot of the prisoner in the corner of the cell. The off-centre framing intensifies the feeling of claustrophobia generated by the angular division of the frame into dark and light and the extreme high and low angles.

The oppressive mood conveyed by the visual design of the setting and the expressionist use of light and shadow is borne out in the prisoner's experience of violence and trauma. Though he makes only one appearance in the sequence, the guard is a menacing presence. The long shot of his angular shadow falling diagonally across the cell is a sinister image from an Orwellian nightmare. As his cellmate is dragged off from the shadows into the light, a rifle is thrust into the chest of the prisoner.

The director then employs the first of a number of dramatic close-ups in the sequence to evoke extreme emotions. The close-up of the grotesque face of the prison guard, seen from the prisoner's point of view, conveys a powerful sense of threat and fear. After this first, brief encounter with brute force, the sequence descends into a horrifying spectacle of torture and violence. It is here that the dramatic use of sound in the sequence reaches its height.

From the beginning of the sequence, sound is used very effectively to convey the sense of fear and foreboding generated by the sudden entry of an oppressive force into the isolation of a confined space. Along with the diegetic sounds of the metal hinges of prison door and the heavy footsteps of the approaching guard, the director employs a low, non-diegetic, dissonant sound that reverberates through the eerie silence like a tuning fork. The loud bang of the prison door as it is slammed shut also echoes through the darkness. The impact of these unsettling sounds is heightened by the fact that no words are ever spoken in the sequence.

The director's evocative use of sound reaches a visceral level of intensity in the torture sequence. The director has chosen not to show us what is happening out of sight of the prison cell. Instead he creates a virtual torture chamber of the mind that forces us to imagine the naked violence being inflicted on the other prisoner.

The dissonant, droning sound, now at a much higher volume, conveys a sense of excruciating pain as it mixes with the terrible screams of the prisoner. We have the sense that these sounds are echoing inside the head of the tormented prisoner as he clutches his head in agony.

The editing increases in pace and a series of short, fragmented shots conveys the mental anguish of the prisoner as he listens to his cellmate being tortured. The director cuts dramatically from a medium shot of the bird against a white background, to a distorted close-up of the man violently shaking his head then to a double-take of the bird eating the crumbs in close-up and finally to an extreme close-up of the prisoner's eye.

This rapid montage – moving from medium shot to close-up to extreme close-up – conveys a powerful sense of trauma and psychological breakdown. In his tormented condition, the screams of his friend and the bird’s constant pecking at the window become intertwined. The bird now becomes a source of violence and horror in the prisoner’s imagination. Like a scene from Hitchcock or Edgar Allen Poe, the bird is transformed into a monstrous figure of evil. It is the bird, not the prison guard, who now becomes the prisoner’s tormentor.

The medium shot of the bird spreading its wings and attacking the camera is a disturbing image of mental disintegration. In the quick cross-cutting between the close-ups of the bird pecking and the low and high angled shots of the prisoner writhing in pain, the director matches image with sound to great effect. Each time the bird strikes, the deafening sound of a prison door can be heard slamming, while the eerie dissonant, notes continue to drone on the soundtrack.

We are still inside the head of the prisoner as the sequence ends. The experience has left him a shattered and traumatised figure, the sound of his heavy breathing prominent on the soundtrack. The final fast zoom into an extreme close-up of his eye is another expressionist image that we associate with the horror genre. Much like the earlier shot of the prison door closing, the screen fades to black on an ECU of the eye closing, leaving the prisoner stranded in the darkness, desolate and devoid of hope.

Sequence 2 is structured as a flashback from the unusual perspective of a chimpanzee recalling the moment of capture. Although two settings of the sequence could not be more different – a large animal cage located in the dark corner of a room and the wide open spaces, plants and trees of a jungle – the director uses film language to evoke similar feelings of confinement and claustrophobia.

While the sequence begins with a medium shot of a female prisoner and the cuts to a close-up of her bound hands, the first camera movement of the sequence – a slow, forward zoom – situates Elijah at the centre of the narrative. Moving from a medium long shot into a close-up, the zooming camera movement effectively takes us inside the head of the chimpanzee, setting up the POV shot that follows.

The director plunges us into a frantic scene of wild panic and fear. The sudden switch to flashback is disorientating and confusing as we look out at the world through the POV of someone running along the ground and beginning to climb a tree. Trees move in and out of focus as the camera swings on its axis and soft footsteps can be heard on the soundtrack. The rapid cut to the high angled POV shot looking down at the hunters reveals the scene to us and we realize that we are inhabiting the POV of a distressed chimpanzee at the very moment that its world is being turned upside down.

The unstable camera style is the shaky, hand-held technique that we have come to associate with cinema verité and documentary realism. By employing this camera technique to create an extended POV shot from the perspective of an animal, the director invests the scene with a graphic realism and an emotional depth that brings home to us the terrifying plight of the chimpanzee. By placing us right at the very heart of the scene, this technique forces us to experience the trauma of the animal “from the inside”.

The flashback scene is played out in frenzied motion. Camera technique, editing and sound work seamlessly together to convey the emotional turmoil and terror of the chimpanzee as it makes a frantic attempt to rescue its parents. The high angle camera perspective and rapid see-sawing camera movements create a dizzying feeling of vertigo. Split second, almost subliminal edits, accentuate this feeling of losing control over one’s balance. In one shot, the tree almost hits the camera.

Diegetic sound conveys the extreme emotions of both hunter and hunted. The air is filled with the aggression and angry shouts of the humans, while the trapped animals communicate their panic and alarm in high-pitched squeals.

There is also a strong undercurrent of suspense in the flashback sequence generated by the deep, foreboding bass tones of the musical score. Although this score conveys an ominous feeling of events closing in upon the chimpanzees, there is also an energy and movement in the music that mimics the restless motion of the POV camera. The musical soundtrack therefore combines highly effectively with the extreme low angle, fast moving, hand-held POV shot of the chimpanzee running towards its parents to create dramatic tension and suspense. A rescuer is at hand and for a moment it seems as if escape might be possible.

The sequence of the attempted rescue brings us disturbingly close to the animals in their frightened, agitated state. The desperation and fear of the chimpanzee is conveyed through the unstable, POV camera that swings sideways to look for danger and by another oblique jump-cut which captures Elijah's confusion as he tries to open the ropes. The final low angle, wobbling POV shot of the hunters throwing a net over Elijah brilliantly captures the helplessness and fear of a trapped animal completely at the mercy of its pursuers.

Question 3

Sequence 1. A montage of scenes from Chungking Express.

“The central characters are angst-ridden, lonely, haunted by the possibility that they may have missed their opportunities to fall in love.”

How does director Wong Kar-wai use film language to convey the emotional life of his characters in Chungking Express?

Available Marks: 30

Assessment criteria

Candidates will be assessed on their ability to:

AO5c Demonstrate Knowledge and Understanding of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators.
(10 marks available)

| Level | Performance Descriptors | Marks |
|-------|--|-------|
| 1 | Show minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts. | 1–2 |
| 2 | Show a limited knowledge and understanding of personal style and techniques. There is likely to be some understanding of themes, purposes, meanings and contexts. | 3–4 |
| 3 | Show a reasonably consistent knowledge and understanding of personal style and techniques. There is likely to be growing understanding of themes, purposes, meanings and contexts. | 5–6 |
| 4 | Show a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts. | 7–8 |
| 5 | Show a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts. | 9–10 |

Knowledge and Understanding refers to:

Chungking Express has been described as “a radical film that self-consciously announces its radicalism to World Cinema, while saying something profound about the human condition in a postmodern Hong Kong desperate for definition.” (Sean Redmond).

Hong Kong director Wong Kar-wai is one of World Cinema’s most poetic visual stylists. In a series of hauntingly beautiful films that includes Chungking Express, Fallen Angels, In the Mood for Love and 2046, he has explored the themes of time, memory, love and loss with a fresh energy and singular vision that has redefined the language of cinema.

Wong Kar-wai can be categorized as a contemporary auteur in full control of all aspects of the production of his films. As David Martinez explains:

“Since 1998 when he made ‘As Tears Go By’, he has scripted all his films and controlled all other aspects on the auteur model. He explores a universe of personal themes and obsessions, selects the actors, locations and duration of the shoot (often changed to allow for improvisation), takes sole charge of the final cut and, of course, the background music and songs, selecting the composer (generally Danny Chung or Frankie Chan) and the songs or extracts that he wants to use.”

Wong Kar-wai’s early career spanned photography, film and television. While a student of graphic design at Hong Kong Polytechnic, Wong Kar-wai was drawn to the photography of Henri Cartier-Bresson, Robert Frank and Richard Avedon. His love of European art films and particularly the Nouvelle Vague film-makers in France can be seen in the experimental style of *Chungking Express* which is clearly influenced by Jean Luc Godard’s *Breathless*. Like Godard, Wong Kar-wai made his film ‘on the run’ over a two-month period while he was also shooting the bigger budget ‘Ashes of Time’. *Chungking Express* is a much more personal film made on a low budget without a formal script.

The director’s approach to filmmaking is largely improvisational with sequences being scripted the night prior to shooting so that the actors only receive their provisional dialogue once the director has arrived on set for that day’s shooting. Wong Kar-wai’s preference is for spontaneity on set so he does not hold rehearsals and reshoots scenes until his actors have reached a level of intensity and intimacy in their performances.

In an interview at the Cannes Film Festival in 2001, Wong Kar-wai gave the following insight into his working methods.

“When we start shooting we have to find the rhythm, so it is very slow ... To me, music creates the rhythms. So if I want to explain to (cinematographer) Chris Doyle the rhythm of the film, then I would play CDs, play the music instead of showing him the script, because he wouldn’t read the script anyway ... When I began directing, I always imagined myself as a director like Hitchcock, who was very well prepared and knew everything about his films. Very technical. But after the first day I realized that was the wrong idea because I would never be Hitchcock, since I changed things all the time. And also because I was a writer, I knew how to change it on set.”

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

| Level | Performance Descriptors | Marks |
|-------|---|-------|
| 1 | Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory. | 1–4 |
| 2 | Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar. | 5–8 |
| 3 | Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar. | 9–12 |
| 4 | A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses. | 13–16 |
| 5 | A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses. | 17–20 |

Analysis and Evaluation refers to:

“The two stories are quite independent. What puts them together is that they are both love stories. I think a lot of city people have a lot of emotions but sometimes they can’t find the people to express them to.”
Wong Kar-wai

The visual structure of *Chungking Express* is built around the movement and passing of time. In place of the linear, cause-and-effect logic of mainstream, narrative cinema, the director presents two love stories with numerous echoes, parallels and connections.

In both stories the director explores the themes of time, love and loss, creating a tangible feeling that love is eternally passing these characters by. One of the central narrative devices of the film is first-person voice-over. In a series of monologues, the male characters confess their melancholy feelings of disappointment in love and the failure to connect. They comment obsessively on time – “In 56 hours I would fall in love with her”: “Six hours later she would fall in love with him.”: “Two minutes from now I will be 25”.

The presence of time is constantly felt in the first love story. Repeated shots of digital clocks, must-make deadlines, the use of freeze-frames and the expiry dates on the cans of pineapple all point to the material pressures exerted by time on the lives of the characters.

In the kinetic visual style of *Chungking Express*, the director constantly disrupts the flow of time. Throughout the film the director employs slow motion, stretch-printing editing techniques, freeze-frames, jump cuts, hand-held camera movements and canted angles to slow down, stop and extend time. These stylised techniques create a dizzying sense of dislocation, transforming the city into a hyper-real, transient space through which the characters drift like melancholy lost souls without compass or direction.

The energy and vitality of the city is captured in the director's expressive use of colour and light. The bright, neon lighting and expressionistic reds and blues of the fast-food joints and bars radiate energy and excitement. This contrasts starkly with the melancholy mood of the male characters seen drifting through the streets looking for love and human connection. For the mysterious woman in the blonde wig, sunglasses and trench coat, the director draws upon the noir archetype of the femme fatale. These visual references to American film noir add a further dimension of sadness and melancholy to the texture of the film. Noir characters are doomed, existential loners wandering the streets and back alleys of a dark city.

The director's manipulation of time to convey the emotional isolation and loneliness of his characters can be seen in the hauntingly beautiful shot of Cop 633 seated at the California Bar waiting for Faye. He is shot in real time in the foreground, while behind him the crowds rush by in fast motion, a blur of shifting shapes. We have a sense that Cop 633 is a man out of time, existing in a different dimension. According to Peter Brunette, the scene "seems to illustrate, in a novel visual way, the old theme of lonely individual isolation in the midst of the pulsating, anonymous crowd, without having to resort to more conventional narrative means."

Wong Kar-wai made the following comment on his use of the technique, "I read something that said 'in order to show change, you have to use things that are immortal.' Time goes by, people change, but many things don't change. Maybe I am so interested in time because, as a filmmaker, I always have so many deadlines. But despite all that, there's one thing that doesn't ever change, and that's the desire people have to communicate with others."

Another expressive technique used to indicate character psychology is the blurry, repeated reflection of Faye in a metal wall. Peter Brunette writes, "It is clear that something of Faye's inner turmoil and unsteady subjectivity is being suggested."

Music and sound play an important role in setting the rhythm and texture of feeling in *Chungking Express*. The main score is a swirling mix of synthesizer chords and wailing guitars, while music from various ethnicities, including Hindu chanting, map the sonic landscape of a multicultural city. Perhaps the most effective use of sound to generate meaning in *Chungking Express* is the director's evocative use of pop songs on the soundtrack.

As Sean Redmond explains, "music or a particular song is often used to reveal and explain the deepest yearnings of a character." The repeated playing of 'California Dreaming' and a Cantopop version of 'Dreams' by the Cranberries as Faye moves throughout the narrow spaces of the city conveys the sense of a quirky, dreamy character, wrapped up in their own little world of romantic fantasy. Another American pop song, 'What a Difference a Day Makes' perfectly captures the fleeting, long distance relationship between Cop 633 and his flight attendant girlfriend.

Objects are also used to represent the romantic longing and loneliness of the characters. In the first love story, tins of pineapples become a symbol of the fragility of love and transience of human emotion. Cop 223 has transferred his feelings about May into the tins of pineapples with their expiry date of May 1. When the tins are thrown out, his love will also have been thrown away. The aching sense of loneliness of Cop 223 is heard in the voice-over narration, when he rhetorically asks, “Is there anything in the world that doesn’t have an expiry date? If memories could be canned, would they also have expiry dates? If so, I hope they last for centuries.”

Throughout the film, water, tears and rain act as poetic symbols of the character’s feelings of loss and solitude. The broken-hearted Cop 223 is always running through the city because, “running evaporates bodily fluid so there’s none left for tears”. The blonde femme fatale is always shown wearing a raincoat as she fears “it will rain.” Cop 663 talks about his towel as weeping. When he finds the water overflowing through his flat, he feels that he is being washed away in a flood of sadness and remorse. These recurring references to water, tears and rain convey the romantic fatalism of the characters. They seem resigned to a life of loneliness and endless searching for a perfect love they will never find.

Question 4

Sequence 1. A montage of scenes from Batman Returns.

“The cityscape of Batman Returns can be read as a reflection of the schizophrenia of the characters within it.”

How does director Tim Burton use mise-en-scene and other elements of film language to depict the struggle between good and evil in Gotham City?

Available Marks: 30

Assessment criteria

Candidates will be assessed on their ability to:

AO5c Demonstrate Knowledge and Understanding of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators.
(10 marks available)

| Level | Performance Descriptors | Marks |
|-------|--|-------|
| 1 | Show minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts. | 1–2 |
| 2 | Show a limited knowledge and understanding of personal style and techniques. There is likely to be some understanding of themes, purposes, meanings and contexts. | 3–4 |
| 3 | Show a reasonably consistent knowledge and understanding of personal style and techniques. There is likely to be growing understanding of themes, purposes, meanings and contexts. | 5–6 |
| 4 | Show a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts. | 7–8 |
| 5 | Show a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts. | 9–10 |

Knowledge and Understanding refers to:

Batman Returns is the work of Tim Burton – the visionary director of Beetlejuice, Edward Scissorhands, Ed Wood, Sleepy Hollow, Sweeney Todd, Charlie and the Chocolate Factory and the first Batman movie. The film bears all the hallmarks of Burton’s personal style, techniques, themes, purposes and meanings.

Tim Burton began his film career as an animator for Disney Studios where he made the animated short film, Vincent in 1982. The horror characters and taste for the macabre that are a feature of Burton’s live action films were already present in his early animated short films, Vincent and Frankenweenie (1985).

Tim Burton really unleashed his imagination for the first time when he made the pop fairytale Edward Scissorhands in 1990. Just as Burton’s commercial success is associated with Batman, his artistic reputation is inextricably linked to Edward Scissorhands. Edward Scissorhands adapts the structure and conventions of the European fairytale to a contemporary American, suburban setting. The theme of the

outsider who disturbs the equilibrium of a self-obsessed society is a recurrent theme in Burton's work. It has been argued that all three principal characters in *Batman Returns* are outsiders in the mould of Edward Scissorhands, Jack Skellington, the central character in *The Nightmare before Christmas*, the hell-raising Beetlejuice and the invading aliens of *Mars Attacks*.

As a Hollywood director, Burton is a flamboyant, visual stylist who creates fantasy landscapes and characters from a wealth of artistic styles and influences. Drawing on a wide range of references spanning decades of the history of film and architecture, Tim Burton operates at the forefront of contemporary culture.

Burton's films demonstrate the strong influence of German Expressionism. In his supernatural comedy *Beetlejuice*, the ghostly spaces within the world of spirits mirror the distorted perspectives of Expressionism, with bizarre painted backdrops clearly reminiscent of *The Cabinet of Doctor Caligari*. In creating the cityscape of Gotham City in *Batman Returns*, Burton and his production designer Bob Welch borrowed from a great variety of architectural styles, from Expressionism and Cubism to Art Deco and Fascist Modernity.

**AO5b Analyse and Critically Evaluate moving image products and texts
(20 marks available)**

| Level | Performance Descriptors | Marks |
|-------|---|-------|
| 1 | Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory. | 1–4 |
| 2 | Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar. | 5–8 |
| 3 | Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar. | 9–12 |
| 4 | A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses. | 13–16 |
| 5 | A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses. | 17–20 |

Analysis and Evaluation refers to:

In *Batman Returns*, director Tim Burton and production designer Bo Welch created a fantastical urban space that recalls a dream (or nightmare) landscape. The filmmakers drew upon a great variety of architectural designs and artistic styles to create a spectacular backdrop for the struggle between good and evil which is at the heart of the film.

This struggle rages inside the characters themselves as Burton set out to create complex characters with conflicting emotions, motives and desires, as the director explains: “(*Batman Returns*) is in some ways ... a purer form of what the *Batman* material is all about, which is that the line between villain and hero is blurred. Max Shreck was like the catalyst of all the characters, which I liked. He was the one who wasn't wearing a mask but, in some ways he was. And the film, in some ways, is just a visual comment on the differences in perception of what is good and what is bad.”

Batman Returns features a triumvirate of social outcasts. Rejected by his parents at birth, the deformed Penguin is a victim of prejudice who turns against a world that has labelled him a freak. *Batman* and *Catwoman* are also outsiders. “*Catwoman* is a multiple personality who finds manic liberation in a cat suit,” (Brian Johnson), while *Batman* overcomes his neurosis by dressing up as a bat to fight crime.

In *Batman Returns*, Tim Burton revisits the theme of the outsider from his previous film, *Edward Scissorhands*, and adopts a similar visual approach. *Batman*, *Catwoman* and the Penguin are all dressed in dark costumes, like characters from German Expressionist cinema (while the main character is named after the actor who played the vampire Nosferatu in Murnau's classic). The dark colours and gothic costumes of the outsider are contrasted with the bright primary colours of the ‘straight’ world.

In *Catwoman's* transformation scene, reversing the journey of *Edward Scissorhands* from gothic castle to multi-coloured suburbia, Burton switches from the pink pop design of Selina's home to the expressionist shadows of the alleyway. Her Barbie-like clothes and bedroom furniture reflect Selina's dreams of fairytale romance. Her childhood innocence is destroyed in a fit of hysteria, as Selina spray-paints her bedroom and dresses up in a latex costume like a rebellious teenager transforming herself into a punk.

Burton also makes visual reference to fairytales through the wintry *mise-en-scene* in *Batman Returns*. Gotham City looks as if it is inside a giant snowstorm, a fairytale landscape where it is snowing softly. The entire visual design of Gotham City is symbolic as Bo Welch explains, “I'm not interested in good looking sets and what-a-great-shot. I'm interested in all of that reflecting and being symbolic of something, that's all.”

To emphasise the symbolism, Welch designed the film to be “very vertical ... It goes from the Penguin in the sewers to a flying rodent. So these are aggressive sets, not passive backdrops incidental to the action.” The architecture of Gotham City was based on a totalitarian aesthetic giving the film a dark, sinister symbolism. Art Director Tom Duffield explains: “It was based on a neo-fascist look. We figured that for this Gotham we were going to take fascist architecture and give it an edge that fitted the Burton look. Fascist architecture has a strangely sterile, yet monumental look ... they have these huge sculptures, so we decided to have these huge gear-pullers, and everywhere you looked there would be these monumental sculptures. There were a couple of buildings that had a more international style, but the stuff in the square is fascist and monumental – stone and concrete.”

This architectural design transforms Gotham City into a dark, oppressive landscape with the buildings themselves adding to the sense of fear among the citizens who spend most of the film fleeing through the streets and screaming in terror.

Tim Burton's mise-en-scene also sets up a contrast in the film between the rich and powerful and the ordinary citizens of Gotham City. While those with wealth and power like Max Shreck are seen in impressive surroundings, the ordinary people, represented by Selina Kyle live in an untidy environment, overloaded with scenery.

For the design of the Shreck building, Art Director Tom Duffield drew directly upon Fritz Lang's classic of German Expressionist cinema. "Some of the interiors of the Shreck building did have a Metropolis influence." The Penguin and his carnival of grotesques have stepped straight from the Cabinet of Doctor Caligari. The Penguin's home in a cathedral-like cave under a deserted park called Arctic World, is furnished with elegantly curved Gothic arches and dark vaults. His monstrous yellow duck looks completely out of place amongst the menacing shadows and grey waters of the sewers. The image of this overgrown version of a childhood bath toy within the dark criminal underworld of the Penguin is yet another of Tim Burton's weird juxtapositions of the comic and the grotesque, the innocent and the corrupt.

Batman Returns features numerous wide-angle shots at canted angles and the subtle, low-key lighting design keeps Batman and Catwoman largely silhouetted throughout the film. In a manner similar to his achievement in Edward Scissorhands, Danny Elfman's highly evocative musical score conveys a melancholy sense of the darkness inside the three principal characters.

A2 Moving Image Arts Examination Marking Grids

Unit Total: 90 marks (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 (Q1 & 2) 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. |
| AO5c (Q3 only) Demonstrate knowledge and understanding of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators | 10 (per question) | Show minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts. | Show a limited knowledge and understanding of personal style and techniques. There is likely to be some understanding of themes, purposes, meanings and contexts. | Show a reasonably consistent knowledge and understanding of personal style and techniques. There is likely to be growing understanding of themes, purposes, meanings and contexts. | Show a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts. | Show a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts. |
| AO5b Analyse and critically evaluate moving image products and texts | 20 (per question) | Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory. | Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar. | Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar. | A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses. | A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistently high standard with moving image terminology applied 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

Sequence 1:
The Invasion (2007) Director: Oliver Hirschbiegel
DVD Chapter 1
Timecode: 00:00:39-00:01:40

Sequence 2:
Repulsion (1965) Director: Roman Polanski
DVD Chapter 16
Timecode: 02:09:47-02:11:00

Question 2

Sequence 1:
L'Evasion (Breakout) (2007) Director: Arnaud Demuyne
(Short Animated Film)
Timecode: 00:02:00-00:03:00

Sequence 2:
Being John Malkovich (1999) Director: Spike Jonze
DVD Chapter 23
Timecode: 01:15:20-1:16:41

Question 3

Montage sequence of various scenes from Chungking Express (1994) Director: Kar Wai Wong
(A2 Set Film 2010)

Question 4

Montage sequence of various scenes from Batman Returns (2004) Director: Tim Burton
(A2 Set Film 2010)