



Rewarding Learning

**ADVANCED
General Certificate of Education
2013**

Moving Image Arts

Assessment Unit A2 2

[AX221]

THURSDAY 23 MAY, AFTERNOON

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.

Levels of Response

In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another.

In deciding which marks within a particular level to award to any response, examiners are expected to use their professional judgement. The following guidance is provided to assist examiners.

- **Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom range.
- **Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

Flexibility in Marking

Mark schemes are not meant to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

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.)**

Quality of Written Communication

Quality of written communication is taken into account in assessing candidates' responses. The questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

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.

Question 1

Sequence 1. *A detective is entranced by a mysterious woman.*

Sequence 2. *A casino manager spies on a flamboyant woman.*

Examine these two sequences in which a man admires a blonde woman. Compare and contrast how each director uses film language to create feeling and emotion.

**Available Marks: 30
(AO5a: [10]/AO5b: [20])**

Assessment Criteria

The answer must:

- identify each director's creative purpose in the choice of camera technique, editing, cinematography, mise-en-scene and sound (AO5a);
- apply film language terminology to support arguments and responses. (AO5a)
- comparatively analyse and critically evaluate each director's visual style (AO5b); and
- critically evaluate the formal and stylistic conventions of different genres and forms of the moving image (AO5b).

Mark Scheme Expectations

The response should show knowledge and understanding of (AO5a);

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the feeling and emotion in both sequences; and
- each director's intention to convey the subjective experience of a silent male figure as he encounters a blonde woman.

The response should provide comparative analysis and evaluation of (AO5b):

- the powerful feeling of attraction experienced by the male protagonist towards the glamorous female figure in each sequence;
- the way in which the five areas of film language are used to build up the emotional intensity of each sequence: and
- the use of techniques such as POV camera and an expressive musical score to make the audience identify with the male character and share his thoughts.

The response should provide comparative analysis and evaluation of how:

Sequence 1

- Like Sequence 2, this scene is all about looking. The sequence establishes a powerful mood of mystery and romance without any dialogue or interaction between the two lead characters. It can be identified as an example of pure cinema as it uses only images and sound to create a powerful emotional impact. It is close to silent cinema;
- an extended, tracking camera shot creates a connection between the detective seated at the bar and the blonde woman;
- at first only the naturalistic, diegetic sounds of the crowded room can be heard. It is only when the camera locates the object of the male watcher's gaze that a highly evocative score floods the soundtrack. Sound and image blend together as the camera tracks forward in a stately pace towards a mysterious woman whose presence seems to light up the room;
- POV camera technique is used within an editing pattern that alternates between medium shots of the detective looking and the woman framed in long shot as the object of the male gaze. Situated within the detective's viewing position, we experience his growing attraction to the woman as it turns into fascination;

- while the director keeps the viewer in the position of voyeur, the detective, framed in close-up, turns to look away. The power and mystery of the scene lies in the fact that although we are no longer sharing his direct point of view, we can feel the rising emotional intensity as the detective falls in love before our eyes;
- the deeply romantic score rises to a crescendo as the woman walks towards the camera from long shot to medium shot, until finally she is framed in profile in tight close-up, the screen literally glowing with her presence;
- this striking composition is given greater visual and emotional impact by mise-en-scene and lighting. With her blonde hair and stylish dark dress, the woman stands out from her surroundings. The director conjures up a vision of radiant beauty in the woman's slow graceful movement across the restaurant until she suddenly stops, her silent face framed against the fiery red colour of the walls of the restaurant. The classical high-key lighting scheme that the director has employed throughout the scene is momentarily set aside as a bright light illuminates the woman's surroundings, forcing the red to glow like a fire;
- the pattern of quick cross-cutting between the two characters, their faces framed in close-up as they each turn their heads away in opposite directions, creates a strange connection between the two;
- there is a dreamlike quality to the entire sequence, as if a romantic fantasy has come to life. There is also an eerie feeling conveyed by the slow, turning of the heads and the hauntingly beautiful musical score with its undertones of tragedy.

Sequence 2

- The director employs POV camera technique throughout the sequence to place the viewer in the point-of-view of the central male character (Robert De Niro) and communicate his growing fascination with the blonde woman at the gambling table;
- the opening shot reverses the movement of Sequence 1, beginning with a sudden whip pan from a CCTV monitor showing a black and white image of the woman in long shot to a two shot of the two men, before the camera tracks slowly into a medium shot of the casino manager;
- after the opening camera movement, an editing pattern is established of cross-cutting between the casino manager looking at black and white CCTV images of the woman and shots of the woman at the roulette table in full colour. At the beginning of the sequence, the woman is clearly viewed with suspicion and concern by the casino manager. POV camera technique and editing combine to reveal the woman's theft of the gambling chips in triple close-up – cutting in a series of dissolves on the movement of the chips from fingers, to hand, to bag – the final edit a transition from CCTV image to full colour – signalling a break in the POV perspective;
- camera movement that constantly changes speed throughout the sequence is a key means of revealing character. The fast tracking shot towards the woman as she rolls the dice communicates her exuberant energy, joy and excess. She is a free spirit, out to have a good time. The rapid whip pan to the close-up of the casino manager staring intently at the monitor reveals a suspicious mind at work. The slow, forward tracking movement towards the casino manager, framed in medium shot, conveys a calm, contained figure of authority with a nose for trouble. Trouble erupts as the woman throws the gambling chips into the air;
- the director employs a number of stylised techniques to convey the dramatic change in the attitude of the casino manager towards the blonde woman. The medium close-up of the woman that fills the screen after the chips are scattered on the floor is seen from the POV of the man who is clearly captivated by her self-confidence and beauty. His face breaks into a grin;
- the next shot marks the first use of slow motion in the sequence. The director adopts an extreme high angle camera position to show the chips being thrown up into the air. After a quick cut to the woman in medium close-up, the director returns to extreme high angle for a reverse shot of the chips falling back to earth in slight slow motion;
- the freeze-frame of the woman, viewed in medium close-up stops the sequence dead. This striking image could be compared to the close-up of the elegant woman that fills the screen in Sequence 1. This is yet another POV shot from the casino manager, but this one is different as it conveys the sensation of falling head over heels in love. Time has suddenly stopped to signal a moment of romantic attraction;
- the slow motion tracking camera movement towards the casino manager, moving from medium shot to a tight close-up of his face, conveys the depth of feeling that he is experiencing. As in Sequence 1, strong emotion is communicated by the musical soundtrack, in this case the romantic love song with its ringing chorus, 'Baby – you're the one';

- the final extended POV shot of the woman walking through the crowded casino and making eye contact with the man is also played out in slow motion;
- throughout the sequence, the fast pounding rhythms of non-diegetic rock and pop music convey the thrill and excitement of the casino with its brightly lit mise-en-scene of green roulette tables, red walls and floors. Silence covers the CCTV images of the woman stealing the chips, while the diegetic sound of the CCTV camera masks the final dissolve from the black and white image to the full colour perspective of the woman pocketing the chips. The director's use of pop music to give powerful impact to his visual images can be seen in the way that the soundtrack suddenly changes from one song to another as the frame freezes on the medium shot of the woman. As in Sequence 1, the skilful combination of POV camera, editing and non-diegetic sound creates a powerful moment of pure cinema. This is a woman who can stop a man in his tracks;
- yet another comparison with Sequence 1 is the high-key lighting design and the strong use of the colour red within the mise-en-scene. The casino is a pleasure palace of neon lighting and fast money. With her sparkling dress, gold jewellery and blonde hair, Sharon Stone is a luminous presence, but she shows none of the aristocratic poise or reserve of the mysterious woman in Sequence I. She is a live wire, addicted to the high life, and the casino manager may be about to make the biggest gamble of his life.

The answer should provide a personal response stating how effective the candidate feels the techniques used by each director are (AO5b).

Candidates can choose to evaluate each sequence separately or within an integrated analysis of the different elements of film language within each sequence.

Level 1 ([1]–[6])

The candidate shows minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.

Response is underdeveloped.

There is little comparative analysis and evaluation with the answer almost purely descriptive.

The level of communication and use of appropriate moving image terminology are minimal.

The quality of spelling, punctuation and grammar is unsatisfactory.

Level 2 ([7]–[12])

The candidate shows limited knowledge and understanding of film language, forms, and conventions with some understanding of purposes and meanings.

Response lacks depth with the candidate addressing only one or two areas of film language or only one of the two sequences.

While there is some limited use of film language terminology, there is little comparative analysis and evaluation of mood, atmosphere or emotion.

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

The candidate shows a reasonably consistent knowledge and understanding of film language, forms and conventions.

The response makes a reasonable attempt at answering the question, but lacks balance in the comparative analysis and evaluation of the two sequences (e.g. the analysis of key areas of film language are underdeveloped or absent in one of the sequences).

Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the emotional content of the sequences (e.g. the romantic attraction that both male figures experience towards the blonde woman in each sequence).

The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or editing – “a lot of cuts” or “the shot of the woman’s face”).

References to realism or formalism may be lacking.

The quality of spelling, punctuation and grammar is generally satisfactory.

Level 4 ([19]–[24])

The candidate shows a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings.

The candidate demonstrates a sound ability to comparatively analyse and evaluate formal and stylistic conventions.

There is a reasonably good balance in the comparative analysis of the two sequences and in the evaluation of at least three areas of film language in each sequence.

There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning.

There is a sustained analysis of the mood, atmosphere and emotional impact of both sequences.

There is some discussion of the use of realist or formalist techniques within either of the sequences.

There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, lighting, editing, mise-en-scene or sound.

Spelling, punctuation and grammar are of a consistently high standard.

Level 5 ([25]–[30])

The candidate shows a consistently high level of knowledge and understanding of film language, forms, conventions and a real confidence in applying film language terminology fluently and accurately to justify arguments and responses.

There is a very thorough, clear and convincing analysis and evaluation of the director's visual style and creative purpose.

There is an excellent balance in the comparative analysis of the two sequences and a sustained evaluation of all of the main areas of film language featured in both sequences.

There is a sophisticated comparative analysis of exactly how film language is used to create mood, atmosphere and emotion in both sequences.

There is an insightful analysis of the contrast in creative purpose and stylistic approach (e.g. the strange, dream-like quality of Sequence 1, the energetic camera movements, fast cutting and use of the freeze-frame in Sequence 2).

There is a comparative analysis of the use of realist and/or formalist techniques by the directors.

The candidate demonstrates critical judgement and independent thinking, bringing personal insights, original thoughts and ideas to the response (e.g. how each director employs key techniques of pure cinema such as POV camera technique and an expressive musical score).

The response is well structured with a fluent writing style.

Spelling, punctuation and grammar are of a consistently high standard.

Question 2

Sequence 1. *A young girl searches for fairies in the woods.*

Sequence 2. *The Crumble Giant is Emily's imaginary friend.*

Examine these two sequences in which young girls encounter fairytale characters. Compare and contrast how each director uses film language to create a very different mood and atmosphere.

**Available Marks: 30
(AO5a:[10]/AO5b:[20])**

Assessment Criteria

The answer must:

- identify each director's creative purpose in the choice of camera technique, editing, cinematography, mise-en-scene and sound (AO5a);
- apply film language terminology to support arguments and responses. (AO5a)
- comparatively analyse and critically evaluate each director's visual style (AO5b); and
- critically evaluate the formal and stylistic conventions of different genres and forms of the moving image (AO5b).

Mark Scheme Expectations

The response should show knowledge and understanding of (AO5a);

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the mood and emotional impact of both sequences; and
- the contrasting intentions of each director to create sequences with very different audience responses from similar characters and setting.

The response should provide comparative analysis and evaluation of (AO5b):

- the greatly contrasting mood and tone of the two sequences - the nightmarish atmosphere of sequence 1, the lyrical, dream-like tone of sequence 2; and emotional states experienced by each girl - fear, confusion, alarm, panic; joy, freedom, a feeling of being protected by an imaginary friend.
- the way in which the five areas of film language convey a world of childhood dreams and nightmares as a solitary young girl encounters the supernatural.
- the generic and stylistic conventions employed in each sequence – the horror genre, the nursery rhyme, the fairy tale.

The response should provide comparative analysis and evaluation of how:

Sequence 1

- In sharp contrast to sequence 2, stylised camera techniques, and abrasive editing are used to create a disturbing scene of childhood fantasy turning to abject horror and mortal danger;
- the director employs a variety of unconventional camera framing and unbalanced compositions to show the growing threat posed by the fairies, including extreme low angle shots to convey each of her three falls, the sudden attack on her dress, her desperate flight through the woods, the horrifying moment when her head strikes the rock and the seconds before the final assault by the fairies as the helpless victim steps backwards to await her fate; long shots of the girl, framed within the forest; ominous close-ups of the swaying branches of the trees, moving in and out of focus; close-ups of the girl's face; off-centre framing that makes the forest more oppressive and threatening;

- the director uses fast tracking shots and off-kilter, hand-held camera movements at key moments in the sequence to create an oppressive feeling of claustrophobia and entrapment within an open space – for example, the violent tracking movements into the girl's face, edited at a frantic pace, that mimic the flight of the fairies; the fast, low angle tracking shot into her face as the young girl falls to the ground; the sudden swish-pan as she rises to her feet that masks a quick cut to a long shot of the girl running in panic through the trees; the tilted, jerky shots of her flight through the trees; the off-centre, out-of-focus long shot of the girl, the camera revolving on its axis, as she runs into focus; the tracking shot of the girls that appears to encircle her, ending on a dramatic close-up of her frightened face;
- POV camera technique is used throughout the sequence, often quite subtly, to convey the heightened emotion of the young girl at each successive assault by the supernatural forces. Confusion is captured through a close-up of the young girl's face and a POV close-up of her bloodstained fingers; the feeling of disorientation and what it is like to lose one's balance is conveyed by two POV shots of the trees as the girl first falls, and then rolls over on the ground, the second, split-second POV shot conveying perfectly the dizzy sensation that the girl is experiencing; panic and terror is communicated in the final twin POV shot of the girl looking quickly from side to side as the leaves violently shake. Swinging from an out of focus composition, these fast POV tracking camera shots convey the frenzied state of panic of an animal caught in a trap from which it cannot escape. The camera also appears to take on the POV of the attacking fairies at dramatic moments such as the tracking shots into the girl's face;
- the editing steadily gathers pace throughout the sequence. The slow tempo at the start, begins to speed up with the assault on the girl's dress by the fairies, cutting between close-ups of the dress and long shots of the girl framed by the trees. The disturbing attack on the young girl is conveyed by rapid editing that mimics the violent slashing of her face by the unseen fairies – like the slashing of the knife in the shower scene in Psycho. Combined with the frenzied camera movements, the fast cutting conveys the disorientation and desperation of the fleeing girl, suddenly stopping dead when her head strikes the rock. The slow motion medium close-up of the girl raising her head up appears to mark a break in time as in the next close-ups shots of the trees, the sky is darker and the lighting is low-key;
- the high-key lighting and bright sunshine at the beginning of the sequence gives no hint of what is about to happen. The atmosphere is innocent and playful steadily gathering pace throughout the sequence. When the girl begins her flight through the trees, the sunshine retreats and the forest become a much darker and forbidding place. Colour also appears to drain from the image leaving a stark contrast between the mauve dress of the girl and the green-grey forest with its lengthening shadows. From the shot of the young girl's head striking the rock, the lighting is much more dull and gloomy, creating a brooding atmosphere of menace and threat;
- the mise-en-scene is strongly redolent of the horror genre. The dark forest, the menacing fairies and the little girl straying into the unknown tap into primal childhood fears linked to fairy tales such as Red Riding Hood. The girl's costume is the only splash of colour in the sequence (apart from the blood on her face and fingers) and makes her stand out against the surrounding trees. The skeleton that ensnares the girl's foot is a symbol of death. Its sudden appearance tells us that we are in the territory of horror;
- from the beginning of the sequence, the non-diegetic soundtrack is slow and foreboding, sounding notes of disquiet and discord when the girl trips on the skeleton and the first fairy attacks. The music becomes faster and more dramatic as the fairies attack and the girl flees. Her terror is more viscerally conveyed through diegetic sound – her high-pitched screams, her pitiful cries for help, the loud rustling of the leaves on the tree, her feet squelching in the mud, and the violent, slashing sound of the fairies striking her face. The music cuts out completely when the girl rolls down the hill, making the sound of her head striking the rock, much more dramatic and disturbing. When the girl gets back to her feet, the disquieting, ambient sounds gradually rise in volume and intensity until a dramatic crescendo is reached when the fairies gather for the final attack.

Sequence 2

- Although Sequence 2 is a stark monochrome animation, drawn in an expressionist style, the mood is much lighter than Sequence 1 with touches of gentle humour;
- mise-en-scene is minimalist creating a black and white world of good and evil. The landscape is viewed from the distance as a dark outline; closer up the images of Emily and the crows have a pitch-black intensity. In sharp contrast to Sequence 1, the fairytale character is the girl's protector who guards her against attack by the crows. Though the crows are like dark clouds in a stormy sky, their swooping attacks on Emily do not create the terror and depth of fear experienced by the young girl in Sequence 1;
- the lighting design is expressionist, with Emily, the crows and the flowers all shrouded in shadow. Music plays a significant role in conjuring up a world of childhood wonder and imagination. With its echo of the glockenspiel or chiming, the tune played on the piano conveys a mood of innocence and joy;
- the images are mainly composed in long shot or extreme long shot. They are often framed at odd angles, particularly when the crows attack. Combined with the expressionist lighting, these stylised, unbalanced compositions distance the audience from the characters, creating an air of mystery. Even when she appears in rare close-up, Emily is an opaque character, who lives in her own little world;
- the slow tempo of the sequence is set by the third person voice-over. In a restrained, matter-of-fact tone, the narrator guides us through Emily's fantasy life. The theme of the sequence is change and transformation. The animator uses free flowing movement and subtle transitions to create a visual poetry that evokes a very different atmosphere from the fear and trembling in Sequence 1. The dream-like quality of the sequence is captured in this constant sense of movement - of leaves scattered by the wind, transforming into Emily who leaps through the landscape with the freedom of a bird; buds which turn into crows that swoop through the sky to attack Emily; clouds which form into the face of the Crumble Giant. If Sequence 1 is a child's worst nightmare, Sequence 2 is the dream of a child where innocence is protected by higher powers and danger is banished by an imaginary friend in the skies;
- while the pace is slow for most of the sequence and the tone gentle and lyrical, rapid editing and a pounding musical score are used to create drama and suspense as the crows make their swooping attacks on Emily;
- although both sequences feature fairytale characters from the world of the imagination, Sequence 1 is clearly the more 'realistic' with a protagonist at the mercy of the supernatural, while Sequence 2 has the feeling of a dream or childhood memory.

The answer should provide a personal response stating how effective the candidate feels the techniques used by each director are (AO5b).

Candidates can choose to evaluate each sequence separately or within an integrated analysis of the different elements of film language within each sequence.

Level 1 ([1]–[6])

The candidate shows minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.

Response is underdeveloped.

There is little comparative analysis and evaluation with the answer almost purely descriptive.

The level of communication and use of appropriate moving image terminology are minimal.

The quality of spelling, punctuation and grammar is unsatisfactory.

Level 2 ([7]–[12])

The candidate shows limited knowledge and understanding of film language, forms, and conventions with some understanding of purposes and meanings.

Response lacks depth with the candidate addressing only one or two areas of film language or only one of the two sequences.

While there is some limited use of film language terminology, there is little comparative analysis and evaluation of mood, atmosphere or emotion.

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

The candidate shows a reasonably consistent knowledge and understanding of film language, forms and conventions.

The response makes a reasonable attempt at answering the question, but lacks balance in the comparative analysis and evaluation of the two sequences (e.g. the analysis of key areas of film language are underdeveloped or absent in one of the sequences).

Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the emotional content of the sequences (e.g. the fear and anxiety experienced by the main character in Sequence 1 as she comes under attack is of a different degree to that experienced by the main character in Sequence 2).

The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or editing – “a lot of cuts” or “the shot of the girl’s face”).

References to realism or formalism may be lacking.

The quality of spelling, punctuation and grammar is generally satisfactory.

Level 4 ([19]–[24])

The candidate shows a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings.

The candidate demonstrates a sound ability to comparatively analyse and evaluate formal and stylistic conventions.

There is a reasonably good balance in the comparative analysis of the two sequences and in the evaluation of at least three areas of film language in each sequence.

There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning.

There is a sustained analysis of the mood, atmosphere and emotional impact of both sequences.

There is some discussion of the use of realist or formalist techniques within either of the sequences.

There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, lighting, editing, mise-en-scene or sound.

Spelling, punctuation and grammar are of a consistently high standard.

Level 5 ([25]–[30])

The candidate shows a consistently high level of knowledge and understanding of film language, forms, conventions and a real confidence in applying film language terminology fluently and accurately to justify arguments and responses.

There is a very thorough, clear and convincing analysis and evaluation of the director’s visual style and creative purpose.

There is an excellent balance in the comparative analysis of the two sequences and a sustained evaluation of all of the main areas of film language featured in both sequences.

There is a sophisticated comparative analysis of exactly how film language is used to create mood, atmosphere and emotion in both sequences.

There is an insightful analysis of the contrast in creative purpose and stylistic approach (e.g. the nightmarish mood of Sequence 1, the dream-like qualities of Sequence 2, the very different treatment of fairytale characters).

There is a comparative analysis of the use of realist and/or formalist techniques by the directors.

The candidate demonstrates critical judgement and independent thinking, bringing personal insights, original thoughts and ideas to the response (e.g. the different genre conventions that the directors draw upon).

The response is well structured with a fluent writing style.

Spelling, punctuation and grammar are of a consistently high standard.

Question 3

Sequence 1. *A montage of sequences from Citizen Kane.*

**Discuss how Orson Welles uses realist and expressionist techniques to explore the changing phases of Charles Foster Kane's life.
Refer to at least two sequences from the film.**

**Available Marks: 30
(AO5a: [10]/AO5b: [20])**

Assessment Criteria

The answer must:

- identify the director's personal style, techniques and creative purpose in the choice of camera technique, editing, cinematography, mise-en-scene and sound in *Citizen Kane* (AO5c);
- apply film language terminology to support arguments and responses. (AO5c)
- analyse and evaluate the director's visual style (AO5b); and
- critically evaluate the themes, meanings and contexts of *Citizen Kane* (AO5b).

Mark Scheme Expectations

The response should show knowledge and understanding of (AO5c);

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the director's personal style and techniques in *Citizen Kane*; and
- the director's themes, purposes, meanings and contexts in *Citizen Kane*.

The response should provide analysis and evaluation of (AO5b):

- the changing phases of the life of Charles Foster Kane;
- the way in which the director employs realist and expressionist techniques to explore the emotional life of Charles Foster Kane;
- at least two key scenes in *Citizen Kane* which illustrate the director's personal style, techniques, themes, purposes, meanings and contexts.

The response should provide analysis and evaluation of how:

- *Citizen Kane* explores the enigma of power, a subject which Welles would return to again and again throughout his career in his Shakespeare adaptations; in his film version of Kafka's *The Trial*; and in his noir thrillers, *The Stranger*, *The Lady From Shanghai* and *Touch of Evil*;
- Orson Welles' pioneering use of the techniques of deep focus cinematography and the long take in *Citizen Kane* marked a high point of cinematic realism in the Hollywood of the 1940s. In the childhood scene where Thatcher meets with his parents, the director uses a tracking camera combined with deep focus composition to isolate the tiny figure of Charles Foster Kane playing in the snow within the background of the frame while in the foreground his fate is decided. Through such realist techniques, the director maintains a continuity of time and space that draws the viewer ever deeper into the mystery of Charles Foster Kane;
- the director draws upon other realist devices to give the story of Charles Foster Kane authenticity such as the news reel which mimics the *March of Time* voice-over and other techniques of observational documentary;
- through the inventive use of low-key lighting and shadow, the director creates a dark and mysterious atmosphere in key scenes such as the death of Kane, the projection room and the Thatcher library. Expressionist lighting techniques, that we associate with film noir and the horror genre, generate an air of mystery and suspense turning the quest for the meaning of *Rosebud* into a journey through the darkness and despair that haunts Charles Foster Kane;

- the director employs extreme high and low angle compositions and spatial distortion through the use of a wide-angle lens in many pivotal moments in Kane's life when his ambition overreaches itself and he is left isolated and alone;
- the expressionist mise-en-scene employed by the director is best exemplified in the final scenes of the film where Kane becomes a lost soul and fallen angel trapped in the limbo of Xanadu, his tragic image reflected in an eerie hall of mirrors that seems to stretch to eternity.

The answer should provide a personal response stating how effective the candidate feels the techniques used by the director are (AO5b).

Level 1 ([1]–[6])

The candidate shows minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.

Response is underdeveloped.

There is little comparative analysis and evaluation with the answer almost purely descriptive.

The level of communication and use of appropriate moving image terminology are minimal.

Spelling, punctuation and grammar is unsatisfactory containing significant errors.

Level 2 ([7]–[12])

The candidate shows limited knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.

While there is some limited use of film language terminology, there is little comparative analysis and evaluation of mood, atmosphere or emotion and little reference or no reference to realism or expressionism.

Response lacks depth with the candidate addressing only one or two areas of film language or only one scene.

Response is overly reliant on background information on the filmmaker, rather than relevant contextual knowledge.

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

The candidate shows a reasonably consistent knowledge and understanding of personal style and techniques and a growing understanding of themes, purposes, meanings and contexts.

The response makes a reasonable attempt at answering the question, but lacks the proper balance between visual and thematic analysis and relevant contextual knowledge (e.g. over reliance on contextual knowledge).

The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or editing).

There is analysis of at least two scenes but insufficient depth of analysis of realist and/or expressionist techniques.

The quality of spelling, punctuation and grammar is generally satisfactory.

Level 4 ([19]–[24])

The candidate shows a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts.

There is a clear analysis and evaluation of the director's visual style and creative purpose in two or more scenes from the film.

There is a sound analysis of the realist and expressionist techniques in the selected scenes and a reasonably good balance in the evaluation of the key stylistic features of realism and expressionism.

The response is reasonably well balanced between visual and thematic analysis and relevant contextual knowledge (e.g. the emphasis is on visual and thematic analysis).

There is a fluency and confidence in the application of film language terminology and accuracy in the descriptions of shot types, lighting, editing or sound.

Spelling, punctuation and grammar are of a good standard.

Level 5 ([25]–[30])

The candidate shows a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts.

There is a very thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose in two or more scenes from the film.

There is an excellent balance in the evaluation of the key stylistic features of realism and expressionism in the selected scenes.

There is a sophisticated analysis of exactly how the realist and expressionist techniques convey the changing phases of Kane's life.

Visual and thematic analysis is fully supported by relevant contextual knowledge.

The candidate demonstrates critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response.

The response is well structured with a fluent writing style. Moving image terminology is applied confidently and effectively to support arguments and spelling, punctuation and grammar are of a consistently high standard.

Question 4

Sequence 1. *A trailer for Edward Scissorhands.*

**How does director Tim Burton use mise-en-scene and other elements of film language to contrast Edward and his fairytale world with suburbia?
Refer to at least two sequences from the film.**

**Available Marks: 30
(AO5a: [10]/AO5b: [20])**

Assessment Criteria

The answer must:

- identify the director's personal style, techniques and creative purpose in the choice of camera technique, editing, cinematography, mise-en-scene and sound in *Edward Scissorhands* (AO5c);
- apply film language terminology to support arguments and responses. (AO5c)
- analyse and evaluate the director's visual style (AO5b); and
- critically evaluate the themes, meanings and contexts of *Edward Scissorhands* (AO5b).

Mark Scheme Expectations

The response should show knowledge and understanding of (AO5c);

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the director's personal style and techniques in *Edward Scissorhands*;
- the director's themes, purposes, meanings and contexts in *Edward Scissorhands*.

The response should provide analysis and evaluation of (AO5b):

- the key characters and locations in *Edward Scissorhands*;
- the way in which the director uses mise-en-scene and other areas of film language to establish the contrast between the fairytale world and suburbia; and
- at least two key scenes in *Edward Scissorhands* which illustrate the director's personal style, techniques, themes, purposes, meanings and contexts.

The response should provide analysis and evaluation of how:

- Tim Burton explores the themes of the outsider as social outcast and the horror of conformity by adapting the structure and conventions of the European fairytale to a contemporary American, suburban setting;
- the contrast between the fairytale world and suburbia is established through the two distinct locations in the film - Edward's home in the mansion on the hill and the town which it overlooks. While they are very different places, they are similar in the exaggerated fashion in which each is presented. The gothic style mansion with its forbidding exterior, decorated with monstrous stone carvings, and its huge cavernous interior, lit only by long spindly windows, is the archetypal haunted house of the fairytale or Hammer horror. It is also reminiscent of many of the film sets of German Expressionism;
- by contrast the town at the foot of the hill is a pretty, peaceful, traditionally ordered society (men go to work each day, women are housewives) as represented in American TV shows of the 1960s such as the *Brady Bunch* and *Bewitched*. The lush, colourful landscaped garden of the inventor's castle filled with flowers contrasts greatly with the flat unimaginative lawns which form a neat little pattern in the town below. The film set for the mansion is very dramatic, with windows and arches all slightly askew, adding to the feeling that not everything is as it should be;
- although the ghostly gothic mansion and the strange world of the inventor are settings that are familiar to us from the horror genre, the director's intention is to subvert genre expectations. The dark interiors of Edward's fairytale world, drained of life and colour, do not house an evil force or wicked character;

- the contrast between the bold primary colours of suburbia and Edward's gothic punk style of clothing, hairstyle and make-up is striking and marks him out as an outsider – a fish out of water. The vibrant colour scheme employed in scenes such as the barbecue, the television interview and the visit to the diner conveys the emotional excess and unstable behaviour of the inhabitants of the town;
- Tim Burton's wintry mise-en-scene in the ice sculpture scene makes visual reference to fairytales. The dream-like atmosphere of a romantic fairytale is evoked by the mysterious and enchanting musical score, the strong use of the colour white and the slow motion cinematography of the falling snowflakes (like the inside of a glass snowstorm, a visual motif of Tim Burton's also used in *Batman Returns*);
- Tim Burton employs extreme low and high angle shots through a wide-angle lens and low-key lighting effects to convey a foreboding atmosphere at key points in the film, including Peg's visit to the mansion;
- the haunting music of composer Danny Elfman, who has written the score for most Tim Burton films, perfectly expresses the kind of fantasy world with menacing undertones that Burton aims to create in his work.

The answer should provide a personal response stating how effective the candidate feels the techniques used by the director are (AO5b).

Level 1 ([1]–[6])

The candidate shows minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.

Response is underdeveloped.

There is little comparative analysis and evaluation with the answer almost purely descriptive.

The level of communication and use of appropriate moving image terminology are both limited.

Spelling, punctuation and grammar is unsatisfactory containing significant errors.

Level 2 ([7]–[12])

The candidate shows limited knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.

While there is some limited use of film language terminology, there is little comparative analysis and evaluation of mood, atmosphere or emotion and little reference or no reference to realism or expressionism.

Response lacks depth with the candidate addressing only one or two areas of film language (e.g. mise-en-scene) and referencing only the fairytale world or suburbia.

Response is overly reliant on background information on the filmmaker, rather than relevant contextual knowledge.

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

The candidate shows a reasonably consistent knowledge and understanding of personal style and techniques and a growing understanding of themes, purposes, meanings and contexts.

The response makes a reasonable attempt at answering the question, but lacks the proper balance between visual and thematic analysis and relevant contextual knowledge (e.g. over reliance on contextual knowledge).

The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or editing).

There is analysis of at least two scenes from the film but the evaluation of the fairytale world and suburbia may lack balance.

The quality of spelling, punctuation and grammar is generally satisfactory.

Level 4 ([19]–[24])

The candidate shows a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts.

There is a clear analysis and evaluation of the director's visual style and creative purpose in two or more scenes from the film.

There is a sound analysis contrasting the fairytale world with suburbia in the selected scenes and a reasonably good balance in the evaluation of mise-en-scene and other elements of film language.

The response is reasonably well balanced between visual and thematic analysis and relevant contextual knowledge (e.g. the emphasis is on visual and thematic analysis).

There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, lighting, editing or sound.

Spelling, punctuation and grammar are of a good standard.

Level 5 ([25]–[30])

The candidate shows a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts.

There is a very thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose in two or more scenes from the film.

There is an excellent balance in the evaluation of mise-en-scene and other elements of film language.

There is a sophisticated comparative analysis of the fairytale world with suburbia in the selected scenes.

Visual and thematic analysis is fully supported by relevant contextual knowledge.

The candidate demonstrates critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response.

The response is well structured with a fluent writing style. Moving image terminology is applied confidently and effectively to support arguments and spelling, punctuation and grammar are of a consistently high standard.

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 (Q 1&2 only) 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 (Q 3 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 (All questions) 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 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 consistency 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:

Vertigo (1958) Director: Alfred Hitchcock

Timecode: 00:16:16–00:17:41

Sequence 2:

Casino (1995) Director: Martin Scorsese

Timecode: 00:21.04–00:21.46 & 00:22.03–00:22.05 & 00:22:28–00:23:23

Question 2

Sequence 1:

The Faeries of Blackheath Woods (2006) Director: Ciaran Foy
(Short Film)

Timecode: 00:01:51–00:03:28

Sequence 2:

The Crumble Giant (2007) Director: John McCloskey
(Short Animated Film)

Timecode: 00:00:14–00:01:19

Question 3

Montage sequence of various scenes from Citizen Kane (1941) Director: Orson Welles
(A2 Set Film 2013)

Question 4

A trailer for Edward Scissorhands (1990) Director: Tim Burton
(A2 Set Film 2013)