



Rewarding Learning

General Certificate of Secondary Education
2013

Moving Image Arts

Unit 3: Critical Response to Moving Image
Products

[GMX31]

WEDNESDAY 15 MAY, AFTERNOON

**MARK
SCHEME**

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GCSE Moving Image Arts

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

In GCSE Moving Image Arts Unit 3: Critical Response to Moving Image Products, candidates will be assessed on their ability to:

AO4 Analyse and evaluate Moving Image Products
Assessment Weighting: 30%

AO5 Demonstrate knowledge and understanding of film language, genre conventions and visual style.
Assessment Weighting: 10%

Total GCSE Unit 3 Examination Assessment Weighting: 40%

Total Marks Available: 80

General Marking Instructions

Introduction

Mark schemes are intended to ensure that the GCSE examinations are marked consistently and fairly. The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to candidates' responses. The mark schemes should be read in conjunction with these general marking instructions.

Assessment Objectives

The assessment objectives for Moving Image Arts are set out below.

Candidates must:

- demonstrate personal creative goals within a moving image context and make connections with the work of others (AO1);
- demonstrate the ability to organise a range of resources to facilitate the realisation of a moving image product (AO2);
- use creative and technical skills to construct a moving image product (AO3);
- analyse and evaluate moving image products (AO4); and
- demonstrate knowledge and understanding of film language, genre conventions and visual style (AO5).

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 16-year-old which is the age at which the majority of candidates sit their GCSE examinations.

Flexibility in marking

Mark schemes are not intended 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.

Positive marking

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 16-year-old GCSE candidate.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Types of mark schemes

Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication.

Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

Levels of response

Tasks and questions requiring candidates to respond in extended writing are marked in terms of 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 mark 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 of the 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.

Quality of written communication

Quality of written communication is taken into account in assessing candidates' response to all tasks and questions that require them to respond in extended written form. These tasks and 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.

For conciseness, quality of written communication is distinguished within levels of response as follows:

Level 1: Quality of written communication is limited.

Level 2: Quality of written communication is adequate.

Level 3: Quality of written communication is highly competent.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below:

Level 1 (Limited): Use of appropriate form and style of writing is limited. Presentation, spelling, punctuation and grammar may make intended meaning unclear. There is little use of appropriate terminology.

Level 2 (Adequate): Use of appropriate form and style of writing is adequate. Presentation, spelling, punctuation and grammar may make meaning sufficiently clear. There is some use of appropriate terminology.

Level 3 (Highly competent): Use of appropriate form and style of writing is highly competent. Presentation, spelling, punctuation and grammar are coherent and highly organised so that the meaning is clear. There is frequent use of appropriate terminology.

Section A

The Wrong Trousers (Following Feathers – 1 min 2 secs) – Sequence A

Total Marks: 20

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| Q1 | Identify and describe two conventions of the crime genre used in this sequence. (2 Marks) <i>Use no more than one sentence to describe each convention.</i> | |
| AO5 | <ul style="list-style-type: none"> • Plot – Sneaking around and being followed • Character – Criminal and the detective • Sound – Low brooding music punctuated by dramatic strings • Setting – A dark alleyway • Lighting – Low-key high contrast photography highlighting the eyes of the character Accept valid alternatives. | [1] each to a maximum of [2] |
| Q2a | Identify four types of camera technique used in this sequence. (For example; types of camera framing or camera movement.) (4 Marks) <i>Use no more than one sentence to identify each technique.</i> | |
| AO5 | <ul style="list-style-type: none"> • Sideways tracking shot • Point of view shots from Gromit's perspective • Long shot of the alleyway • Close ups of Gromit's eyes • Rack focus from background to foreground Accept valid alternatives. | [1] each to a maximum of [4] |
| Q2b | Give four reasons why you think the camera techniques you identified in Question 2a have been used in the sequence. (4 Marks) <i>Provide a specific reason for each technique.</i> | |
| AO4 | <ul style="list-style-type: none"> • The sideways tracking shot is used to distance us from Feathers, giving the impression that he is up to no good and is being followed by Gromit. • The point of view shots let the audience experience Gromit's suspicion and distrust of the penguin. • The long shot of the alley gives a claustrophobic feel to the sequence and increases the risk of Gromit being caught spying on Feathers. • The long shot also adds a sense of spatial depth to the scene. • The close ups let the audience share Gromit's apprehension of being caught and also his suspicion of the penguin. • The rack or change in focus pulls our attention away from Feathers and back onto Gromit. This emphasises that the penguin is unaware of the dog's presence. Accept valid alternatives. | [1] each to a maximum of [4] |

| Q3 Analyse how lighting and sound (including music) are used to create suspense in this sequence. (10 Marks) | | |
|---|---|------------------|
| Answer could include: | <p>Lighting</p> <ul style="list-style-type: none"> • The low-key high contrast lighting throws long deep shadows across the shots giving the sequence a tense and sinister feel. This is in keeping with the Noir style that the film is shot in. • The lighting is used to give a feeling of depth to the sequence and separate foreground and background elements drawing our attention from one to the other. • The use of strong side lighting in some shots creates channels of light between the buildings and creates suspense as the penguin steps out of the darkness and into the light, then pauses to see if he is being followed. • The band of light across Gromit's eyes is a direct reference to Hitchcock and Film Noir and perfectly frames his performance. The darting of his eyes and his retreat into the shadows helps us feel his apprehension. <p>Accept valid alternatives.</p> <p>Sound</p> <ul style="list-style-type: none"> • There is a musical score that slowly builds and falls away, punctuated by sharp bursts of horns, drums and strings at key moments to build and then heighten the suspense. • Silent pauses that feel like a deep intake of breath. • The penguin's slapping footsteps are over-exaggerated and echo in the tight canyon created by the tall buildings on either side. This gives a claustrophobic feel to the sequence. • The skulking sounds of Gromit suggest he is fearful of getting caught and is staying close to the wall and floor. • The comic sawing sound of Gromit cutting the eyeholes in the box reminds us that the director is subverting the conventions of the crime genre for comedic effect. <p>Accept valid alternatives.</p> | |
| AO4 | [0] is awarded for a response not worthy of credit. | ([0]) |
| Level 1 | <ul style="list-style-type: none"> • Overall impression – basic analysis of how suspense is created, e.g. the skulking sounds of Gromit suggest he is fearful of getting caught and is staying close to the wall and floor. • Identifies and comments on a few obvious points (or parts of points) set out above. May fail to address all the areas asked for. • Limited in appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • Little use of appropriate terminology. | ([1]–[4]) |
| Level 2 | <ul style="list-style-type: none"> • Overall impression – adequate to competent analysis of how suspense is created, outlining why the technique was used, e.g. The penguin's slapping footsteps are over-exaggerated and echo in the tight canyon created by the tall buildings on either side, giving a claustrophobic feel to the sequence. • Identifies and comments on some key points set out above and covers all of the areas asked for. • Adequate to competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology. | ([5]–[7]) |

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| Level 3 | <ul style="list-style-type: none">• Overall impression – highly competent analysis of how the director uses various techniques to create suspense, e.g. the band of light across Gromit's eyes is a direct reference to Hitchcock and Film Noir and perfectly frames his performance. The darting of his eyes and his retreat into the shadows helps us feel his apprehension.• Identifies and comments on most of the key points set out above and covers all of the areas asked for.• Highly competent use of appropriate forms and style of writing.• Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear.• Frequent use of appropriate terminology. | ([8]–[10]) |
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Section B

Romeo and Juliet (Death Scene – 1 min 18 secs) – Sequence B

Total Marks: 35

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| Q1 | Identify and describe three conventions of the romance genre referenced in this sequence. (3 Marks) <i>Use no more than one sentence to describe each convention.</i> | |
| AO5 [3] | <ul style="list-style-type: none"> • Plot – the romantic tragedy • Characters – young lovers, kissing, lying side-by-side • Costume – bridal dress, ring with “I love thee” inscription • Setting – church filled with candles and flowers • Sound – moving emotional music • Camera technique – soft focus, gliding camera work Accept valid alternatives. | [1] each to a maximum of [3] |
| Q2a | Identify four specific elements of mise-en-scene used in this sequence. (4 Marks) <i>Use no more than one sentence to identify each element.</i> | |
| AO5 [4] | <ul style="list-style-type: none"> • Candles, Flowers • The church location, the altar that they are lying on • Ring • Bridal Gown, fancy dress costumes • Underwater kiss Accept valid alternatives. | [1] each to a maximum of [4] |
| Q2b | Analyse how mise-en-scene is used in this sequence to symbolise Romeo and Juliet’s doomed romance. (12 Marks) | |
| Answer could include: | <ul style="list-style-type: none"> • The church filled with flowers and candles creates a soft romantic atmosphere. This was to be the location for the couple’s marriage, but is now the scene of their tragic death. • The costumes in the flashback sequences are dream-like and remind the viewer of the couple in happier times. She is an angelic figure that has Romeo captivated and he is portrayed as the knight in shining armour that has come to save her. • A key shot in the flashback sequence is a medium shot of the couple divided by a huge fish tank. The staging of this shot is symbolic of the couple’s relationship; there are always obstacles in their way. • The kiss under the water is like a stolen moment of happiness that won’t last long, just like their doomed romance. The water itself is symbolic of the hostile environment that their relationship exists in. • The monogrammed ring is to be a symbol of their everlasting union, however the chance to present the ring fails to materialise due the tragic events in the church. • The couple’s bodies lying on the altar symbolises the sacrifice that they have made. They have paid the ultimate price for daring to believe they could escape the bonds of their families. • The garish neon crosses that line the aisle are in contrast to the otherwise grand surroundings. Visually they don’t quite belong, just like Romeo, a Montague, does not fit in the Capulet’s world. • The overhead shot of the couple lying on the altar conjures images of a grand royal state funeral. This elaborate set piece shows the importance of the central characters and invites the audience to mourn their passing Accept valid alternatives. | |
| AO4 [12] | [0] is awarded for a response not worthy of credit. | ([0]) |

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| Level 1 | <ul style="list-style-type: none"> • Overall impression – analysis is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. The church filled with flowers and candles creates a soft romantic atmosphere. • Answer is limited in appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • There is little use of appropriate terminology. | ([1]–[4]) |
| Level 2 | <ul style="list-style-type: none"> • Overall impression – adequate to competent analysis. • Candidate identifies and comments on some key points set out above, explaining how the technique is used, e.g. A key shot in the flashback sequence is a medium shot of the couple divided by a huge fish tank. The staging of this shot is symbolic of the couple’s relationship; there are always obstacles in their way. • Adequate to competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology. | ([5]–[8]) |
| Level 3 | <ul style="list-style-type: none"> • Overall impression – highly competent analysis. • Candidate identifies and comments on most of the key points set out above explaining the technique and its purpose, e.g. The overhead shot of the couple lying on the altar conjures images of a grand royal state funeral. This elaborate set piece shows the importance of the central characters and invites the audience to mourn their passing. • Highly competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear. • Frequent use of appropriate terminology. | ([9]–[12]) |

Q3 Romeo and Juliet is a tragedy with several death scenes. Discuss how director, Baz Luhrmann, uses a variety of film techniques to depict death. Refer to this sequence and at least one other example from the film. (16 Marks)

Answer could include:

This scene is the climax of the romantic tragedy that is Romeo and Juliet. All of the previous violence, fighting and bloodshed have led the audience to this point and unfortunately there are no happy endings in this tragedy. Even though we know the ending we are willing the characters to cheat the conventions of the genre and their inevitable deaths.

The filmmaking techniques used in this scene play on our religious and romantic notions of life and death. The sequence utilises flashbacks, freeze-frames, elaborate mise-en-scene and one very simple but grand camera move to reveal the final few moments of the couple's life. The church setting was to be the location for their wedding and the start of their new life together, but now it is the scene of their tragic death. Candles and flowers fill the shot and Juliet lies in her bridal gown, these were symbols of love, hope and the beginning of the life they were to share. But now they play their part in Luhrman's trademark rich and vivid mise-en-scene, giving a fantastical and almost expressionistic quality to the scene.

The opening gunshot at the beginning of the sequence rings out through the deserted church announcing Juliet's death. Even though we don't see the weapon it brings to mind the violence that guns have represented throughout the film. This violent beginning then gives way to silence. The silent pause lets the audience contemplate what has just happened and brings an acceptance that the couple's struggle is now over.

As the crane shot begins its slow drift upwards through the cavernous void of the cathedral, it swirls and sways gently like a smoke or a vapour. It invokes images of their souls being released and beginning their journey to the afterlife. The shot is intercut with memories of their first meeting at the fancy dress ball. It is as if their lives are flashing before them, however the individual shots almost appear to be in slow motion as if the couple are clinging to these treasured memories.

The music in the sequence is peaceful and is in contrast to the noise of the violence and unrest that has gone before. It shows that this is not a sad end for the couple as they are now at peace together.

The whole sequence serves to bookend Romeo and Juliet's relationship, recapping on how the couple met and how they died. However, the final shot suggests that this is not the end of the story; the freeze frame lets the audience linger on the image of the couple in much happier times. The kiss suggests they are saying goodbye but the fade to white implies that they are moving on to a brighter future together. A fade to black would have been more final and given the film a much darker and less romantic or hopeful ending.

The score is almost operatic and gives a gravitas to the sequence. The vocal starts off like a lament but as the music builds and the flashbacks appear it becomes softer more contemplative and almost uplifting.

The music gradually slows as the camera ascends higher and higher bringing the audience gently to the final shot. The final note tails off into eternity just as the freeze frame fades to white. There are hints of the harp at the end that give an almost angelic and heavenly quality.

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| | <p>Other examples which may be referenced:</p> <ul style="list-style-type: none"> • Mercutio's death at the beach • Tybalt's death at the statue <p>Accept valid alternatives.</p> | |
| AO4 [16] | [0] is awarded for a response not worthy of credit. | [0] |
| Level 1 | <ul style="list-style-type: none"> • Overall impression – basic ability to discuss. • A limited discussion that identifies and comments on a few obvious points (or parts of points) set out above, e.g. The music gradually slows as the camera ascends higher and higher bringing the audience gently to the final shot. • There are no references beyond the given sequence. • Answer is limited in appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • There is little use of appropriate terminology. | ([1]–[6]) |
| Level 2 | <ul style="list-style-type: none"> • Overall impression – adequate to competent. • An adequate to competent discussion identifying and commenting on some key points set out above, e.g. As the crane shot begins its slow drift upwards through the cavernous void of the cathedral, it swirls and sways gently like a smoke or a vapour. It conjures images of their souls being released and beginning their journey to the afterlife. • Adequate references are made to at least one other example from the film. • Adequate to competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology. | ([7]–[11]) |
| Level 3 | <ul style="list-style-type: none"> • Overall impression – highly competent to excellent discussion. • A highly competent discussion that identifies and comments on key points relevant to the question. • Marks at the top of the range will show some degree of independent thinking, e.g. Candles and flowers fill the shot and Juliet lies in her bridal gown, these were symbols of love, hope and the beginning of the life they were to share. But now they play their part in Lührman's trademark rich and vivid mise-en-scene, giving a fantastical and almost expressionistic quality to the scene. • Candidate confidently draws on their knowledge of at least one other example from the film. • Highly competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear. • Frequent use of appropriate terminology. | ([12]–[16]) |

Section C

Young Frankenstein – Sequence C

Total Marks: 25

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| Q1 | Identify and describe three conventions of the horror genre in this sequence. (3 Marks) <i>Use no more than one sentence to describe each convention.</i> | |
| AO5 [3] | <ul style="list-style-type: none"> • Creepy isolated house in the woods • Low-key high contrast lighting • A vulnerable blind character • A monster • Sudden startling moments of fright • Haunting music • Special Effects make-up <p>Accept valid alternatives.</p> | [1] each to a maximum of [3] |
| Q2 | Choose two of the following elements of film language and explain how they are used to create a mood of suspense and anticipation in this sequence: Editing, Lighting, Mise-en-scene, Camera Technique or Sound (including Music). (12 Marks) | |
| Answer could include: | <p>Lighting</p> <ul style="list-style-type: none"> • The moonlit shot of the exterior of the cabin gives a real sense of suspense. • The low-key high contrast lighting throws long deep shadows into the scene, giving it an ominous atmosphere. • The practical lights of the flickering candle and flames from the fire give a little movement to an otherwise very static set. They also add a little warmth making the setting a little less stark, generating a sense of foreboding. <p>Accept valid alternatives.</p> <p>Mise-en-scene</p> <ul style="list-style-type: none"> • An isolated cabin in the woods is the setting for the scene. • It is dark and the flickering light in the window draws our attention to the house. • Inside the table is set for one; it is obvious that the blind hermit lives alone and is not expecting company. • The performance of the hermit is static with little in the way of movement, drawing the viewer’s attention to him and building anticipation. <p>Accept valid alternatives.</p> <p>Camera Technique</p> <ul style="list-style-type: none"> • The opening zoom into the cabin brings the audience from the isolation outside to the stark and lonely interior, building suspense and anticipation. • A long slow tracking shot lets the audience experience the simple and bleak interior of the cabin while building on the mood of loneliness. • The medium shot of the hermit praying draws the audience closer to him and lets them share his pain and despair. • A whip pan to a medium shot of a monster bursting through a door would usually cause a sudden shock or scare, but not in this case. The audience sees it coming and the monster’s appearance is in answer to the blind hermit’s prayers; he is no longer alone. <p>Accept valid alternatives.</p> | |

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| | <p>Sound (including music)</p> <ul style="list-style-type: none"> • Outside the cabin there is silence and everything is still as we see the flickering light in the window we begin to hear the diegetic sounds of a solitary violin. The sound is distant and lonesome and as we approach the house the sound becomes clearer, building a sense of anticipation and suspense. The audience is being set up for a joke. • Violin music and especially a single violin playing slowly and softly is a cliché for sadness, loneliness and despair. • When we enter the house we expect to see the Hermit playing the violin music we hear. We're led to believe it's diegetic music and then to doubt that it is. A little later in the scene it is revealed that the music is playing from a gramophone and this is the hermit's choice of music. This is Brooks subverting the conventions of the genre for comic effect and this is made very clear when the "companion" that the hermit has been praying for arrives and he scrapes the needle across the surface of the record bringing the dreary music to a comical and abrupt halt. <p>Accept valid alternatives.</p> <p>Editing</p> <ul style="list-style-type: none"> • The long slow tracking shot builds suspense – adding to the slow, gradually-building, editing tempo. • The pace of the editing increases as we draw towards the comedic pay-off. • The editing style is Classical Hollywood Continuity style. In this case it is used to drag out time and let the audience anticipate the actions of the monster. • The dissolve between the model shot of the cabin and the interior set establishes a sense of place. It is isolated and we fear for whoever lives there. <p>Accept valid alternatives.</p> | |
| AO4 [8] AO5 [4] | [0] is awarded for a response not worthy of credit. | ([0]) |
| Level 1 | <ul style="list-style-type: none"> • Overall impression – explanation is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. An isolated cabin in the woods is the setting for the scene. • Answer is limited in appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • There is little use of appropriate terminology. | ([1]–[4]) |
| Level 2 | <ul style="list-style-type: none"> • Overall impression – adequate to competent explanation. • Candidate identifies and comments on some key points set out above, explaining how the element is used, e.g. The opening zoom into the cabin brings the audience from the isolation outside to the stark and lonely interior, building comedic anticipation and suspense. • Adequate to competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology. | ([5]–[8]) |

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| Level 3 | <ul style="list-style-type: none"> • Overall impression – highly competent explanation. • Candidate identifies and comments on most of the key points set out above explaining the technique and its purpose, e.g. Outside the cabin there is silence and everything is still as we see the flickering light in the window we begin to hear the diegetic sounds of a solitary violin. The sound is distant and lonesome and as we approach the house the sound becomes clearer. Violin music and especially a single violin playing slowly and softly is a cliché for sadness, loneliness and despair, the audience is being set up for a joke. • Highly competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear. • Frequent use of appropriate terminology. | ([9]–[12]) |
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| Q3 Mel Brooks' Young Frankenstein borrows heavily from the conventions used in the horror genre. Explain how Mel Brooks parodies these conventions to create comedy. (10 Marks) | | |
| Answer could include: | <ul style="list-style-type: none"> • Brooks creates comedy by closely following the visual style of Hollywood horror films from the 1930s and 1940s. The low-key high contrast lighting, setting, props, costumes and even the physical appearance of the blind hermit all homage this era of horror cinema. This adherence to the tropes of the classical horror genre gives the sequence weight and gravitas and enables the director to play on the preconceived ideas of the audience and twist these for comic effect. • Even the music in this sequence recalls the slow pensive music of early horror cinema. Here, however, it is being played on a gramophone and is diegetic not non-diegetic. The hermit is playing the violin and it is this slow melancholy music that sets the emotional tone for the scene. The laugh here comes when the “companion” that the hermit has been praying for arrives and the hermit scrapes the needle across the surface of the record bringing the dreary music to a comical and abrupt halt. Playing with film grammar like this is like the actor knowingly winking at the audience to let them in on the joke. • In any other film a monster bursting through the door would create a sudden shock or scare, but not here. Brooks has set up the introduction of the monster with perfect comedic timing. • In the horror cinema of the 1930s there is very little camera movement, however here the change in the pace in the movement of the camera from the long slow tracking shot to the fast and abrupt whip pan helps to build to the punchline of the gag. <p>Accept valid alternatives.</p> | |
| AO4 [10] | [0] is awarded for a response not worthy of credit. | ([0]) |
| Level 1 | <ul style="list-style-type: none"> • Overall impression – explanation is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. The laugh here comes when the “companion” that the hermit has been praying for arrives. • Answer is limited in appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • There is little use of appropriate terminology. | ([1]–[4]) |
| Level 2 | <ul style="list-style-type: none"> • Overall impression – adequate to competent explanation. • Candidate identifies and comments on some key points set out above, explaining how comedy is created, e.g. the change in the pace in the movement of the camera from the long slow tracking shot to the fast and abrupt whip pan helps to build to the punchline of the gag. • Adequate to competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology. | ([5]–[7]) |

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| Level 3 | <ul style="list-style-type: none"> • Overall impression – highly competent explanation. • Candidate identifies and comments on most of the key points set out above showing an understanding of how comedy is created, e.g. This adherence to the tropes of the classical horror genre gives the sequence weight and gravitas and enables the director to play on the preconceived ideas of the audience and twist these for comic effect. • Candidate confidently draws on their knowledge and style of writing. • Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear. • Frequent use of appropriate terminology. | ([8]–[10]) |
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List of Film Sequence References

Section A

Wallace and Gromit in The Wrong Trousers (1993) Director: Nick Park
DVD Chapter 4
Timecode: 00:14:19–00:15:21

Section B

William Shakespeare's Romeo and Juliet (1996) Director: Baz Luhrmann
DVD Chapter 27
Timecode: 01:45:39–01:46:57

Section C

Young Frankenstein (1974) Director: Mel Brooks
DVD Chapter 18
Timecode: 01:03:51–01:04:51