General Certificate of Secondary Education
2014

Moving Image Arts

Unit 3: Critical Response to Moving Image Products

[GMX31]

THURSDAY 29 MAY, MORNING

MARK
SCHEME

CONTENTS

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

Romeo and Juliet (The Plan – 51 secs) – Sequence A   **Total Marks: 20**

Q1	Identify **two** genres referenced in this sequence. (2 marks)	
AO5	• Drama • Romance • Crime • Thriller Accept valid alternatives.	**[1]** mark each to a maximum of **[2]**
Q2a	Identify **four** specific elements of mise-en-scene used in this sequence. *Use no more than one sentence to identify each element.* (4 marks)	
AO5	• The Priest's Costume. • Religious paraphernalia in the church. • The black veil Mrs. Capulet is wearing. • The ticking clock. • The document with Romeo's details. • The vial of poison. Accept valid alternatives.	**[1]** mark each to a maximum of **[4]**
Q2b	Give **four** reasons why you think the elements of mise-en-scene identified in Question 2a have been used in this sequence. *Provide one reason for each element.* (4 marks)	
AO4	• The Priest (identified by his costume) represents someone who can be trusted to keep Juliet's secret. • The religious paraphernalia reminds us of the deaths that are to come. • The black veil represents the family's grief. • The clock gives a sense of urgency. • The document shows how the Priest intends to let Romeo know of the plan. • The ornate vial of poison represents a way out of the conflict for the lovers. Accept valid alternatives.	**[1]** mark each to a maximum of **[4]**

Q3	Analyse how editing and sound (including music) are used to reveal key parts of the plot in this sequence. (10 marks)	
Answer could include:	**Editing** • The priest is superimposed on the background making him a constant and key focus of the sequence; clearly showing this is his plan. • The pace of the editing is slow and steady in contrast to the often speedy delivery of the narration; it is evident that a lot of thought and research has gone into coming up with this plan. • The editing of the sequence only gives the viewer little snapshots of the events to come and compresses what would otherwise be a very long sequence of events if it was edited using continuity techniques. • The images in the background illustrate the priest's narration and are reminiscent of the music video genre. • Montage based sequence of shots in the background that broadly corresponds to the narration in the sequence. Montage is often used to compress time. • The montage consists of a sequence of carefully chosen shots that slowly reveal the order of events as they have been planned. These events have not yet come to pass and as such are like a vision of the future, this gives the sequence a dream-like quality. Accept valid alternatives. **Sound** • The sequence revolves around the 'talking head' voice over narration of the priest character. • The voice over helps reveal key plot points that if told in a visual form would make the sequence considerably longer and as a result less meaningful. • The delivery of the voice-over places weight and importance on each word suggesting that Juliet and the audience can trust him. The hurried delivery compresses the events into one continuous stream and depicts the urgency of the situation. • The slow deep building drone-like music creates a surreal and dream-like atmosphere that almost suspends time. • A subtle echo in the voice over and the background music helps give the sequence gravitas and lets the audience understand the implications and importance of the sequence of events being discussed. • The absence of sound in the background images make the sequence appear as if it is a vision of future events, making the audience doubt they will actually come to pass and if Juliet will have the courage to carry out the plan. Accept valid alternatives.	
AO4	[0] is awarded for a response not worthy of credit.	**[0]**
Level 1	• Overall impression – basic analysis of how editing and sound are used to reveal key parts of the plot, e.g. the sequence revolves around the 'talking head' voice over narration. • 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	• Overall impression – adequate to competent analysis of how editing and sound are used to reveal key parts of the plot, outlining why the technique was used, e.g. a subtle echo in the voice over and the background music helps give the sequence gravitas and lets the audience understand the implications and importance of the sequence of events being discussed. • 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])
Level 3	• Overall impression – highly competent analysis of how the director uses various techniques to reveal key parts of the plot, e.g. the montage consists of a sequence of carefully chosen shots that slowly reveal the order of events as they have been planned, these events have not yet come to pass and as such are like a vision of the future; one possible outcome of their plan, this gives the sequence a dream-like quality. • 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])

A Matter of Loaf and Death (A Baker's Dozen – 71 secs) – Sequence B   **Total Marks: 35**

Q1	Identify **three** conventions of the crime or horror genres referenced in this sequence. *Use no more than one sentence to identify each convention.* (3 marks)	
AO5 [3]	• Sneaking around a dark and creepy house • Finding clues/evidence • Gromit as the detective • An evil villain/murderer • Dramatic use of eerie music • Low-key lighting with expressive use of shadows • High and low camera angles to make the main character appear vulnerable • Footsteps on the stairs to build tension • Thunder and lightning Accept valid alternatives.	**[1]** each to a maximum of **[3]**
Q2a	Identify **four** examples of camera technique used in this sequence (for example; types of camera framing or camera movement). *Use no more than one sentence to identify each example.* (4 marks)	
AO5 [4]	• Tracking right to left • Low angle POV of Gromit looking at the numbered dummies • Zoom out POV from Gromit's perspective • Pull focus shot from Gromit to the pink diary • Bird's eye view of Gromit and the diary • Medium close up zooming in to close up of the diary • Long high angle shot of the door opening • Close up of a slippered foot on the stairs Accept valid alternatives.	**[1]** each to a maximum of **[4]**
Q2b	Analyse how the editing and camera techniques in this sequence are used to convey a mood of apprehension and suspense. (12 marks)	
Answer could include:	**Editing** • The editing is slow to begin with and then picks up pace as the killer's interest in Wallace is revealed and Gromit is in danger of being caught. • There are several uses of cut-aways that show Gromit's building sense of apprehension as he flicks through the book piecing the clues together. • The increasing pace and rhythm of the editing as quickly cutting from Gromit's POV to events as they happen in the room illustrate the shift in emotion from suspense and intrigue to apprehension and fear. • The crash zoom when Gromit reveals the photo of Wallace and the rapid dissolve to mannequin thirteen's hatless head injects a sudden sense of shock and fear; frightening Gromit and propelling him backwards into the dummies causing them to tumble like dominoes. • The swiftness of the cutting and the pace at which events are unfolding give a rushed, panicked feel to the end of the sequence. We fear for Gromit as a high angle shot of the door opening, close-ups of feet climbing the stairs and the hand flicking on the light are intercut with his fraught attempts to cover his tracks and escape. **Camera Technique** • The slow methodical tracking shots that the sequence begins	

		with propel the audience into the situation and the closeness of the shots suggests there is no escape for either Gromit or the audience; we are trapped here.	
		• The high angle shots of Gromit as he walks between the mannequins make him appear small, vulnerable and completely out of his depth.	
		• The camera movement and camera angles in several of the shots unsettles the audience letting them share in Gromit's gruesome discovery and sense of apprehension.	
		• The use of mostly medium shots and close-ups keeps the viewer close to the action giving the sequence a very real feeling of claustrophobia.	
		• The POV shots place the viewer right there in Gromit's shoes letting us share in his panic and fear.	
		• Both the zoom out on mannequin thirteen's hatless head and the zoom in (combined with a pull in focus) on the pink padded diary draw the viewer's attention to the two key elements of the plot in this sequence, tying them together and injecting a sense of urgency to the sequence.	
		Accept valid alternatives.	
AO4 [12]	**[0]** is awarded for a response not worthy of credit.		**[0]**
Level 1	• Overall impression – analysis is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. the POV shots place the viewer right there in Gromit's shoes letting us share in his panic and fear. • 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	• 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. both the zoom out on mannequin thirteen's hatless head and the zoom in (combined with a pull in focus) on the pink padded diary draw the viewer's attention to the two key elements of the plot in this sequence • 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	• 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 swiftness of the cutting and the pace at which events are unfolding give a rushed panicked feel to the end of the sequence. We fear for Gromit as a high angle shot of the door opening, close-ups of feet climbing the stairs and the hand flicking on the light are intercut with his fraught attempts to cover his tracks and escape. • 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	Discuss how the director uses the conventions of the crime genre in this sequence to create both horror and humour. (16 marks)	
Answer could include:	• This sequence borrows heavily from the visual style and visual story telling techniques of Alfred Hitchcock who is often referred to as the master of suspense. Mr. Hitchcock would have approved of our sleuth in this movie, as he is in essence a silent movie character, unburdened by the ability to speak. As such, Gromit's performance is mostly driven by his brow, eyes and body language enabling the story to visually unfold before our eyes. His performance is also reminiscent of some of the stars of silent cinema such as Buster Keaton and Charlie Chaplin and their ability to turn situations of peril into comic masterpieces. Most of the comedy comes from an impeccable sense of timing. • Here Gromit, the hero of the film plays the role of our detective. As he sneaks around the house and uncovers the dastardly plan of the killer, the music and sound effects used play a key role in creating the tense and suspenseful atmosphere. Peals of thunder and flashes of lightning punctuate the low brooding strings drawing attention to key props like the diary. As Gromit leafs through the diary, the tense and somewhat scary nature of the sequence is then lightened by the comical appearance of the previous victims, as depicted in their Polaroid snapshots. • There are many puns in the Wallace and Gromit movies and this sequence is no exception, it is full of baking puns. Piella Bakewell (our serial killer) is out to complete her baker's dozen. The thirteen mannequins in her room are all dressed as bakers complete with aprons and the hats of the previous twelve victims. It is here that Gromit discovers the identity of the thirteenth victim, it is Wallace who will complete the baker's dozen. • The low-key high contrast lighting in the sequence is reminiscent of any horror or crime thriller. This combined with the flashes of lightning add to the tense and nervous feeling that Gromit should not be there and he will be caught at any moment. However, the mise-en-scene of the room contradicts this and pokes fun at the idea that this is the lair of a serial killer. When the lights go on we see that the room is filled with a sea of pastel pinks and does not appear at all threatening. • Unlike other crime and horror movies when the unveiling of the villain is often the emotional apex, all tension here is released when the killer is revealed to be a portly middle aged woman and her poodle. The reveal of the characters is farcical and reminds the audience that this sequence is being played for laughs. • The first part of the sequence effectively builds tension and a growing sense of horror through the use of editing that grows in pace, a sound track that evokes older crime and horror movies and some excellent use of up-close camera work. However, this then descends into slapstick humour as Gromit knocks over the mannequins like a series of dominoes and we see his wide-eyed comical reaction to the situation and his fumbling attempts to put things right. As the killer flicks on the light we see the room miraculously restored, with everything in its place. • For most of the sequence the killer remains faceless, we only see glimpses of her, just like the monsters in old horror movies or the backlit villains and mob bosses in crime movies. The notion being that the villains in our imagination are much more frightening than the ones we can see, although here the villain wears fluffy pink slippers and a quilted dressing gown, subverting the convention for comic effect.	

	•	As Miss Bakewell is climbing the stairs she is accompanied by a Jaws like theme, this builds tension but is also like a knowing wink to the audience. We know that the film is poking fun at itself and in turn we play along. Accept valid alternatives.	
AO4 [16]	**[0]** is awarded for a response not worthy of credit.		**[0]**
Level 1	•	Overall impression – basic ability to discuss.	**([1]–[6])**
	•	A limited discussion that identifies and comments on a few obvious points (or parts of points) set out above, e.g. the low-key high contrast lighting in the sequence is reminiscent of any horror or crime thriller.	
	•	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.	
Level 2	•	Overall impression – adequate to competent.	**([7]–[11])**
	•	An adequate to competent discussion identifying and commenting on some key points set out above, e.g. here Gromit, the hero of the film plays the role of our detective. As he sneaks around the house and uncovers the dastardly plan of the killer, the music and sound effects used play a key role in creating the tense and suspenseful atmosphere. Peals of thunder and flashes of lightning punctuate the low brooding strings drawing attention to key props like the diary. As Gromit leafs through the diary the tense and somewhat scary nature of the sequence is then lightened by the comical appearance of the previous victims, as depicted in their Polaroid snapshots.	
	•	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.	
Level 3	•	Overall impression – highly competent to excellent discussion.	**([12]–[16])**
	•	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. Gromit's performance is mostly driven by his brow, eyes and body language enabling the story to visually unfold before our eyes. His performance is also reminiscent of some of the stars of silent cinema such as Buster Keaton and Charlie Chaplin and their ability to turn situations of peril into comic masterpieces. Most of the comedy comes from an impeccable sense of timing.	
	•	The response shows signs of independent thinking.	
	•	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.	

Jaws (The Dock – 71 secs) – Sequence C   **Total Marks: 25**

Q1	Identify **three** characteristics of the horror genre referenced in this sequence. *Use no more than one sentence to identify each characteristic.* (3 marks)	
AO5 [3]	• Low key cinematography, mise-en-scene and camerawork that hides all traces of the monster under the surface • A sound track/theme that signals the presence of the monster • A character being chased down or hunted • A close escape that leaves the characters alive and able to fight another day • A situation that puts the characters in grave danger Accept valid alternatives.	[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 an atmosphere of fear and panic in this sequence; editing, mise-en-scene, camera techniques. (12 marks)	
Answer could include:	**Editing** • In general, the pace of the editing rises and falls throughout the sequence in time with the emotional impact of the on screen events, accentuating the moments of calm, fear, relief then panic. • A very abrupt cut from the chain running out to the point at which the jetty snaps instantly propels the viewer towards the danger. A further rapid cut brings us even closer to the action and a third places the viewer almost in the water with the victim. This sudden change in the pace of the editing leaves the viewer feeling shocked, disorientated and fearful for the safety of the man in the water. • The pace then slows again as the broken jetty is towed away. The editor gives the audience and the swimmer some breathing space after the sudden shock, leading them to believe the danger has passed. • As the shark turns the pace picks up. The shots gradually get shorter and as the camera gets closer to the action the editing builds slowly to drag out the suspense and prolong the fear. • Rapid editing reinforces the blind panic in the last few moments just before he is pulled to safety. Accept valid alternatives. **Mise-en-scene** • The location is a quiet jetty, early in the morning. The beginning of the sequence is peaceful and calm until the shark takes the bait. At first there is a sense of excitement but this then quickly gives way to terror as the chain is pulled taut. • The rickety jetty looks unstable and stands no chance against the power of the shark. As the chain is pulled out the audience can guess what's coming next. The shark rips the jetty apart like it's made of matchsticks plunging one of the men into the water. Fear and panic are now thrust upon the men and the audience. • The unskilled fishermen don't have a clue what they are doing and are ill-equipped for the task. They are trying to catch the shark with the Sunday roast on a hook and chain from a jetty. Their costumes and lack of a boat and other necessary equipment suggest they are just chancing their arm and as the swimmer tries to scramble to safety his plimsolls are of no help to him.	

	• The sea itself is dark and completely hides the monster that lurks beneath, neither the viewer nor the characters know when it will strike keeping them in a constant state of fear and panic. Accept valid alternatives. **Camera Techniques** • A long shot from quite a high angle of the jetty lets the viewer get a good look at the rickety and unstable platform that the fishermen are standing on and for the moment they appear to be safe and high above the water. • As the jetty collapses into the sea, medium shots draw the audience closer to the torn off part of the jetty and lower to the water, the atmosphere of fear and panic are suddenly thrust upon them and the audience. • A medium shot of the jetty moving away suggests that the shark is also leaving letting the audience breath a sigh of relief. • A low angle shot of the fisherman in the water places the audience right there with him. As he turns to swim towards the camera the water is rising up the lens to fill the frame with an inky black. We have no idea what lies beneath and the tension again begins to build. • As the shark turns and the jetty is dragged towards the camera, panic now begins to set in. The shark is getting closer. A long shot of both the swimmer in the water and the remains of the jetty show how quickly the distance between them is being eaten up. • Finally, a series of low angle close-ups show the man's struggle to clamber to safety and these shots put the audience in the water with the shark. This is too close for comfort for the fisherman and the viewer who now both share the immediate fear and panic of the situation. Accept valid alternatives.	
AO4 [8] AO5 [4]	**[0]** is awarded for a response not worthy of credit.	**[0]**
Level 1	• Overall impression – explanation is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. the location is a quiet jetty, early in the morning. • 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	• 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 rickety jetty looks unstable and stands no chance against the power of the shark. As the chain is pulled out the audience can guess what's coming next. • 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 | • 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. a very abrupt cut from the chain running out to the point at which the jetty snaps instantly propels the viewer towards the danger. A further rapid cut brings us even closer to the action and a third places the viewer almost in the water with the victim. This sudden change in the pace of the editing leaves the viewer feeling shocked, disorientated and fearful for the safety of the man in the water.
• Highly competent use of appropriate forms and style of writing.
• The response shows signs of independent thinking.
• Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear.
• Frequent use of appropriate terminology. | ([9]–[12]) |

Q3	Discuss how sound, and in particular the music used in this sequence, creates a feeling of pure terror. (10 marks)	
Answer could include:	**Music** • The sound design and in particular John William's musical score for Jaws is one of the most iconic movie themes ever created. The simple two note theme for the shark evokes a primal fear that we all have and it depicts the shark as a relentless killing machine. The use of the theme throughout the film lets the audience know when to expect the shark's appearance. Spielberg however often misleads the audience by using the theme to make them think the shark is present, raising the tension only to have the situation defuse and normality be restored. The opposite is also true; some of the biggest scares in the film come when the shark makes a sudden appearance that was not preceded by its theme. • In this sequence the theme is used to great effect. The music rises and falls to coincide with the shark taking the bait, swimming off and then returning. After the initial panic of the fisherman plunging into the water from the destroyed dock, the audience is filled with a sense of relief as the shark swims away and the music fades. Just moments later, we see the section of the jetty towed by the shark spin around and again the shark's theme builds in pace and volume signalling its return and the beginning of the chase. • The genius of the theme is its simplicity; based around just two deep notes played on the cello that gives the theme its primal quality. The ability to increase and decrease the tempo is a very effective method of letting the audience know just how scared they should be and suggests how close the shark is. In this case, as the shark returns and the man swims for his life, the tempo of the music, driven by those familiar notes increases and as the shark closes in on him it doesn't quite reach its crescendo. As the man's foot is pulled from the water we know he is safe and the music quickly fades as the shark veers away. • The shark's theme is so effective that we don't even have to see the shark to be frightened. The fact we can't see the monster lurking just under the surface makes the sequence all the more terrifying and is testament to just how important sound and music are in creating and enhancing the emotion of a movie. **Sound** • The power of the shark in this sequence is clear for all to see as it rips the jetty apart. At first we hear the clanking chain and then the splintering of the wood as the jetty is pulled into the sea. The splash as the fisherman is pulled in and his laboured breathing and swimming strokes make us fearful that he won't get to shore in time. • The creaking of the wood as the piece of the broken jetty turns suggests the size and scale of the beast that is towing it and the raw power it can assert. The frantic splashing of the victim in conjunction with the ever closer shots draws the audience into the scene, placing them right there in the water and much too close for comfort. • The frantic dialogue of the man's friend warning him of the approaching danger. Accept valid alternatives.	

AO4 [10]	[0] is awarded for a response not worthy of credit.	[0]
Level 1	• Overall impression – discussion is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. at first we hear the clanking chain, then the splintering of the wood as the jetty is pulled into the sea. • 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	• Overall impression – adequate to competent discussion. • Candidate identifies and comments on some key points set out above, explaining how a feeling of pure terror is created e.g. the creaking of the wood as the piece of the broken jetty turns suggests the size and scale of the beast that is towing it and the raw power it can assert. The frantic splashing of the victim in conjunction with the ever closer shots draws the audience into the scene, placing them right there in the water and much too close for comfort. • 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])
Level 3	• Overall impression – highly competent discussion. • Candidate identifies and comments on most of the key points set out above showing an understanding of how a feeling of pure terror is created e.g. in this sequence the theme is used to great effect. The music rises and falls to coincide with the shark taking the bait and swimming off and then returning. After the initial panic of the fisherman plunging into the water from the destroyed dock, the audience is filled with a sense of relief as the shark swims away and the music fades. Just moments later, we see the section of the jetty towed by the shark spin around and again the shark's theme builds in pace and volume signalling its return and the beginning of the chase. • The response shows signs of independent thinking. • 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])

List of Film Sequence References

Section A
Romeo & Juliet
The Plan (51 seconds)
Timecode: 01:24:57–01:25:48

Section B
A Matter of Loaf and Death
A Baker's Dozen (71 seconds)
Timecode: 00:10:48–00:11:59

Section C
Jaws
The Dock (71 seconds)
Timecode: 00:26:25–00:27:40