



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2012**

Moving Image Arts

Assessment Unit AS 2

[AX121]

WEDNESDAY 13 JUNE, MORNING

MARK SCHEME

Assessment Objectives

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

Total AS AU 2 Examination Assessment Weighting: 30%
Total Marks Available: 90 (30 marks per question)

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

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

Assessment Criteria

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

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

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

AO5b Analyse and Critically Evaluate moving image products and texts.

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

This refers to candidates' ability to:

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

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

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

Advice to Examiners

Marking Bands

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

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

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

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 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.

Descriptive/Narrative and beyond

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

Key Terms/Issues

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

Audio-Visual Stimulus

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

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 incoherent and vague, others cogent and incisive. In this AS Unit 2 examination, time restraints will make it virtually impossible for candidates to contribute very lengthy responses to questions. Emphasis should therefore instead be made on candidates' ability to be concise and to the point in how they answer the questions set.

Answers in Note Form

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

Examine the following sequence. How does the director use camera technique, editing and sound to create a mood of panic and terror?

Available Marks: 30

(AO5a: [10]/AO5b: [20])

Assessment Criteria

The answer must:

- identify the director's creative purpose in the choice of camera technique, editing and sound (AO5a);
- apply film language terminology to support arguments and responses (AO5a);
- analyse and evaluate the director's visual style (AO5b).

Mark Scheme Expectations

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

- three areas of film language – camera technique, editing and sound;
- the mood and emotional impact of the sequence;
- the director's intention to convey the violence of a homicidal attack by a lone gunman and the terror that grips his victims.

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

- the emotional impact of the scene;
- the contribution of the three areas of film language to conveying the violence unleashed by the gunman and the emotional and physical experience of the victims – shock, panic, extreme anxiety, terror and trauma.

The candidate should provide analysis and evaluation of how:

- POV camera technique, close-ups, medium shots, long shots, sudden camera movements, such as swish pans, and a dramatic freeze-frame are used to convey the terrifying experience of the gun attack;
- off-centre framing, unbalanced compositions, unconventional high and low camera angles and an unsteady, mobile camera are used to convey the emotional distress of the two main characters and their fellow victims;
- a range of editing techniques, including cross-cutting, rapid editing and slow motion are used to generate dramatic tension and suspense;
- a diegetic soundtrack of multiple gunshots, screams, glass shattering and the explosive sound of a door bursting open is used to heighten the reality of the sequence.

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

Candidates can choose to evaluate each area of film language separately or within an integrated analysis of the entire 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 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 contain significant errors.

Level 2 ([7]–[12])

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

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

While there is some use of appropriate film language terminology, there is limited 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 analysis of the three areas of film language (e.g. editing is underdeveloped or absent).

Ability to analyse and evaluate is sustained but uneven. There may be insufficient depth of analysis of the emotional content of the sequence (e.g. the panic, fear and desperation of the people under fire).

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”)

The quality of spelling, punctuation and grammar is 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.

There is a reasonably good balance in the analysis of the three areas of film language.

There is a sound analysis and evaluation of the director’s visual style and creative purpose.

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 the sequence.

There is a fluency and confidence in the application of film language terminology and accuracy in the descriptions of shot types, 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 film language, forms, conventions, purpose and meanings.

The response is well structured with a fluent writing style and there is an excellent balance in the analysis of the three areas of film language.

There is an exceptionally thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose.

There is a sophisticated analysis of exactly how the three elements of film language are used to create mood, atmosphere and emotion.

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

There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses.

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

Question 2

Sequence 2. *A famous cellist experiences the first signs of a chronic illness of the nervous system.*

Study the following sequence. How does the director use camera technique, mise-en-scene and sound (including music) to convey the subjective experience of the cellist?

Available Marks: 30

(AO5a: [10] / AO5b: [20])

Assessment Criteria

The answer must:

- identify the director's creative purpose in the choice of camera technique, mise-en-scene and sound (including music) (AO5a);
- apply film language terminology to support arguments and responses (AO5a);
- analyse and evaluate the director's visual style (AO5b).

Mark Scheme Expectations

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

- three areas of film language – camera technique, mise-en-scene and sound;
- the mood and emotional impact of the sequence;
- the director's intention to convey the emotional crisis of a classical musician being struck down by a debilitating illness during a public performance.

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

- the emotional impact of the scene;
- the contribution of the three areas of film language to conveying the subjective experience of the cellist.

The response should provide analysis and evaluation of how:

- fluid, horizontal tracking shots capture the intensity and virtuosity of the cellist's performance as camera technique, mise-en-scene and music combine together to create a dynamic sense of movement in the sequence;
- the onset of the physical illness is signalled by a sudden change of camera speed and camera angle, beginning with a low angle medium shot of the cellist;
- the subjective experience of the cellist is conveyed by a series of stylised, slow motion shots that seem to distort time and space. Reality is fractured as we are offered a series of unusual perspectives of the cellist, including unbalanced compositions from oblique angles, extreme close-ups of the face, eyes and fingers and extreme low angle shots, framing the cellist and her instrument along a diagonal axis, at a canted angle. These expressionist slow motion shots convey an unnerving sense of the loss of control of motor functions, as if the woman is undergoing an out-of-body experience;
- the mise-en-scene has a powerful expressionistic quality with the scarlet backdrop evoking a palpable sense of anguish and dread. The tight framing of the cellist against a fiery red that matches her lipstick conveys the feeling of a descent into hell;
- the interplay between diegetic and non-diegetic sound in the sequence is eerie and disturbing. The cellist's total immersion in the hauntingly beautiful diegetic classical music she is playing is violently interrupted by the non-diegetic amplified sounds of the high pitched scraping of the bow and straining of the strings and the atmospheric sounds of thunder and lightning flashes. These disquieting sounds seem to represent inner screams of pain and distress as a storm rages inside the woman;
- an operatic camera movement accompanied by the final ominous notes of the epic score brings the sequence to a dramatic close. The low angle forward tracking shot slowly grinding to a halt in front of the stricken cellist is a frightening vision of stillness and paralysis.

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

Candidates can choose to evaluate each area of film language separately or within an integrated analysis of the entire 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 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 contain significant errors.

Level 2 ([7]–[12])

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

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

While there is some use of appropriate film language terminology, there is limited 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 analysis of the three areas of film language (e.g. sound is underdeveloped or absent).

Ability to analyse and evaluate is sustained but uneven. There may be insufficient depth of analysis of the mood and emotional content of the sequence (e.g. the emotional distress of the cellist at the loss of control of her motor functions).

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

The quality of spelling, punctuation and grammar is 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.

There is a reasonably good balance in the analysis of the three areas of film language.

There is a sound analysis and evaluation of the director’s visual style and creative purpose.

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 the sequence.

There is a fluency and confidence in the application of film language terminology and accuracy in the descriptions of camera techniques, mise-en-scene and 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 film language, forms, conventions, purpose and meanings.

The response is well structured with a fluent writing style and there is an excellent balance in the analysis of the three areas of film language.

There is an exceptionally thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose.

There is a sophisticated analysis of exactly how the three elements of film language are used to convey the subjective experience of the cellist.

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

There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses.

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

Question 3

Sequence 3. *A young boy discovers a doll that looks suspiciously like himself.*

Study the following animated sequence. Discuss how three of the following areas of film language convey the disturbing mood of this sequence: camera technique; editing; cinematography; mise-en-scene; sound (including music).

Available Marks: 30

(AO5a: [10]/AO5b: [20])

Assessment Criteria

The candidate is required to

- identify the director's creative purpose in the choice of three of the five areas of film language listed (AO5a);
- apply film language terminology to support arguments and responses (AO5a);
- analyse and evaluate the director's visual style (AO5b).

Mark Scheme Expectations

The candidate should show knowledge and understanding of (AO5a):

- the three selected areas of film language;
- the mood and atmosphere of the sequence;
- the director's intention to create a dark and sinister scene with echoes of the horror genre.

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

- the strange mood of the scene;
- the contribution of the three selected areas of film language to conveying a mysterious and menacing atmosphere.

The candidate should provide analysis and evaluation of how:

- the director employs ominous tracking camera movements, extreme low and high angle camera positions and unusual compositions to unsettle the viewer and create an uneasy feeling that something sinister is afoot (e.g. the opening camera movement that tracks around the boy, the disturbing low angle shot from behind the boy which is shot with a shaky hand-held camera, the high angle shot looking down on the boy which reduces him to a tiny figure in an hostile environment);
- POV camera technique is used to place the viewer in the point-of-view of the young boy at key moments in the sequence to communicate his surprise and confusion (e.g. the shaky POV shot of the boy looking around for the missing doll) and ultimately his imprisonment in the body of the doll. The wide-angle shot of the boy looking out through the eyes of the doll is truly disturbing;
- the director's switch from framing the scene mainly in long shot to dramatic close-ups (of the boy's hand and the doll's face) and an extreme close-up (of the boy's eye) creates an intense feeling of claustrophobia;
- from the beginning of the sequence, the diegetic soundtrack establishes an eerie and mysterious mood. Every individual diegetic sound is in some way disturbing and unsettling. The howling wind, the boy's heavy footsteps, the muffled noises from inside the shop, the creaking of the door hinges, the squeaking of wheels on the tiny bicycle and the constant crashing of the cyclist into the door all cause us to fear for the safety of the young boy. The sounds of the boy's heavy breathing and the clicking of the dolls' eyes at the end of the sequence are deeply disturbing;
- ominous notes of danger are heard on the musical soundtrack (the strange lullaby played on the accordion, the strained notes of a violin) before an eerie melody, like the sound of the wind, indicates the presence of the supernatural. The most disturbing sound of all is the deafening rush of air as the boy is sucked into another world;

- editing is used to create sudden moments of tension and unease as the sinister events begin to multiply (e.g. the quick cuts that reveal the presence of the tiny toy cyclist, the disappearance of the doll on the table and the cyclist violently crashing into the door). The rapid montage of images as the boy is transported inside the doll is shocking and disturbing;
- mise-en-scene plays a major role in the creation of a disturbing mood. The shop interior is immediately made strange and threatening by the presence of the silent multi-coloured dolls on every shelf with their staring eyes and the unnerving movements of the toy cyclist who keeps crashing into the shop door in his attempt to escape. When the doll mysteriously appears on the top shelf we sense that we have moved into the territory of the horror genre. This is confirmed by the sudden montage of naked dolls falling through the darkness. The final image of the children with their wandering eyes, trapped inside the silent dolls, is both tragic and grotesque;
- low key lighting and oppressive shadows accentuate the sinister atmosphere (e.g. the shadow of the door that falls across the boy) while the single point lighting that illuminates the darkness as the boy is dragged into the abyss reveals a series of chilling images from our worst nightmare.

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

Candidates can choose to evaluate each area of film language separately or within an integrated analysis of the entire 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 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 contain significant errors.

Level 2 ([7]–[12])

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

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

While there is some use of appropriate film language terminology, there is limited 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 analysis of the three areas of film language chosen.

Ability to analyse and evaluate is sustained but uneven. There may be insufficient depth of analysis of the mood and atmosphere of the sequence (e.g. the eerie and sinister atmosphere).

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

The quality of spelling, punctuation and grammar is 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.

There is a reasonably good balance in the analysis of the three selected areas of film language.

There is a sound analysis and evaluation of the director's visual style and creative purpose.

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

There is a fluency and confidence in the application of film language terminology and accuracy in the descriptions of shot types, lighting, mise-en-scene 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 film language, forms, conventions, purpose and meanings.

The response is well structured with a fluent writing style and there is an excellent balance in the analysis of the three selected areas of film language.

There is an exceptionally thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose.

There is a sophisticated analysis of exactly how the three selected elements of film language are used to create mood, atmosphere and emotion.

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

There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses.

Spelling punctuation and grammar is of a consistently high standard.

AS Moving Image Arts Examination Marking Grids

Unit Total: 90 marks (30 marks per question)

7301.01

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

List of Film Sequence References

Question 1

Runaway Jury (2003) Director: Gary Fleder
DVD Chapter 2
Timecode: 00:03:11–00:04:17

Question 2

Hilary and Jackie (1998) Director: Anand Tucker
DVD Chapter 14
Timecode: 01:23:20–01:24:46

Question 3

Alma (2009) Director: Rodrigo Blaas
(Short Animated Film)
Timecode: 00:02:26–00:04:20