



Rewarding Learning

**ADVANCED
General Certificate of Education
2012**

Moving Image Arts

Assessment Unit A2 2

[AX221]

TUESDAY 22 MAY, MORNING

**MARK
SCHEME**

Assessment Objectives

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

Total A2 AU 2 Examination Assessment Weighting: 30%

Total Marks Available: 90 (30 marks per question)

In Assessment Unit A2 2 candidates will be assessed on their ability to:

A05 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 A05 a-c are directly based on this objective.

In Assessment Unit A2 2 candidates will be assessed on their ability to:

A05a Demonstrate Knowledge and Understanding of film language, forms, conventions, purposes and meanings.

A05b Analyse and Critically Evaluate moving image products and texts.

A05c Demonstrate Knowledge and Understanding of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators.

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

This refers to candidates' ability to:

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

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

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

Advice to Examiners

Marking Bands

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

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

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

Levels of Response

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

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

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

Flexibility in Marking

Mark schemes are not 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 A2 Unit 2 questions employ audio-visual sequences as a stimulus for their answers. Candidates are expected to show an awareness of the relationship of the audio-visual sequence to the question and to focus on the nuances of the sequence’s visual language and construction. In general, the ability to “unpack” the question and to address all the issues which it raises is the sign of a good candidate.

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 A2 Unit 2 examination, time restraints will make it virtually impossible for candidates to contribute very lengthy responses to questions. Emphasis should therefore instead be made on candidates’ ability to be concise and to the point in how they answer the questions set.

Answers in Note Form

Some answers may degenerate into typed note form or may, substantially take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. In other cases, poor time management under pressure may be a contributing factor. If in doubt, contact 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. *Returning a purse, a dog discovers he is in a serial killer's house.*

Sequence 2. *A murderer returns home. Upstairs an intruder is uncovering his crime.*

Study the following two sequences involving the discovery of a book that reveals a killer's identity. Compare and contrast how each director uses film language to generate tension and suspense.

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

Assessment Criteria

The answer must:

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

Mark Scheme Expectations

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

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the mood and atmosphere of both sequences; and
- each director's intention to generate high tension and suspense by placing the main character in grave danger from a killer at the very moment that they are uncovering evidence of their crimes.

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

- the mood of mounting fear and anxiety as the threat of detection by the killer increases;
- the way in which the five areas of film language are used to slowly build up tension and suspense keeping the audience on the edge of their seats; and
- the Hitchcockian influences that both directors draw upon (POV camera technique in Sequence 1, the expressive use of sound in Sequence 2).

The response should provide comparative analysis and evaluation of how:

Sequence 1

- POV camera technique is used throughout the sequence to place the viewer in the point-of-view of Gromit and communicate his growing fear and anxiety;
- from our first low-angle view of the gothic house, slow, prowling camera movements at both high and low angles convey an intense feeling of unease, signalling that the house may hold a deadly secret (e.g. the extreme high angle horizontal tracking shot looking down on Gromit as the door opens, the two extreme low angle forward tracking shots towards the door, the horizontal tracking shot of the room revealing the 13 mannequins);
- the loud, diegetic sounds of the thunder and lightening at the beginning of sequence transport the viewer to the territory of the horror genre and immediately establish a sinister and fearful mood; the diegetic sound of the falling mannequins marks the high point of anxiety in the sequence alerting the killer to Gromit's presence;

- the ominous musical soundtrack, with its eerie piano notes, evokes a feeling of menace, of danger lurking around every corner;
- dramatic close-ups are used at key moments to increase tension and suspense (e.g. the close-up of Gromit's feet as he ascends the stairs, the POV close-ups of the mannequin heads);
- editing is used to create sudden moments of dramatic tension (e.g. the quick cuts that reveal the presence of the room at the top of the stairs, the pink book and Gromit's worst nightmare – Wallace as the 13th victim);
- in a similar manner to Sequence 2, rapid cross-cutting is used in the latter part of the sequence to dramatically increase suspense (e.g. the quick edits between the photographs and the mannequins, the cross-cutting between upstairs and down as the shadow of the killer is revealed).
- low key lighting, oppressive shadows and the sudden flashes of lightning are used to intensify the atmosphere of fear and foreboding (e.g. the shadows of the mannequins at the top of the stairs, the shadow of the unseen serial killer falling across the doorway which brings the scene to a terrifying climax);
- the mise-en-scene draws on the iconography of the horror genre as Gromit finds himself inside what appears to be a gothic mansion or haunted house. In its bright pink cushioned cover, the book seems out of place in this oppressive place, but is soon revealed to be the dark secret that places Gromit in grave danger.

Sequence 2

- the sequence is built around a pattern of continuous cross-cutting that creates a mood of slow burning suspense until the pace of editing dramatically increases when the man realises that he is not alone in the house;
- the sequence is built around a hyper-sensitivity to sound as the house is eerily silent and the slightest noise from the girl upstairs will alert the killer downstairs who is listening intently. Amplified diegetic sounds (of the girl turning the pages of the book, the floorboards creaking underfoot and the raised floorboard being replaced) are the principal means of generating nail biting suspense in this sequence;
- the slow-paced, eerie, ambient soundtrack generates tension and a feeling of unease in the first part of the sequence rising in volume and intensity to create a mini-climax at the discovery of the lock of hair. The music fades away before returning to strike a note of anxiety and alarm at the moment of the girl's discovery. When the man races up the stairs, the pace of the soundtrack speeds up dramatically taking on the rhythms of a fast-beating heart and cranking up the suspense to fever-pitch;
- the director integrates sound and image in a highly expressive way. By employing dramatic close-ups and extreme close-ups at the key moments in the sequence when the girl is at the greatest risk of making a noise, the director raises tension and suspense to a level of suffocating intensity, forcing the audience to hold its breath in case she makes a sound;
- in a similar manner to Sequence 1, extreme high and low camera angles are employed to increase tension and suspense (e.g. the low angle shots of the girl replacing the floorboard, the low angle shot of the killer descending the basement staircase, the high angle shot of the girl looking for a means of escape, the high angle shot of the girl falling off the roof). A slow tracking camera follows the movements of both characters accentuating the feeling of time being drawn-out and stretched to sustain the simmering tension;
- at the moment of optimum suspense when we fear for the young girl's life, the director creates an overwhelming feeling of imminent violence by employing a shaky, hand-held camera to frame a disturbing close-up of the furious killer rushing along the hallway and to give us a POV shot from the killer's perspective as he is on the point of catching up with the girl. The final tracking shot of the killer at the window is framed at a canted angle indicating that the young girl's world has been turned upside-down;
- the director employs both high key and low key lighting in the sequence. The contrast between light and dark is at its most dramatic when the director cross-cuts between the killer in the

darkness of the basement and the girl in the brightly lit upstairs room, as if the lighting scheme is a metaphor for the struggle between good and evil;

- in contrast to the horror iconography of Sequence 1, the setting is the interior of an ordinary looking suburban house that hides a terrible secret. As with the parallel discovery of the book, it is a key element of the mise-en-scene which triggers the final moments of heart-stopping suspense in both sequences (mannequins in Sequence 1, the noise from the replaced floorboard in Sequence 2).

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

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

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

The level of communication and use of appropriate moving image terminology are minimal. Spelling, punctuation and grammar is unsatisfactory containing 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 or only one of the two sequences.

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

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

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

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

Ability to analyse and evaluate is sustained but uneven. There may be insufficient depth of analysis of the emotional content of the sequences (e.g. the mounting suspense, fear and anxiety of the intruder in both sequences).

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 man’s face”).

References to formalism or expressionism may be lacking.

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

Level 4 ([19]–[24])

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

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

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

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

There is a sustained analysis of the mood, atmosphere and emotional impact of both sequences. There is some discussion of the use of formalist or expressionist techniques within either of the sequences.

There is a fluency and confidence in the application of film language terminology and accuracy in the descriptions of shot types, lighting, editing, mise-en-scene 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 and a considerable confidence in applying film language terminology fluently and accurately to justify arguments and responses.

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

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

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

There is an insightful analysis of what common features or stylistic approaches the two sequences share (e.g. the use of cross-cutting).

There is a comparative analysis of the use of formalist or expressionist techniques by the directors. The candidate demonstrates critical judgement and independent thinking, bringing personal insights, original thoughts and ideas to the response (e.g. the Hitchcockian influences that both directors draw upon).

The response is well structured with a fluent writing style.

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

Question 2

Sequence 1. *A supermarket robbery becomes a hectic chase.*

Sequence 2. *A desperate attempt to escape death in a war-zone.*

Study the following two sequences portraying a man fleeing under fire. Compare and contrast how each director uses film language for different dramatic effect.

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

Assessment Criteria

The answer must:

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

Mark Scheme Expectations

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

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

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

- the greatly contrasting mood and tone of the two sequences - the comic tone of Sequence 1, the nightmarish mood of Sequence 2;
- the way in which the five areas of film language convey the subjective experience of the main character evoking emotional states such as fear, anxiety, panic and desperation; and
- the generic and stylistic conventions employed in each sequence; character and setting are radically different – Sequence 1 is a crime caper with a box of nappies as the object of desire; Sequence 2 features a man running for his life in the face of certain death.

The response should provide comparative analysis and evaluation of how:

Sequence 1

- in sharp contrast to Sequence 2, editing and camera techniques, such as cross-cutting and POV shots, are used to turn the frenzied chase through the supermarket into a scene of high comedy and cartoon violence;
- the director employs fast tracking camera movements (often filmed with a wide angle lens) and rapid editing between the main character and his pursuers – cutting between medium shots and long shots – to convey the speed of the chase and the chaos and anarchy that ensues;
- POV camera technique and unconventional low and high angle shots are used to create comedy and high jinks, including the POV shots of the women shoppers screaming hysterically, the dogs turning the corner and the armed policeman blocking the main character's path; as well as the low

angle shots from inside and below the shopping trolley of the dogs running through the aisles and of the supermarket manager preparing to reload;

- cross-cutting is used to create both tension and farce by revealing the exaggerated threats facing the main character – the pack of dogs in hot pursuit, the supermarket manager loading and firing the shotgun and the armed policeman blocking his path;
- the mise-en-scene and fluorescent lighting scheme of the supermarket evoke a world of brightness and consumer plenty. The vivid primary colours of the supermarket products and the garish clothing of the hysterical shoppers accentuate the comic tone of the sequence;
- the use of sound immediately separates the two sequences with the banjo playing and yodelling on the musical soundtrack creating a very different mood and emotional response. The diegetic sound of barking dogs, screaming shoppers and loud gunfire is deliberately exaggerated and over the top. Whereas the bullets that whizz through the air in Sequence 2 could spell instant death, here the shotgun blasts and exploding shells clearly belong to world of the Warner Brothers cartoon where violence is comic and non-lethal.

Sequence 2

- in stark contrast to the cartoonish tone of Sequence 1, the director invests this scene with a graphic realism employing techniques that we associate with television news reportage of war and documentary realism;
- the unsteady, hand-held shooting style in real time without any editing gives the scene an intense feeling of realism;
- the camera positions us as a virtual participant in the scene, its frantic backward and then forward tracking motion propelling us at a relentless pace into ever greater danger and conveying the fear and desperation that grips the man as he becomes a moving target for gunmen waiting around every corner;
- violence literally explodes on to the screen as blood spills across the camera lens taking the sequence to a new level of visceral intensity. This heightens the feeling of being actually present in a war-zone;
- the de-saturated colours of the cinematography and grey, fading light contribute greatly to the bleak, doom-laden atmosphere that pervades the sequence;
- the contrast in mise-en-scene could not be greater. Sequence 2 is a journey through a blasted, colourless landscape of bombed-out buildings, burned out cars, billowing black smoke and streets strewn with rubble where civilians are forced to take refuge in an abandoned bus. War has transformed the city into a death strip from which there seems to be no escape;
- the chaos and confusion of a war-zone is brilliantly conveyed by a deafening diegetic soundtrack of rapid machine gun fire, exploding bullets, rolling tanks firing missiles into buildings mixed with the shouting and distant screaming of both civilians and combatants;
- suspense and dramatic tension are heightened by the subtle use of a high-pitched, ambient non diegetic sound that strikes an ominous note of imminent danger at key moments in the sequence.

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

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

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

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

Spelling, punctuation and grammar is unsatisfactory containing 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 or only one of the two sequences.

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

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

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

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

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

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 man’s face”).

References to formalism or expressionism may be lacking.

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

Level 4 ([19]–[24])

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

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

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

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

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

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

There is a fluency and confidence in the application of film language terminology and accuracy in the descriptions of shot types, lighting, editing, mise-en-scene 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 and a considerable confidence in applying film language terminology fluently and accurately to justify arguments and responses.

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

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

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

There is an insightful analysis of the contrast in creative purpose and stylistic approach (e.g. the cartoonish tone of Sequence 1, the graphic realism of Sequence 2, the very different treatment of violence).

There is a comparative analysis of the use of formalist or expressionist techniques by the directors.

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

The response is well structured with a fluent writing style.

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

Question 3

Sequence 1. *A montage of scenes from Psycho.*

Discuss Hitchcock’s use of a formalist visual style to create fear and suspense in Psycho. Refer to at least two scenes from the film.

Available Marks: 30
(AO5c: [10]/AO5b: [20])

Assessment Criteria

The answer must:

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

Mark Scheme Expectations

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

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

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

- Hitchcock’s formal and stylistic methods of generating suspense;
- the formalist techniques employed by the director to create fear and heightened suspense in at least two selected scenes from the film; and
- two or more key scenes in Psycho which illustrate the director’s personal style, techniques, themes, purposes, meanings and contexts.

The response should provide analysis and evaluation of how:

- Suspense in a Hitchcock film is generated through the audience experiencing anxieties and uncertainties on behalf of a character after having been given important narrative information that the character is not aware of. This is what Hitchcock means by “*letting the audience into the secret as early as possible*”;
- The viewer is often made to identify with more than one character. The entire second half of Psycho is an example of dual or split suspense where tension is generated by the conflicting emotions experienced by the audience over Norman’s attempts to conceal Marion’s murder (the viewer sharing his fear of discovery) and the investigative characters’ attempts to discover his secret (the viewer therefore wanting them to succeed but dreading their success);
- Other common forms of suspense in a Hitchcock film, such as direct suspense. Direct suspense is where we experience anxiety and uncertainty primarily on our own rather than a character’s behalf. In this form of suspense, which is not dependent on identification with a character for its effect, the audience itself is placed in grave danger;
- Throughout Psycho, Hitchcock’s formalist POV camera technique constantly draws the audience into situations of direct suspense where fear and anxiety flood the screen. From the opening scene of the film when the camera tracks through a bedroom window, Hitchcock’s composition and camera movement carefully position the audience as voyeurs to an unfolding tragedy. In this

opening scene, the camera “allows the viewer to become a Peeping Tom,” Hitchcock explained to Truffaut;

- Hitchcock shot the film with a 50 mm lens, rather than the conventional 35 mm lens used on most movies of that time. “*He wanted the camera being the eyes of the audience all the time, to let them view the action as if they were seeing it with their own eyes,*’ script supervisor Marshal Schlom explained. *Again Hitchcock reinforced the sensation of voyeurism – of ‘cruel eyes studying you’, as Norman Bates puts it – that permeates the entire film.*” Stephen Rebello, *The Making of Psycho*.
- The director frequently allows the camera to wander completely detached from characters and character point of view. For example, the camera moves away from watching Marion as she undresses and tracks around the room and after her murder, the camera tracks out of the bathroom to focus on the folded newspaper containing the stolen money and then to the window. According to Hitchcock scholar Robin Wood “*the effect of forward tracking shots in the film (from the opening right through to Lila’s exploration of the house) is to carry us always further inside or into darkness.*”
- The climatic scenes of *Psycho* are a striking example of direct suspense. Hitchcock employs POV camera technique to place the audience in extreme jeopardy. Susan Smith, author of *Hitchcock: Suspense, Humour and Tone*, explains: “*In Psycho, the viewer, as the only constant throughout the film, is required to shoulder the cumulative burden of the suspense more fully and directly than in any other Hitchcock film. The tracking point-of-view shots used during Lila’s approach towards the Bates house not only build us into the female character’s experience but also render us susceptible to the kinds of horrific attack already inflicted upon two of the characters. We not only fear with Lila and for her, but also dread that this time it is we who are going to be assaulted with something quite horrific*”;
- At the moment where Mrs Bates’ corpse spins around to face Lila, Hitchcock dispenses with POV camera technique and confronts the viewer directly with the shocking close-up of the dead woman’s grinning skull;
- In *Psycho*’s final scene, the viewer is again placed directly into the visual structure of the film in a situation of direct suspense when the camera takes us alone into Norman’s cell and gradually tracks towards him as his eyes stare outwards at both the camera and the viewer;
- The director employs extreme high and low angle compositions at key moments in the film to heighten suspense. The murder of Arbogast is the most celebrated overhead shot in *Psycho* and a striking example of the director’s use of formalist techniques. The scene begins with the detective entering the Bates home with suspense and tension generated by the director cutting between MCUs of Arbogast’s face and POV shots of the interior of the house. As he ascends the staircase, the camera tracks slowly backwards in front of him. The director heightens the suspense by cutting to a close-up of the bedroom door opening;
- The sudden cut to an extreme high angle shot of the landing as ‘Mrs Bates’ rushes out of the bedroom dramatically shifts the viewing position of the audience and raises the tension to boiling point. Amanda Sheahan writes: “*This creates a powerful effect of fear. Not only is the spectator made to identify with the person under attack, they also experience the horror of watching the attack – this creates a double whammy effect and is perhaps yet another reason why Psycho had such an impact on spectators on its release.*”;
- In the shower scene, Hitchcock employs formalist montage editing to heighten suspense. When Marion steps into the shower at the beginning of the scene, the director cuts, at an even pace, between shots of the unsuspecting victim, the shower head and the water gushing from above. There is no indication of the chaos that is to come;
- The homicidal assault on Marion lasts only 22 seconds of screen time with Hitchcock employing over 30 separate shots. The editing pace is frenetic. Marion’s face and mouth are framed in a series of expressive ECUs conveying the victim’s fright and terror. Graphic shots of the downward stabbing knife are rapidly inter-cut with shots of Marion’s body, creating the impression that the knife is entering the body. The rhythm of the abrasive editing mimics the rhythm of the stabbing of the knife so that each cut of film conveys the visceral impact of a cut to the body;

- In the final moments of the shower scene, Hitchcock creates a striking cinematic vision of death and the tragic ebbing away of human life through a combination of composition, editing and camera movement. Robin Wood writes: *“Much of the film’s significance is summed up in a single visual metaphor, occurring at the film’s focal point: the astonishing cut from the close-up of the water and blood spiralling down the drain, to the close-up of the eye of the dead girl with the camera spiralling outward from it....the sensation of vertigo inspired by this cut and the spiralling movement itself, are echoed later as we, from high above, watch Norman carry his mother down to the fruit cellar.”*
- Composer Bernard Herrmann’s ability to match the director’s graphic imagery with a spine-chilling musical score transforms Marion’s murder into a scene of spine-chilling suspense. The siren-like wail of the shrieking violins is an aural assault on our senses that mirrors the terrifying knife attack on the helpless woman. As the sonic equivalent of the stabbing motion of the blade and the montage of shock cuts, the ear-splitting, high-pitched notes create a vortex of violence and terror;
- Hitchcock, in the words of Nicholas Haeffner, *“allows Herrmann’s music to suggest subtly and indefinitely that something frightening is going to happen to the heroine without disclosing exactly what it is”*;
- At Marion’s death, the musical score gives way to silence. The empty void left by the abrupt ending of a life is evoked by the close-up of the drain and the diegetic sound of running water. The screeching violins return on the soundtrack at the greatest moments of shock and horror in the film (Arbogast’s murder, Lila’s discovery of Mrs Bates) to maximize the emotional impact of these scenes.

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

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

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

Spelling, punctuation and grammar is unsatisfactory containing significant errors.

Level 2 ([7]–[12])

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

Communication and structure tend to be narrative or descriptive.

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

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 two scenes from the film and little or no reference to suspense.

The quality of spelling, punctuation and grammar is satisfactory.

Level 3 ([13]–[18])

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

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

There is insufficient depth of analysis of Hitchcock’s techniques for generating fear and suspense in two scenes from the film.

The evaluation of different elements of film language may lack balance.

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

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

Level 4 ([19]–[24])

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

There is a thorough analysis of Hitchcock’s techniques for generating fear and suspense in at least two selected scenes and a reasonably good balance in the evaluation of film language and formalist techniques.

The response is properly balanced between visual and thematic analysis and relevant contextual knowledge (e.g. the emphasis is on visual, rather than thematic analysis).

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

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

Level 5 ([25]–[30])

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

There is an exceptionally thorough, clear and insightful analysis and evaluation of the director’s visual style and creative purpose in two or more scenes of suspense from the film.

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

There is an excellent balance in the evaluation of key formalist techniques employed by Hitchcock to generate fear and heightened suspense in the selected scenes.

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

The response is well structured with a fluent writing style containing excellent spelling, punctuation and grammar.

Question 4

Sequence 1. *A montage of scenes from Blade Runner: The Final Cut.*

How does director Ridley Scott use mise-en-scene and other elements of film language to create a nightmare vision of the future in Blade Runner?

Discuss with reference to at least two scenes from the film.

Available Marks: 30

(AO5c: [10]/AO5b: [20])

Assessment Criteria

The answer must:

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

Mark Scheme Expectations

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

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

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

- the key characters and locations in Blade Runner;
- how the director uses genre, narrative and visual style to mix past and future; and
- at least two key scenes in Blade Runner which illustrate the director's personal style, techniques, themes, purposes, meanings and contexts.

The response should provide analysis and evaluation of how:

- Ridley Scott creates a frightening vision of the future where man has developed the power of God – the ability to create artificial humans, identical to humanity in every way, except that they have a lifespan of only four years.
- One of the major themes of the film is the ability of the state to define what is human and to annihilate those who do not fit the definition. It is this very definition of what it means to be human, to be a real person, that Blade Runner is most concerned with. As artificial life forms, the replicants (or “*skinjobs*”) are deemed to be expendable after four years of existence and they can be hunted down and brutally executed by the forces of the law.
- The morality of the state's attempt to police the boundaries of humanity through the Voight-Kampff test is continually called into question in the film. Rachel asks Deckard “have you ever retired a human by mistake” and enquires whether he has ever taken the Voight-Kampff test himself. The callous manner in which he kills Zhora and Pris would suggest that Deckard is the one who lacks empathy. For much of the film he is a cold-blooded killer, hunting down the replicants with mechanical precision.
- As the narrative progresses, the distinction between human and replicant becomes blurred. According to Joseph Francavilla, “*The essence of humanity in human life becomes transferred to the replicants, while the inhumanity of the artificial becomes characteristic of the humans in the film. Or to put it in other terms, the human essence or ‘soul’, has separated from the human body and been transferred to the android.*”

- This reversal of roles between human and android is represented in the film by the character of Roy Batty and his existential journey to meet his maker. Batty first appears as a demonic figure, like one of Satan's fallen angels, but by the end of the film he has been transformed into a tragic hero, rebelling against the unjust system that denies him life.
- For many commentators, Roy Batty is the central figure of Blade Runner. Judith B. Kerman writes, "*His nature, the question of whether he and the others are human, is at the moral and political centre of the film.*" It is Batty, rather than Deckard, who displays those feelings and emotions that we think of as most human – love, sorrow, anger, loss, regret, awareness of mortality and empathy. Batty is emotionally sensitive to beauty and frequently quotes poetry. Unlike Deckard, he is reflective - "*I've done questionable things,*" he confesses to Tyrell. His display of anguish and tenderness after the violent death of his lover Pris is deeply moving.
- Tyrell calls Batty "*the prodigal son*" and throughout the film Batty is associated with religious imagery. There are frequent close-ups of his hands, culminating in the Christ-like plunging of the spike into his palm. In Blade Runner's most memorable scene, the director suggests that the replicants do have a spiritual life. Batty's words of lamentation as he lies dying, framed in close-up and lashed by driving rain, convey a poetic sense of wonder: "*I've seen things you people wouldn't believe...All those moments will be lost in time like tears in rain. Time to die.*"
- Batty has just saved the life of the killer of his friends and the compassion and serenity shown in his dying moments identify him with the martyrs of the Christian faith. The low-angle, slow motion shot of the dove flying towards the heavens is a spiritual vision of redemption. Batty has become the saviour of our humanity, the reminder of what we stand to lose in a nightmare future where genetic engineering undermines the basic values that govern human life.
- The director draws upon the visual iconography of dystopian science fiction to create a nightmare vision of the future. The mise-en-scene of flying cars, futuristic devices, intrusive media and advertising signs, the decaying architecture, the skyline dominated by towering skyscrapers and the giant Mayan-inspired pyramid of the Tyrell Corporation, speaks of a postmodern city in terminal breakdown. As Ridley Scott explains; "*One of the major visual ideas we had for Blade Runner was 'retrofitting', this over-laying of pre-existing architecture with patch jobs that side-steps the problem of tearing down old structures and replacing them with new ones.*"
- Ridley Scott draws upon myriad influences from cinema, comic books and the visual arts including Fritz Lang's 1926 German Expressionist classic, Metropolis, the work of visionary comic book artist Moebius and Edward Hopper's nocturnal masterpiece, Nighthawks, to create a nightmare world of the near future with echoes of the past;
- The film borrows many of the narrative conventions of film noir and the police-detective genre to which it is closely related. The main character is a jaded, world weary loner who travels through the city like a lost soul, dressed in the clothes of the classic noir detective.
- In the maze-like streets and back alleys, drenched in acid rain and neon lighting, Ridley Scott draws upon the visual style of classic film noirs of the 1940s to evoke the existential dread and claustrophobia of the genre;
- The director employs chiaroscuro lighting techniques in all of the major scenes of the film to create a shadow world of dark interiors and ghostly spaces (like Sebastian's apartment block) into which shafts of light break through.
- Light and shadow are used to convey the moral ambiguity of the characters. Tyrell's opulent chamber, with its smoky haze and mysterious atmosphere, is where we first encounter Rachel. On first appearance, Rachel's dark allure and stylish costumes appear to identify her as the femme fatale and mysterious spiderwoman of classic noir. This turns out to be mistaken assumption.
- The haunting musical score by Vangelis with its brooding bass sounds evokes an atmosphere of threat and menace. Layers of electronic notes flood the soundtrack conveying the depth and textures of a futuristic landscape where morality is in the hands of corporations with the power of life and death.

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

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

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

Spelling, punctuation and grammar contain significant errors.

Level 2 ([7]–[12])

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

Communication and structure tend to be narrative or descriptive.

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

While there is some use of appropriate film language terminology, there is limited analysis and evaluation of at least two scenes from the film.

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

The quality of spelling, punctuation and grammar is satisfactory.

Level 3 ([13]–[18])

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

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

There is insufficient depth of analysis of Ridley Scott's visual style and use of genre and iconography in two or more scenes from the film.

The evaluation of different elements of film language may lack balance.

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

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

Level 4 ([19]–[24])

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

There is a thorough analysis of Ridley Scott's visual style and use of genre and iconography in two or more scenes from the film and a reasonably good balance in the evaluation of film language.

The response is properly balanced between visual and thematic analysis and relevant contextual knowledge (e.g. the emphasis is on visual, rather than thematic analysis).

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

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

Level 5 ([25]–[30])

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

There is a sophisticated analysis of Ridley Scott's visual style and use of genre and iconography in the selected scenes.

There is an excellent balance in the evaluation of mise-en-scene and other elements of film language. Visual and thematic analysis is fully supported by relevant contextual knowledge.

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

The response is well structured with a fluent writing style containing excellent spelling, punctuation and grammar.

A2 Moving Image Arts Examination Marking Grids Unit Total 90 marks (30 marks per question)

Assessment Criteria	Total Marks	Level 1 1-6 (1-18)	Level 2 7-12 (19-36)	Level 3 13-18 (37-54)	Level 4 19-24 (55-72)	Level 5 25-30 (73-90)
AO5a (Q 1&2) Demonstrate knowledge and understanding of film language, forms, conventions, purposes and meanings.	10 (per question)	Show minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.	Show a limited knowledge and understanding of film language, forms and conventions. There is likely to be some understanding of purposes and meanings.	Show a reasonably consistent knowledge and understanding of film language, forms and conventions. There is likely to be growing understanding of purposes and meanings.	Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings.	Show a consistently high level of knowledge and understanding of film language, forms and conventions and a considerable understanding of purposes and meanings.
AO5c (Q 3 only) Demonstrate knowledge and understanding of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators	10 (per question)	Show minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.	Show a limited knowledge and understanding of personal style and techniques. There is likely to be some understanding of themes, purposes, meanings and contexts.	Show a reasonably consistent knowledge and understanding of personal style and techniques. There is likely to be growing understanding of themes, purposes, meanings and contexts.	Show a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts.	Show a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts.
AO5b Analyse and critically evaluate moving image products and texts	20 (per question)	1-2 Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory.	3-4 Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar.	5-6 Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar.	7-8 A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses.	9-10 A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistency high standard with moving image terminology applied fluently and effectively to justify arguments and responses.
	1-4	5-8	9-12	13-16	17-20	

List of Film Sequence References

Question 1

Sequence 1:

A Matter of Loaf and Death (2008) Director: Nick Park
DVD Chapter 2 onwards
Timecode: 00:09:33–00:09:41 & 00:10:21–00:11:46

Sequence 2:

The Lovely Bones (2009) Director: Peter Jackson
DVD Chapter 9
Timecode: 01:39:20–01:39:32 & 01:39:58–01:41:31

Question 2

Sequence 1:

Raising Arizona (1987) Director: Joel Coen & Ethan Coen
DVD Chapter 10
Timecode: 00:46:20–00:47:46

Sequence 2:

Children of Men (2006) Director: Alfonso Cuarón
DVD Chapter 17
Timecode: 01:22:35–01:23:43

Question 3

Montage sequence of various scenes from Psycho (1960) Director: Alfred Hitchcock
(A2 Set Film 2012)

Question 4

Montage of sequence of various scenes from Blade Runner: The Final Cut. (1982) (DVD release 2007)
Director: Ridley Scott (A2 Set Film 2012)