



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2013**

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## **Moving Image Arts**

**Assessment Unit AS 2**

**[AX121]**

**WEDNESDAY 12 JUNE, MORNING**

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# **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-c 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 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 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 Chief Examiner.

### Uneven Performance

Be prepared for uneven performances. Mark each answer on its own merit. Do not mark up unfinished work because of the quality of the rest of the answers; mark what is before you. While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths elsewhere in the answer. **(The reverse, of course, also holds.)**

### Quality of Written Communication

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

### Assessing the Responses of Candidates

- You will be expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- Be positive in your approach. Look for things to reward, rather than faults to penalise.
- Using the marking grids overleaf, decide first which mark level best describes the attainment of the candidate in response to the particular question set. Further refine your judgement by deciding the candidate’s overall competence within that level and determine a mark.
- Do not bunch marks. You must use the whole scale ([0]–[30]). Do not use half marks.

## Question 1

Sequence 1. *A young man becomes the target of an assassin*

**Study the following sequence. How does the director use camera technique, editing and sound (including music) to create tension and suspense?**

**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 an attack by a lone assassin and the desperate attempt to escape of his principal target, the young man.

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

- the dramatic action of the scene and the emotional and physical experience of the young man as he comes under sustained attack from the assassin;
- the contribution of the three areas of film language to creating tension and suspense.

The candidate should provide analysis and evaluation of how:

- the sequence is structured around the point-of-view of the young man as he finds himself the target of an assassin. The many POV shots of the man create tension and suspense (for example, the POV shots of the fleeing customers, edited together at a frantic pace, with the hand held camera in constant blurred motion, convey the desperation and anxiety experienced by the young man);
- off-centre framing, unbalanced compositions, high and low camera angles, an unsteady, mobile camera and dramatic close-ups (of the woman's gun, the bullet and the human face) are used to convey the emotional distress of the young man;
- the director plays with time in the sequence, generating tension and suspense by freely mixing rapid editing and shaky hand held camera movements with stylised slow motion. The POV perspective of the young man is frequently seen in slow motion, with a warping effect to the image, conveying his extreme emotional state (for example, the POV medium shot of the assassin aiming his gun, the twin POV shots of the sign that reads, 'Don't Miss – Last Chance', framed at oblique angles);
- the constantly changing pace of the sequence, zigzagging between slow motion and dynamic cutting, disorients the viewer and conveys the feeling of what it is like to be under gunfire;
- the most powerful shot in the sequence is the extreme close-up of the bullet speeding through the air towards its target, like a guided missile. The shot that immediately precedes this is in slow motion and the switch to the unconventional composition of the speeding bullet raises the tension to boiling point;
- dynamic editing is used at key moments in the sequence to increase the tension and suspense (for example, the rapid cut from the woman to the man as they fire at one another, the split second cutting from one POV shot to another of the woman looking in the mirror trying to locate the assassin, the fast paced editing of the three exploding mirrors);

- the final moments of the sequence are played out in slow motion for maximum suspense. Cross cutting is used by director to show the position of all three characters as the sequence builds up to a dramatic climax – the young man escaping for his life down the supermarket aisle, the woman searching for her target and the assassin waiting to ambush his target at the end of the aisle;
- a dense non-diegetic ambient soundtrack of strange, atmospheric effects builds suspense throughout the sequence (for example, the loud, whizzing sound of the speeding bullet and the beating heart that can be heard at the end of the sequence when the young man runs along the aisle);
- a diegetic soundtrack of multiple gunshots, screams, mirrors shattering, guns being loaded and bullets exploding on impact is used to heighten the reality of the sequence.

The response 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, and 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 tension, fear and suspense).

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 young man’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 as well as accuracy in the descriptions of shot types, lighting, editing or sound.

Spelling, punctuation and grammar are of a good standard.

**Level 5 ([25]–[30])**

The candidate shows a consistently high level of knowledge and understanding of film language, forms, conventions, purposes 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 woman suddenly discovers that she is being poisoned by her loved ones.*

**Examine the following sequence. Discuss how the director uses three of the following film language elements to convey the mental distress and physical collapse of the woman: camera technique, editing, cinematography, mise-en-scene or sound (including music).**

**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 from a possible five – camera technique, editing, cinematography, mise-en-scene and sound;
- the mood and emotional impact of the sequence;
- the director's intention to convey the shock, mental distress and physical collapse of a woman when she suddenly realises she is being poisoned by her husband and mother-in-law.

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

- the emotional impact of the sequence;
- the contribution of the three selected areas of film language to conveying the mental distress and physical collapse of the woman.

The response should provide analysis and evaluation of how:

- POV camera technique is used throughout the sequence to convey the woman's distressed state of mind and her physical deterioration. The many POV shots place us within her subjective experience. It is almost as if we can read her thoughts as the director cuts from a medium close-up of the woman looking around with suspicion to a POV close-up of the cup; from a medium close-up which shows her growing distress and anxiety to POV shots of the mother-in-law and husband. The physical effects of the poison and the state of paranoia that suddenly grips the woman are powerfully conveyed through the constant use of a POV camera perspective of the woman looking at the two conspirators as they become ghostly figures. The distorted perspective within the three POV shots showing the woman's view of the door and stairs evokes the dizzying sensation of a descent into unconsciousness;
- the director employs a number of tracking camera movements to great effect in the sequence. Two fast tracking shots from the woman's point of view into the husband and mother-in-law communicate her shock and horror at the sudden realisation that she is being poisoned. The abrupt tracking movement from medium shot to medium close-up reveals both characters to be sinister conspirators with deadly intentions. The tracking shot of the old lady is particularly unsettling. Another fluid tracking shot into a medium close-up captures the extreme distress of the woman as she struggles to her feet and the poison takes hold. The camera tracks backwards following the woman as she moves across the room and zooms into the door in one of the most disturbing shots in the sequence. This double camera zoom evokes a feeling of extreme claustrophobia;

- camera framing underpins the POV structure of the sequence with a tight close-up of the cup, constant medium close-ups of the woman looking, and a low-angle POV shot that gives the two looming figures a menacing appearance. The spatial distortion of the lens warping and the image slipping in and out of focus is maintained over 6 separate POV shots. This formalist camera technique is the key means through which the director conveys the woman's emotional distress and feelings of claustrophobia as she loses control of her vision. The woman's eventual collapse is given visual impact by the sudden switch to an extreme high angle, wide shot of the hallway;
- editing plays an important role in building tension and anxiety throughout the sequence as the woman's condition steadily deteriorates. The cutting between medium close-ups of the woman and POV shots of what she sees (the close-up of the cup, the long shot of the two figures) is steady and deliberate, gathering pace as the sequence develops. It is the pattern of editing which creates the dramatic moments and emotional highpoints in the sequence as we are confronted with the woman's disintegrating point of view. The cutting between the looming silhouettes and the woman's sweating face is particularly tense and dramatic;
- the director employs a high-key lighting design until the point in the sequence when the woman begins to feel the full effects of the poison. Expressionist techniques of distortion are employed with extreme low key lighting to transform the two sinister figures into silhouettes – like an image from a horror film. The black and white cinematography accentuates the feeling of menace in this composition. The sudden change in the room from light to darkness conveys the woman's mental distress and fear. The low-key lighting design is employed over a number of shots with the two figures appearing as looming shadows on the door;
- at the beginning of the scene, the mise-en-scene seems perfectly normal – the cup is the key to the transformation to a scene from a nightmare. The room is transformed into a nightmarish space when the woman realises the danger she is in. The woman's black dress strikes an ominous note. The painful effects of the poison can be seen in her sickly pallor, the anguished, sweating face, the holding of the head and the woman's dazed and confused movements around the room, culminating in her physical collapse;
- the musical soundtrack strikes ominous notes of danger and disquiet throughout the sequence beginning when the woman first begins to understand the deadly significance of the cup;
- the director employs a subtle mix of diegetic and non-diegetic sound to convey the subjective experience of the young woman as she begins to hallucinate. The eerie soundtrack rises in volume and intensity over the distorted POV shots of the two figures, the hallway and stairs. We can also hear the voices of her two assailants ringing in the woman's head. The music builds up to a deafening intensity in the moments before the woman finally faints.

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, and 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 emotional content of the sequence (e.g. the shock and emotional distress of the woman when she realises she is being poisoned).

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 selected 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 as well as accuracy in the descriptions of shot types, lighting, editing or sound.

Spelling, punctuation and grammar are of a good standard.

**Level 5 ([25]–[30])**

The candidate shows a consistently high level of knowledge and understanding of film language, forms, conventions, purposes and meanings.

The response is well structured with a fluent writing style and there is an excellent balance in the analysis of the three chosen 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 chosen 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 3

Sequence 3. *A young girl finds herself in a dangerous place.*

**Study the following animated sequence. How does the director use camera technique, lighting and mise-en-scene to create mood and atmosphere?**

**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, mise-en-scene and lighting;
- the mood and atmosphere of the sequence;
- the director's intention to create a dark and frightening scene drawing on the conventions of the horror genre.

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

- the ominous mood of the sequence;
- the contribution of the three areas of film language to conveying an eerie atmosphere and creating a moment of genuine terror with the arrival of the mysterious bike rider.

The candidate should provide analysis and evaluation of how:

- The director employs ominous tracking camera movements at extreme low and high angle camera positions and off-centre framing to create an uneasy feeling that the young girl is in danger (e.g. the opening camera movement that tracks upwards from the rock to reveal the cat, the low angle, lateral tracking shot with the camera positioned in the trees, the extreme high angle tracking shot that frames the girl between two branches of the tree, the fast tracking shot into the biker as he rears up on one wheel, the extreme low angle shots of the mysterious biker looking down on the girl, the high angle over-the-shoulder perspective of the biker towering over the helpless girl);
- one of the key ways that the director generates fear and anxiety in the sequence is through the use of POV camera technique. We are given a double-perspective of the confrontation between the biker and the girl, seeing it from both characters' point-of-view. The first POV shot is from the perspective of the sinister figure on the motorbike as he speeds towards the young girl. This greatly increases the dramatic tension and makes us fear for the safety of the girl. The first sight we are given of the biker indicates a threatening presence. We are seeing the unsuspecting young girl in long shot through his eyes as he rides his bike above her alongside the hill. Our first suspicions that the girl has entered the territory of the horror film are now confirmed as the director withholds the watcher from view – the fact that we can only see his arms gripping the handle bars makes us fear the worst;
- two further POV shots are employed in the style of horror cinema. The POV shot of the young girl framed in medium close-up, the camera speeding towards her, is a frightening image of a predator moving in for the kill on a defenceless victim. The final POV shots of the girl viewed in medium close-up through the iris of the lens on the biker's helmet are even more terrifying;

- the director switches to the point-of-view of the young girl in the heat of the confrontation. The dramatic, split-second close-up of the helmet of the biker as he bears down on the girl conveys the young girl's alarm and the series of low-angle medium shots of the towering biker – all from the POV of the young girl – evoke a real sense of terror. In these final moments, she is like a trapped animal awaiting her fate;
- the sequence is largely framed in long shot as the director positions the girl as a small, isolated figure in a hostile environment with the camera often placed far above her or behind the trees where it evokes a sense of an unseen presence watching from the shadows. The director switches to medium shots to frame the meeting with the black cat and this marks a break in the fearful mood as we are relieved that it is only a cat that is stalking the girl. However, this is only the calm before the storm as the sequence plunges into full blown horror with the appearance of the biker. Beginning in long shot, the biker's attack on the young girl is framed in a variety of compositions, including two-shots and medium close-ups. For the most dramatic moments in the sequence, the director employs medium shots and close-ups of the biker, framed at an extreme low angle;
- the director has clearly borrowed from the horror genre in creating this mise-en-scene. There is a striking visual contrast between the blue hair and bright yellow raincoat of the young girl and the barren winter landscape almost drained of colour. The girl's costume connotes innocence and we wonder has she wandered, like a fairytale character, into an enchanted forest with evil powers? This feeling is accentuated by the expressionist elements within the mise-en-scene, e.g. the bare trees with their twisted branches and spindly limbs, the prowling black cat and the grey clouds that darken the sky;
- in this oppressive atmosphere, a storm threatens to break out at any time. When it does, it heralds the arrival of the mysterious biker. His grotesque costume and rearing up of his motorcycle onto one wheel, as the lightning bolt strikes, give him a supernatural appearance. He is like a ghost rider, returned from the dead. The skeletal design on his black coat and gloves and his skull-like helmet are clearly meant to strike fear into anyone he meets. The final macabre touch is the revolving lenses with their luminous green light. This is clearly a mechanical device and the mystery rider is revealed to be of human origin, and perhaps not quite so frightening after all.
- the scene begins in darkness as the camera tracks up from behind a rock and a low-key lighting design is maintained throughout. As night falls, the trees cast long shadows and the sky grows increasingly darker. With the light fading ever dimmer, the trees are transformed into brooding silhouettes. At the very moment the mystery rider appears, the gathering darkness gives way to sudden bursts of light. The flashes of lightning that illuminate the dark forest as the biker attacks accentuate the atmosphere of fear and dread. The director uses low-key lighting techniques to create a hellish image of the ghost rider framed in low angle compositions against an angry sky, streaked with storm clouds.

The candidate 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, and 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. lighting may be 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 eerie atmosphere).

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

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 as well as accuracy in the descriptions of shot types, lighting, editing or sound.

Spelling, punctuation and grammar are of a good standard.

**Level 5 ([25]–[30])**

The candidate shows a consistently high level of knowledge and understanding of film language, forms, conventions, purposes 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.

## AS 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)
<b>AO5a</b> 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.
<b>AO5b</b> 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

Wanted (2008) Director: Timur Bekmambetov  
Timecode: 00:13:26–00:14:42

### Question 2

Notorious (1946) Director: Alfred Hitchcock  
Timecode: 01:23:23–01:24:56

### Question 3

Coraline (2009) Director: Henry Selick  
Timecode: 00:04:18–00:05:25