



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2014**

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**Moving Image Arts**

**Assessment Unit AS 2**

**[AX121]**

**WEDNESDAY 11 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 & b are directly based on this objective.**

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

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

**AO5b Analyse and Critically Evaluate** moving image products and texts.

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

This refers to candidates' ability to:

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

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

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

## Advice to Examiners

### Marking Bands

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

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

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

### Levels of Response

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

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

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

### Flexibility in Marking

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

### Descriptive/Narrative and beyond

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

### Key Terms/Issues

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

**Audio-Visual Stimulus**

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

**Length of Answers**

Length is not important in this examination.

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding. Some brief answers are scrappy, 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 Secret Service agent tries to prevent an assassination attempt on the President.*

**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 tense countdown to an assassination attempt on the President by an unseen gunman.

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

- the contribution of the three areas of film language to creating an atmosphere of mounting tension and suspense;
- the sudden eruption of violence into the scene and the shock, panic and alarm that grips the crowd and the stunned Secret Service agents.

The candidate should provide analysis and evaluation of how:

- The sequence is structured around the point-of-view of the Secret Service agent who begins the sequence by scanning the crowd for any sign of danger or threat. The key moments of fear and trepidation in the sequence are conveyed through POV camera technique. We experience the rising anxiety levels of the agent through his nervous glances around the square and his growing sense of paranoia as if he has a sixth sense that a lethal assassin is preparing to strike.
- The unsteady, mobile camera adopting the POV of the main character generates a great deal of tension in the scene. The sudden camera movement towards the window and the rapid zoom into the fluttering curtain is the first moment of dramatic tension in the sequence indicating to the audience the presence of a hidden threat. The sudden upward tracking movement to another window as the restless camera again adopts the POV of the worried agent begins a split second before the shots are fired, raising the tension to fever pitch. The rapid double zoom POV shot into the window conveys the shock, horror and disorientation of agent Barnes as he is left reeling from the impact of the assassination.
- Camera framing and positioning locate agent Barnes as the key character in the sequence framed in dramatic close-up or medium close-up throughout the scene, culminating in an extreme close-up of his haunted eyes as he stares up at the assassin's window.
- Editing is a key technique generating suspense from the very beginning of the sequence. The rapid cross-cutting between the shots of the crowd and the close-ups of agent Barnes, flash bulbs exploding, immediately sets us on edge and makes us jumpy like the main character. The director also plays with time in the sequence, dragging out the tension by freeze-framing the action on a POV shot of an African-American man filming the scene as a flash bulb explodes and shifting into stylised blurred motion as agent Barnes turns his head after the assassin has struck.
- Dynamic editing is used at the key moment in the sequence, the perspective for the first time shifting away from the main character to reveal the crowded square and the President coming to the podium before a quickfire series of cuts showing the gunfire from the window; the President being shot in a frontal medium shot, the two Secret Service agents observing this in profile and finally the president falling to the ground after a second shot. This fast paced editing style maintains the dramatic tension

for the remainder of the sequence powerfully conveying the shock and disorientation of the main character through intercutting between the two agents and POV shots of agent Barnes.

- The non-diegetic soundtrack of sudden flashes, ambient echoes and bass chords strikes recurring notes of danger at key moments throughout the sequence building suspense. An ominous high-pitched sound invades the soundtrack when the window is first glimpsed and the foreboding sounds grow in intensity rising to an extreme pitch, until the walkie-talkie message from the hotel room indicating a false alarm, finally expels the tension. This false sense of security is immediately reflected in the soundtrack which becomes much more relaxed before fading away as the President ascends the podium.
- A diegetic soundtrack of crowd noises and cheering provides a sense that this is a real event taking place where a man's life is at stake. The soundtrack is almost silent when the deafening double gunshot rings out, echoing across the crowded square and causing screaming and pandemonium. A feeling that reality has been invaded by the territory of nightmare is conveyed by the muffled words of the Secret Service agent calling out Barnes's name. Here the director is using the distortion of diegetic sound to communicate the subjective experience of agent Barnes. In the aftermath of the shooting, he is shellshocked, numbed, and traumatised - like a rabbit caught in the headlights.

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 Secret Service agent’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 city boy visits his new home in the country.*

**Examine the following sequence. How does the director use camera technique, mise-en-scene and sound (including music) to convey the sense of freedom experienced by the boy?**

**Available Marks: 30**

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

### Assessment Criteria

The answer must:

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

### Mark Scheme Expectations

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

- three areas of film language – camera technique, mise-en-scene and sound;
- the mood and emotional impact of the sequence;
- the director's intention to create a quiet, contemplative scene conveying the beauty of the countryside.

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

- the emotional impact of the sequence;
- the contribution of the three areas of film language to conveying the sense of freedom experienced by the boy.

The response should provide analysis and evaluation of how:

- The scene is an example of Pure Cinema as camera technique, mise-en-scene and sound are used to convey the sense of awe and wonder experienced by the young boy as he enters through the window into a world of beauty and golden sunshine.
- The boy is introduced in medium close-up as he enters the room, framed against the minimalist décor and white door of a brand new house. His green parka, checked shirt and crew cut mark him out as a boy from an inner city council estate. So this is a new experience for him. As the boy looks out of the screen with eyes full of intense curiosity, the lyrical music that begins on the soundtrack transports us to a world of childhood imagination.
- The image that holds the boy's attention is introduced to us through a slow tracking camera movement that juxtaposes striking images of exterior and interior landscapes. Through the window frame, a vision of natural beauty has transfixed the boy, while inside the house, the bare walls and unplugged sink speak of dull domestic life.
- The desire to escape, to experience the freedom of the open countryside is communicated by the upbeat, uplifting music and the forward tracking camera which follows the boy as he jumps through the window. It is as if he has entered a painting. The striking image of the boy running into the landscape of blue sky and golden wheat field as the window frame disappears, is like an idealised memory. The director uses careful composition to reinforce a sense of freedom and escape. The window acts as a frame within a frame. As the camera tracks towards the windows we move from drab interior to beautiful exterior. A tilt up during the shot gives the sky greater prominence. As the boy plays rule of third framing is used to create a sense of space.
- The director conveys a sense that the boy has entered a new world of joy and hope, where he can be truly free. The extended long shot of the boy tumbling over in the wheat field is followed by series of beautiful compositions – a fast moving medium shot of the running boy, framing him from behind; a low angle, switching rapidly to a high angle shot of the boy repeatedly throwing himself down; an alternating series of shots of the boy, at rest and then running or tumbling through the golden wheat. All of these images are captured through hand held camera technique that conveys the restless

energy and exhilaration of the teenager as he rushes through the field, basking in the sunlight and the sense of freedom. The poetic lyrical beauty is reinforced by the use of lens flare.

- There is a dreamlike quality to this sequence conveyed by the evocative soundtrack and the striking images of a boy alone with nature. Two low-angle shots frame the boy in a moment of quiet contemplation. The second composition frames the boy on the left hand side of the screen in medium long shot looking towards the unsteady camera, the only human presence in an stunning landscape, golden wheat stretching to the far horizon. Far from this being a vision of loneliness, the boy seems sorry to be leaving his place of escape;

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 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 sense of joy experienced by the boy as he tumbles through the wheatfields).

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 window”).

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 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 boy fears that he is not alone.*

**Study the following animated sequence. Discuss how the director uses three of the following film language elements to create mood and atmosphere.**

**Camera technique: Editing: Cinematography: Mise-en-scene: 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 three of the following - camera technique, editing, cinematography, mise-en-scene 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 atmosphere of the sequence;
- the director's intention to create a strange and menacing 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 selected areas of film language to conveying an eerie atmosphere of supernatural threat to the child.

The candidate should provide analysis and evaluation of how:

- The animated sequence bears all the hallmarks of the expressionist style and its associations with the horror genre, the ghost story and the world of the fairytale where children face grave danger.
- The expressionist mise-en-scene features winding passageways, uneven floors, a lop-sided door leading to a bedroom with angular walls and a strangely shaped bed and windows. The twisted shapes and skewed perspectives create a feeling of unease. Framed within the hallway and against the large, crooked door, the child appears as a small, vulnerable figure walking into the territory of nightmare.
- The low-key lighting scheme employed throughout the sequence evokes an atmosphere of fear and foreboding. The boy must journey through darkness to reach his bed as dense shadows dominate this claustrophobic space. The only light sources are the red candlelight illuminating the boy and the blue moonlight shining through the window from the crescent moon. The shadows of the bars of the window falling over the bed are ominous and threatening.
- The director employs extreme high and low canted camera angles and deep focus to further distort perspective and create a sense that the space itself is threatening the child. The first note of disquiet in the sequence is sounded when the boy walks towards the bedroom door and the space appears to suddenly expand. A high-pitched note resonates on the soundtrack and the non-diegetic sounds of wood creaking can be heard. This abrupt shift from shallow to deep focus is unnerving and seems to signal that danger lies ahead.
- The off-centre framing from an extreme low angle of the child closing the door is a classic expressionist composition. The mise-en-scene immediately draws attention to itself with the spatial plane leaning to the diagonal. As it creaks and finally slams shut with a loud diegetic thud that echoes down the hallway, the tall grey door towers over the small child and increases our sense of a spooky interior space that poses a threat to the boy. The cut from low angle to an extreme high angle view of the bedroom is disorientating. The howling of the wind outside is deeply unsettling.

- POV camera technique is used from the beginning of the sequence. The quick cut from the long shot of the door to the medium shot of the child places us firmly in his point of view. The POV close-ups of the angular window and door as the child looks around him in bed indicate to us that he feels he may have something to fear, but he isn't sure if it is just his imagination.
- The upward tracking shot ending on a close-up of the crescent moon and the high angle shot of the sleeping boy warn us of a potential threat from outside. When the window suddenly breaks open with a deafening crash, the child is once again framed from an extreme high angle that emphasizes his vulnerability and the visual dominance of the interior space and the dark shadows that surround him.
- The final, high angle POV shots of the boy looking at the moon are edited at a quick pace and include a fast tracking shot into a close-up of his face. The boy seemingly cannot believe what he sees and after a second look thinks that once again his imagination is playing tricks with him.
- The contribution made by the soundtrack to the eerie atmosphere that pervades this sequence is immense. The amplified, diegetic sounds of the boy's footsteps, the banging door and the howling wind outside keep us on edge while the key moments of fear and foreboding are punctuated by the strange, high-pitched notes and chimes of the ghostly musical score. At the moment that the moon fades into the terrifying image of the vulture-like creature, loud dissonant sounds flood the soundtrack. Once again image and sound combine to warn us of the great danger that lies in wait for the unsuspecting child. The supernatural threat to the boy is finally revealed and we are left feeling that our worst fears for him are about to be realised.
- The sequence draws inspiration from the silent classics of German Expressionist Cinema. It is an example of Pure Cinema as the child never speaks.

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 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 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**

Vantage Point (2008) Director: Pete Travis  
Timecode: 00:13:36–00:15:25 (DVD Chapter 5)

**Question 2**

Ratcatcher (1999) Director: Lynn Ramsay  
Timecode: 00:41:20–00:42:25 (DVD Chapter 14)

**Question 3**

The Sandman (1992) Director: Paul Berry  
(Short Film)  
Timecode: 00:02:50–00:03:58