



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2015**

Moving Image Arts

Assessment Unit AS 2

[AX121]

TUESDAY 9 JUNE, MORNING

MARK SCHEME

Assessment Objectives

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

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

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

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

Assessment criteria

The following Assessment Criteria AO5 a–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 the candidate's 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 man recovering from a car crash flees for his life from a criminal*

Study the following chase 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 desperate escape bid of an injured man.

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

- the dramatic action of the chase which is already underway when the sequence begins;
- the contribution of the three areas of film language in creating tension and suspense.

The candidate should provide analysis and evaluation of how:

- the sequence is structured around a pattern of rapid cross-cutting between the fleeing patient (Liam Neeson) and the silent figure dressed as a doctor. Only in the opening seconds do we see both men in the same shot when the pursuer almost catches the patient. From then on, the speed and mounting tension of the chase is built up by the constant cross-cutting between pursued and pursuer.
- the camera is in constant motion throughout the sequence, tracking the movements of the fleeing protagonist in a series of unbalanced compositions that combine with the atmospheric soundtrack to convey the emotional distress and anxiety of the main character.
- a key moment of dramatic tension and suspense is created by the off-centre framing of the main character as he emerges on to the first corridor. In this expressionist composition, the backward-tracking camera see-saws from left to right communicating the protagonist's disorientation and loss of balance. The canted angle and swaying motion of the camera convey a powerful feeling of claustrophobia, a sensation that the walls are spinning.
- through rapid cross-cutting, the director reveals how close the main character is to being apprehended at this early stage of the sequence. Two quick shots of the criminal 'doctor' framed through the window in the steel door – cutting from medium shot to medium close-up – are followed by a POV long shot tracking backwards along the corridor, showing the sinister face at the window. By emphasising the threat that is rapidly bearing down upon the protagonist, the quick editing employed in this series of shots racks up the dramatic tension and suspense.
- at key moments in the sequence, POV camera technique is used by the director to heighten the sense of danger. This subjective experience of the character's fear and anxiety is also conveyed through the ambient soundtrack of his amplified breathing and the loud thuds of the metal doors slamming shut and being slammed into by the criminal. We hear these ominous sounds seemingly from inside the head of the main character, as if he is hearing them from underwater.
- the way in which the director combines POV camera technique with a subjective soundtrack is highly effective. The diegetic sounds of the busy hospital have been amplified and distorted (for example the wheels of the hospital gurneys) to increase the sense of unease and to convey the perilous psychological state of the main character who appears at times to be on the point of collapse. This

technique is employed to great effect in the second major POV shot where the main character runs past the nurse and the patient being wheeled by. As the camera quickly tracks along the group, the nurse's words echo through the corridor. It is clear to us that these are the sounds as the protagonist hears them. In this expressive shot, both sound and image subjectively convey the extreme mental state of the character.

- in the frantic chase along the corridor, the pace of the cross-cutting gets faster and faster. Both characters are often framed at a low angle by a backward tracking camera and three rapid low angle shots (of their running feet and the doctor passing by a glass door) convey the sheer speed of movement along the corridor.
- the chase is propelled forward with an increasing sense of speed and dramatic tension by an evocative musical soundtrack that brings to mind the fast motion of a runaway train.
- the frenetic movement along the corridor is also conveyed by the shaky hand-held camera that is used to frame the criminal doctor in medium close-up, making him seem like a relentless Terminator figure who will not stop. This wobbly hand-held camera is employed to great effect in the POV shot of the doctor looking down the corridor at Liam Neeson as he begins to turn the corner.
- rapid editing and fast tracking shots combine together in the final moments of the sequence evoking the increasing anger and desperation of the criminal doctor who is now being outpaced by his prey. The chase intensifies once again through a pattern of rapid cutting from a sudden spinning camera movement along the window to a medium close-up of Liam Neeson, to a low angle shot of the running doctor and to a POV long shot of the fleeing man viewed through the window.
- the director increases the frenetic pace of editing for the last shots of the sequence. The quick-fire shots of the doctor colliding with, and fighting his way through the crowds, viewed through the shaky hand-held camera, create the sensation of dizziness.
- these expressive techniques ensure that tension and suspense are maintained until the final shot of the sequence when it becomes clear that the patient has escaped. The sudden end to the frantic camera movement and the disappearance of the runaway musical soundtrack, leaving only the diegetic sounds of traffic, signal that the chase is over and that the good guy got away.

The answer should provide a personal response explaining the effectiveness of the techniques used by the director (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 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 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 young girl finds herself in danger.*

Examine the following sequence. How does the director use camera technique, lighting and sound (including music) to convey the child's growing fear?

Available Marks: 30

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

Assessment Criteria

The answer must:

- identify the director's creative purpose in the choice of camera technique, lighting 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, lighting and sound;
- 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 menacing atmosphere of the sequence;
- the contribution of the three areas of film language to conveying the mounting fear and anxiety of the young girl as she finds herself isolated and alone.

The candidate should provide analysis and evaluation of how:

- from the very beginning of this sequence, the young girl is an isolated figure in the frame, somehow disconnected from the oblivious crowds that surround her. The prowling camera tracking around the girl, the low-key lighting scheme and the repetitive fairground music are all signifiers of the horror genre so we immediately fear for her safety.
- the medium close-up of the young girl perfectly captures her innocence and vulnerability as she stares, fascinated, at the toys, lost in her own world.
- fourteen seconds into the sequence the first note of menace is struck. A disembodied voice begins to whisper to the girl and suddenly the fairground becomes a place of danger and malevolent threat. The first POV shot of the girl looking around for the source of the voice creates an immediate sense of unease. The out-of-focus composition of the swirling POV camera, bright lights and trance-like circular motion of the merry-go-round has the surreal quality of a nightmare. It is as if the young girl is being hypnotised.
- the moment that the words 'Sunshine' are spoken we have the feeling that an evil presence has entered the fairground. The diegetic noise of joyful crowds is suddenly drowned out by an eerie musical soundtrack that echoes with the sound of children's laughter and discordant voices. As this soundtrack grows more disturbing, the evil presence that we sensed so keenly, now reveals itself to the girl.
- the framing of the sinister figure in POV long shot, shrouded in semi-darkness by low-key lighting techniques, is a terrifying image of childhood fear. As the man walks directly toward the girl, the booming, oppressive notes on the soundtrack create a steady rhythm of mounting dread.
- when her cries for her father go unheeded, the girl's first instinct is to hide from the threatening figure. Her hiding place seems far from a place of safety. The director creates a powerful sense of claustrophobia with the low angle tracking shot of the girl hunkering down in fear while shadows close in on her from every side. The heavy breathing which floods the soundtrack creates a palpable sense of the supernatural, as if an evil spirit is now haunting the child.
- the young girl's terror is conveyed through a series of low angle POV shots and by the incessant

notes of menace in the musical score. The first POV shot of the shadows of a mother and child crossing in front of the tablecloth is an expressionist composition that seems to mock the girl's predicament. While on the outside children have the protection of their parents, inside she must face her childhood terrors alone.

- the extreme low angle, hand-held POV shot of the girl looking at the passing feet while the merry-go-around rotates evokes a powerful sense of entrapment. Darkness and shadows surround her and the flickering lights appear to offer no escape. By now, the fairground has turned into a nightmare landscape where she is a hunted animal. Once again, the hobby horses seem to mock her fate.
- the brief cross-cutting to the father searching frantically for his daughter breaks the oppressive mood only momentarily. The close-up of the young girl, gazing out of the darkness, her left eye illuminated by a shaft of light, returns us to the world of the hunted animal.
- the director employs the same POV camera position to place us in the child's perspective as the threatening figure of a bogey man finally bears down upon her. The director raises the dramatic tension with the extreme low angle framing of the legs walking towards the camera until they fill the screen in close-up.
- both diegetic and non-diegetic sound help build the atmosphere of mounting fear. As the sounds of the approaching footsteps get louder, the mysterious musical score, with its strange spiralling melody, cranks up the fear factor. The reassuring tone of voice, whispering, "Don't be afraid," has exactly the opposite effect.
- low-key lighting plays an important role in the dramatic conclusion of the sequence. As the young girl cowers in darkness, the flickering lights of the fun fair reveal her fear and alarm. When the menacing figure kneels down to grab the terrified girl, white light floods into the dark space and the haunting musical score increases in tempo and volume to be drowned out by the victim's high pitched scream.
- the final moments of terror are filmed in close-up with the director trapping us inside the confined space. The rapid series of close-ups of feet, hands and the girl's face bring the sequence to the point of maximum fear when the young girl is suddenly pulled from under the table.
- the unexpected jump from extreme danger into the comforting arms of the father punctures the mood of fear and turns the sequence on its head. The dramatic change of mood is conveyed by the sudden disappearance of the musical score that leaves a void in the soundtrack that is filled by the diegetic sounds of the fairground.
- the final close-up captures the fear and confusion in the young girl's eyes with the enigmatic music of the soundtrack ending the sequence on a note of mystery.

The answer should provide a personal response explaining the effectiveness of the techniques used by the director (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 fear and anxiety of the young girl).

The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or incorrect use of lighting terms – “the shot of the girl’s face”, “dark lighting”).

The quality of spelling, punctuation and grammar is satisfactory.

Level 4 ([19]–[24])

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

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

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

There is a 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 attempts to keep his dog out of sight.*

Study the following animated sequence. Discuss how the director uses three of the following film language elements to create the mood of this scene.

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 areas of film language from a possible five – camera technique, editing, lighting, 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 selected from a possible five – camera technique, editing, mise-en-scene, lighting and sound;
- the mood and atmosphere of the sequence;
- the director's intention to create a sequence mixing comedy and suspense.

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

- the suspenseful mood and comic tone of the sequence;
- the contribution of the three areas of film language to building up a mood of anxiety and suspense that culminates in a moment of gentle humour.

The candidate should provide analysis and evaluation of how:

Camera

- the director uses mainly long shots and medium shots throughout the sequence. The long shots establish the size of the attic space and the distance that the mother must travel to reach her son.
- the sequence has an expressionist style with the director employing extreme high and low angles and off-centre framing to distort perspective and exaggerate the towering presence of the mother. The tilted high angle shot of the mother ascending the stairs is a classic expressionist composition that creates a heightened sense of the approaching 'danger'.
- there is a feeling that the director is subtly parodying the conventions of the horror genre to create both comedy and suspense. For example, the low angle perspective of the attic, as the mother's shadow falls across the wall, is a composition that we associate with the horror genre (the original appears in the 1922 silent film, *Nosferatu*). Here the sense of fear is exaggerated for comic effect.
- the director uses POV shots at key points in the sequence to create both suspense and comedy. The three POV shots from the perspective of the mother are key moments in the build up and release of suspense in the sequence. The first panning POV shot of the mother discovering the empty bedroom triggers the mood of suspense as she sets off to find her son. The second POV shot of the mother looking into the attic comes at a key moment of heightened suspense when it appears as if the dog will certainly be discovered. The final shot of the sequence is the mother's POV of the boy sitting on the bucket, all suspense having quickly evaporated. Humour is generated by the fact that the boy has just managed to stay one step ahead and avoid discovery by his mother.
- the POV shots from the boy's perspective can be viewed as another example of the director's parodying of horror conventions in the sequence. We see the mother's looming shadow through three POV shots from the boy's perspective. Although the three POV shots increase the mood of suspense, they also convey a sense of comic exaggeration, especially the POV shot of the mother's shadow moving across the curtain. The boy reacts as if this was a monster, rather than his mother, coming to get him so fearful is he of being discovered. The POV shot of the boy catching sight of the bucket is the moment when he manages to effect his escape.

Editing

- suspense within the sequence is built through the technique of cross-cutting between the two characters, mother and son, until the climax of the sequence when the mother pulls back the curtain. While the editing of the first establishing shots is slow-paced, the tempo picks up when the mother ascends the stairs. There is a sense of time running out in the sequence with the mood of suspense becoming more and more intense the closer the mother comes to discovering the dog.
- the editing of the two shots of the mother's shadow coming up the stairs is intercut with a quick shot of the boy frantically looking around for a hiding place. Rapid editing is employed to intensify the mood of suspense when the director cuts from a long shot of the mother approaching the curtain, to a medium close-up of the boy attempting to keep the dog quiet, to a medium shot of the mother's shadow, back to the medium close-up of the boy and then the POV shot of the bucket before the last suspenseful shot of the mother drawing back the curtain to reveal all.

Music

- the director's choice of music is a key ingredient in building and maintaining a mood of suspense throughout the sequence. The soft, angelic musical score that opens the sequence creates an immediate feeling of childhood happiness and contentment as the boy lies sleeping with his dog in his lap. The diegetic sounds of the mother's voice calling for her son and the signal for the sudden change in mood.
- An unsettling musical sound track accompanies the diegetic footsteps of the mother, introducing a mood of apprehension and fear. Like the visual design of this sequence, the musical score belongs to the horror or thriller genre and it creates a mood of exaggerated fear and creeping suspense as the threatening figure of the mother closes in on the boy. As the mother walks across the attic and draws back the curtain, the unnerving musical score rises to a dramatic crescendo – warning us to expect the worst.
- the sudden disappearance of the musical score marks the final shift in mood in the sequence. In effect, we have come full circle, back to the atmosphere of comfort and domesticity where the sequence began. All trace of anxiety and apprehension is gone and in its place is the comic image of a boy seated on a bucket, asking for his breakfast.

Lighting

- the sequence is shot in black and white recalling the classic cinema of gothic horror and may be a clue to the identity of its director. The low-key lighting scheme that dominates the sequence is part of the expressionist design and contributes significantly to the mood of fear and apprehension. The sudden switch from the high-key lighting of the morning sunshine at the beginning to the chiaroscuro of the attic is quite dramatic and establishes the atmosphere that will pervade the sequence.
- shadows feature heavily in the sequence – the shadow that the mother casts on the wall as she ascends the stairs (framed from a high angle camera perspective) grows ever more menacing as the sequence unfolds. The shots of her oppressive shadow creeping along the attic wall and across the curtain lend the sequence much of its suspense. The irony is that the boy is surrounded by shadows in his attic hideaway.

Mise-en-scene

- the sense of claustrophobia created by the low-key lighting design of the attic is also reflected in the mise-en-scene. The low angular ceiling of the attic, with the rafters dividing the space into diagonal lines, accentuates the oppressive atmosphere that pervades the dark attic. This is contrasted with the playful atmosphere of the bedroom, a place of innocent childhood fantasy where rockets, robots and spacemen cover the wallpaper and posters. However, the stitches that can be seen on the dog's skin (recalling the scars of the Frankenstein monster) may indicate that this boy's fantasy life may not be so innocent after all.

The answer should provide a personal response explaining the effectiveness of the techniques used by the director (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 mood of suspense or comic tone).

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 (e.g. the expressionist influence and the parodying of horror conventions).

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

List of Film Sequence References

Question 1

Unknown (2011) Director: Jaume Collet-Serra
Timecode: 00:37:48–00:38:58

Question 2

The Return (2006) Director: Asif Kapadia
Timecode: 00:02:02–00:03:43

Question 3

Frankenweenie (2012) Director: Tim Burton
Timecode: 00:26:26–00:27:20