



Rewarding Learning

**ADVANCED
General Certificate of Education
2015**

Moving Image Arts
Assessment Unit A2 2
[AX221]

THURSDAY 21 MAY, MORNING

**MARK
SCHEME**

Assessment Objectives

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

Total A2 AU 2 Examination Assessment Weighting: 30%

Total Marks Available: 90 (30 marks per question)

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

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 Assessment Unit A2 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.

AO5c **Demonstrate Knowledge and Understanding** of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators.

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

This refers to candidates' ability to:

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

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

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

Advice to Examiners

Marking Bands

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

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

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

Levels of Response

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

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

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

Flexibility in Marking

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

Descriptive/Narrative and Beyond

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

Key Terms/Issues

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

Audio-Visual Stimulus

Examiners will note that all A2 Unit 2 questions employ audio-visual sequences as a stimulus for their answers. Candidates are expected to show an awareness of the relationship of the audio-visual sequence to the question and to focus on the nuances of the sequence's visual language and construction. In general, the ability to "unpack" the question and to address all the issues which it raises is the sign of a good candidate.

Multiple Stimuli

Where questions require candidates to select more than one audio-visual sequence, distinguish between those requiring close examination of the second/third sequences and those, which ask for "reference to". In the first case, examiners should expect equal treatment to be given to each audio-visual sequence and reward accordingly; in the second case, candidates who make no reference to a second sequence should not be placed above the top of level 4.

Length of Answers

Length is not important in this examination. Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding. Some brief answers are incoherent and vague, others cogent and incisive. In this A2 Unit 2 examination, time restraints will make it virtually impossible for candidates to contribute very lengthy responses to questions. Emphasis should therefore instead be made on candidates' ability to be concise and to the point in how they answer the questions set.

Answers in Note Form

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

Sequence 2. *A boy staggers away injured from a deadly game.*

Examine these two sequences showing the dark consequences of children's games. Compare and contrast how each director uses film language to create mood and atmosphere.

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

Assessment Criteria

The answer must:

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

Mark Scheme Expectations

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

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the mood and emotional impact of both sequences; and
- each director's intention to create disturbing sequences exploring the dark consequences of children's games.

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

- the traumatic experiences of the two young protagonists in each sequence;
- the way in which the five areas of film language convey the experience of a child in danger and trauma – the contrast between the naturalism of sequence 1, the highly subjective style of sequence 2; and
- the key role played by techniques such as POV, elliptical editing and cross-cutting in structuring the sequences and conveying the emotional experience of the characters.

The response should provide comparative analysis and evaluation of how:

The directors have adopted contrasting visual styles with the realism of Sequence 1 at the opposite end of the stylistic spectrum from Sequence 2. Both sequences do, however, feature the use of formalist techniques to convey the subjective experience of the main character.

Sequence 1

- An atmosphere of suspense and anticipation is established in the opening seconds of this sequence with the striking cut from the long shot of the train to the close-up of the bullets being placed into the boy's hands. There is an ominous sense that something dangerous is about to happen. The next abrupt cut from daylight to the darkness of a long tunnel appears to confirm our fears.
- The opening segment of this sequence is constructed around a conventional editing pattern of cross-cutting, first between the distant train and the boys' preparing their dangerous game and then a more intricate pattern of cross-cutting between the approaching train, the two boys positioned along the track and the main character inside the tunnel.

- The extreme long shot of the boy walking into the darkness alone – framed from a low angle perspective deep inside the tunnel – is a disquieting image. We begin to fear for his safety. From the next long shot of the train rounding the corner, the pace of the cross-cutting gradually quickens building anxiety and suspense. The only sounds that can be heard are bird song and the chugging noise of the steam train drawing closer.
- The director reveals the hazardous nature of this schoolboy game through a low angle shot of the boy identified as Pinkie kneeling in profile to place the bullet on the railway line. The low-key lighting conditions in the tunnel create a strong contrast between the colours of the natural world outside and the dark, lifeless interior where a shock lies in store for the boy.
- The mood of suspense that has been subtly building since the beginning of the sequence now accelerates dramatically. The director employs rapid cross-cutting to increase tension and raise our anxiety levels as we wonder if the train will hit the boy. The quick inter-cutting between the long shot of the speeding train, the medium shot of the boys' warning calls, the close-up of the hand, the low angle shot of the train and the final close-up of the bullet is gripping and intense.
- Diegetic sound plays a key role in generating suspense as the high-pitched scream of a whistle can be heard throughout the montage of shots, rising in volume as the train gets closer to the tunnel. This deadly game requires split-second timing with the boy escaping the track, just in the nick of time. The sound of the exploding bullet is deafening, the director cutting rapidly between low angle close-ups of the sparks shooting out of the wheels of the train and a medium shot of the boy, flattened against the tunnel wall.
- Until this point, the sequence has followed closely the conventions of realism. The naturalistic setting of the sleepy countryside has given no hint of the horror that is to come. The director's use of a diegetic soundtrack throughout with no musical score also gives the sequence a strong feeling of realism.
- Suddenly, as the bullet explodes on the tracks, without warning, the sequence descends into the territory of expressionist nightmare. Pinned against the wall as the train speeds through the darkness, the boy appears to be the witness to a scene reminiscent of the Holocaust. In a series of POV shots, the hands of children reach out of a number of the passing cattle trucks, while in another carriage the children wear grotesque pig-like masks. The low-key lighting and surreal mise-en-scene makes this a truly terrifying moment in the sequence. We are left wondering, is this scene real or have we entered the boy's darkest imagination.

Sequence 2

- This disturbing sequence also seems to spring from a child's worst nightmare. An air of mystery is immediately created by the out-of-focus camera technique and bleached out cinematography. We can barely make out a ghost-like figure moving towards us from the centre of the frame. The non-diegetic music has a child-like, ethereal quality dominated by a gentle melody played on chimes.
- Through a series of super-impositions of close-ups of feet and eyes and a long shot of a suburban street, the figure is gradually revealed to be a young boy who appears to be badly injured. We get a clue to what may have happened when the words, "Do it chicken, do it," are spoken over an extreme close-up of the boy's left eye.
- An abrupt cut to white as an unsettling dissonant noise floods the soundtrack signals that we have entered the boy's consciousness. After the sudden white flash, we are plunged into the boy's distorted POV of the street. As the POV camera tracks left to right, the images of the houses warp and bend, conveying the feeling that the boy is losing consciousness.
- The director employs slow motion to powerful effect in this sequence. Combined with the atmospheric soundtrack and ghostly cinematography, it gives the sequence a haunting, disembodied feeling as if we are inside the boy's dream.

- The editing in the sequence is at a slow pace as the director presents us with a series of disturbing close-ups – a low angle shot of the boy’s slippers stumbling in slow motion along the pavement; an oblique shot of the back of the boy’s head; and a tilted, out-of-focus shot of the boy’s mouth and eyes that reveal the severe trauma he is suffering.
- The soundtrack is equally disconcerting, both diegetic – the dull thud of the boy’s footsteps – and non-diegetic – the spectral choirs and sinister chimes. The ghostly voices of the boy’s tormentors can be heard in faint whispers, urging him to, “Do it, come on. Hurry up.”
- The hand-held, blurry POV shot of the red-bricked house conveys a dizzying sensation, as if the boy is about to fall over. Another white-out fades into a close-up of the boy’s face in profile, his blank eyes staring into space. A loud, dissonant sound suddenly assaults our ears – like a shockwave passing over us – as a split-second close-up of the boy turning his head triggers a swish-pan out-of-focus POV shot of the empty street.
- Through these expressive techniques, the director makes us subjectively experience the boy’s trauma. His severe state of shock is conveyed by the blurry and out-of-focus POV shots, the white-outs, the slow motion, the eerie, dislocated soundtrack and by the bleached-out cinematography which gives the sequence a strange, dream-like quality.
- The fractured mental state of the boy is brilliantly conveyed through abrupt, rapid editing that verges on the subliminal – an extreme close-up of his terrified eyes, an oblique POV shot of the pavement line, a close-up of his head, an extreme close-up of his mouth and face, a spinning POV shot, a final white-out. The horror that has befallen the boy is played out on the soundtrack over this frenetic montage of shots. As well as voices raised in panic and distress, we can hear the chaotic sounds of a shattering explosion.
- The sequence concludes with the recurring image of the boy’s slippers – framed in low angle close-up. The shock editing is replaced by a slow motion tracking shot revealing blood dripping onto the white footwear. Every step that the boy takes is registered on the soundtrack, the impact of his footsteps on the pavement amplified as if they are distant echoes of the deadly explosion.

The answer should provide a personal response explaining the effectiveness of the techniques used by each director (AO5b).

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

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

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

The quality of spelling, punctuation and grammar is unsatisfactory.

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 or only one of the two sequences.

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

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

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

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

Ability to analyse and evaluate is sustained, but uneven.

There may be insufficient depth of analysis of the emotional content of the sequences (e.g. the traumatic experience suffered by the boy in Sequence 2 is of a different degree to that experienced by the main character in Sequence 1).

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 boy’s face”).

References to realism or formalism may be lacking.

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

Level 4 ([19]–[24])

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

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

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

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

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

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

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, mise-en-scene or sound.

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

Level 5 ([25]–[30])

The candidate shows a consistently high level of knowledge and understanding of film language, forms, conventions and a real confidence in applying film language terminology fluently and accurately to justify arguments and responses.

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

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

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

There is an insightful analysis of the contrast in creative purpose and stylistic approach (e.g. the conventions of realism employed in Sequence 1, the heavy stylisation of Sequence 2).

There is a comparative analysis of the use of realist and/or formalist techniques by the directors.

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

The response is well structured with a fluent writing style.

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

Question 2

Sequence 1. *Drugs cause a young man to hallucinate.*

Sequence 2. *Ghosts from the past find the modern world a frightening place.*

Study these two sequences with a comic twist. Compare and contrast how each director uses film language to generate fear and comedy.

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

Assessment Criteria

The answer must:

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

Mark Scheme Expectations

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

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the mood and emotional impact of both sequences; and
- each director's intention to create comic relief from the fear and anxiety experienced by the central characters in each sequence.

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

- the comic situation of the central characters and the manner in which each sequence ends with a comic twist;
- the way in which the five areas of film language establish an atmosphere of fear and anxiety and then proceed to overturn this mood for comic effect; and
- the generic and stylistic conventions employed in each sequence – the horror genre in sequence 2, the use of POV, slow motion and hand-held camera technique in sequence 1.

The response should provide comparative analysis and evaluation of how:

Sequence 1

- From the very beginning of this sequence, the main character is clearly nervy and on edge. The director communicates this to us through the technique of jump cutting. The jump cuts of the character framed in medium close-up at the window are edited to sync with a non-diegetic buzzing sound that conveys the dislocated mental state of the character.
- Drugs have taken effect and are playing havoc with the character's perception of reality. His body language and demeanour resembles someone who is "strung out" and in the grip of paranoia. This causes him to hallucinate wildly. The arrival of the two bikers at his house is a scene of over-the-top comic exaggeration of the young man's fears. The sound of a helicopter is another clue to the character's paranoia.
- Beginning with the first POV shot of the bikers, the director employs a number of unconventional techniques to stylise the sequence and convey the character's paranoia. The camera revolves on its axis, at a 45 degree angle, creating a highly unusual POV perspective of the bikers approaching the house in long shot. This unbalanced composition is followed by a sudden abrupt cut to a dizzy hand-held camera shot that conveys the same feeling of disorientation as the earlier jump cuts.

A strange amplified sound, like a sudden rush of air, and the metallic scraping of a machete being removed from its sheath, creates an overwhelming air of menace and imminent danger for the young man.

- The close-up of the eye at the curtain reveals that these images are the POV of the anxious young man. The medium long shot of the bikers walking towards the house in slow motion, weapons drawn, conveys fear.
- The director increases the sense of danger and imminent violence with a POV medium shot of the biker with the headband juggling a hand grenade in his right hand. In a second dramatic POV shot, the camera tracks the flight of the hand grenade in close-up as it is tossed high into the air. The attention of the young man is drawn back to the biker wielding the machete, before another shaky hand-held camera shot indicates that the silent figures have reached the door.
- Using slow motion throughout and an ambient soundtrack filled with foreboding, the director builds dramatic tension and anxiety about the likely fate of the young man. The amplified thud of the hand striking the door in close-up is a terrifying moment in the sequence, that seems to seal the young man's fate.
- However, by now his survival instinct has kicked in and he makes his escape while the relentless knocking at the door reverberates around the room. The desperate escape out of the window, with drugs in hand, is filmed as if it is an army assault course. The sound of a helicopter and a pulsating soundtrack sustain the tension and suspense until the young man climbs over the wall.
- The sudden change of mood from fear and paranoia to high comedy is conveyed by the disappearance of the non-diegetic soundtrack and an abrupt cut back to the close-up of a hand knocking at the door. The director's sleight-of-hand is revealed when the owner of the hand steps forward to stick a religious leaflet on the door.
- The extended long shot of the quiet departure of the two missionaries is a comic reversal of the stylised images of the menacing bikers. Removed from the hallucinatory POV of the young man, the leather-clad Hell's Angels on their motorbikes are revealed to have been latter-day angels of mercy.

Sequence 2

- This sequence is firmly rooted in the horror genre with supernatural characters familiar to us from that genre. Unlike Sequence 1, the comedy is broader and more obvious. The sequence is structured in two parts – the arrival of the ghosts in town where they scare a hungry shopper at a vending machine; and the ghost's encounter with modern advertising and TV culture.
- The first part of the sequence is a scene of comic suspense built around the increasing anxiety of the bearded man that he will not get his snack before the ghosts descend upon him. The first glimpse we receive of the character is his reflection in medium close-up on the glass of the vending machine. The dumb expression on the character's face immediately tells us that this is a comedy.
- The opening moments of the sequence feature only diegetic sound – the footsteps approaching the machine, the man humming to himself, the coin being inserted in the slot, the electronic buttons being pressed and the whizzing sound of the vending mechanism. The note of fear in the sequence is introduced by the groaning and wailing of the approaching ghosts (which we hear before they make their appearance) and the eerie musical score which builds to a crescendo as the ghosts close in on the terrified man.
- The bearded man has barely made his selection when the groaning sounds reach his ears. The long shot of the dark alleyway, at a tilted angle, is the first indication we have that this is a horror sequence. In the low-key lighting, the skeletal figures appear both comic and menacing.
- Comedy is generated by the man's cruel dilemma. As the ghosts advance down the alley towards him, he has a difficult time deciding if his fear of losing his snack is greater than his fear of the supernatural.

- His focus is concentrated on the packet of “Greasy Pieces” which the machine is terribly slow to release. The cross-cutting between the close-up of the “Greasy Pieces”, the medium close-up of the anxiety-ridden man, and the long shot of ghosts crawling down the alleyway generates suspense and parodies the race-against-time scenario that is integral to classic suspense.
- When he looks up in terror in a low angle shot of the ghosts towering over him and glowing green, it seems that time has run out for his solitary shopping trip. The reverse (high) angle shot of the POV of the ghosts as they look down at the man quaking with fear is held for ten seconds. During this time, the man exits the scene, conquers his fear of the ghosts and returns to retrieve his purchase, wailing in fear throughout. Only ten seconds are required for the director to turn fear into high comedy.
- In the second part of the sequence, the ghosts are immediately startled by something they have spotted above them. A crane shot rises vertically above their heads to reveal, in a reverse angle, a billboard advertising “the Lucky Witch Casino”. The dramatic movement of the camera is emphasised by the soaring musical score that ends on a note of wonder.
- Harp strings accompany a series of rapidly edited close-ups of the billboard – a glass of wine, cards and dollars – which appear to hold the ghosts spellbound. The spell is suddenly broken by a series of dramatic crash-zooms that turn the tables on the skeletal figures.
- The director employs rapid editing to cross-cut between the stunned and bewildered ghosts and wild scenes of modern life that clearly appal them – a drunken couple leaving a bar, a youth spray painting a skull and crossbones on a wall, a woman biting into a hamburger, spraying her windscreen with ketchup.
- The off-centre framing of each crash-zoom and the climactic note of alarm that punctuates each camera movement lends the town an even greater appearance of madness.
- The frenetic montage of television images pushes the ghosts over the edge. The rapid channel-hopping between war films, car sports, lipstick adverts, a nuclear explosion, a pop concert and dancing cartoon animals builds until it reaches the point of sensory overload.
- The final crash-zoom into a tilted close-up of the terrified face of a female ghost freezes on her blood-curdling scream. Similar to Sequence 1, the scene ends with a comic reversal of the conventions of the horror genre. The director generates comedy from the abject fear experienced by those who normally create the fear.

The answer should provide a personal response explaining the effectiveness of the techniques used by each director (AO5b).

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

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

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

The quality of spelling, punctuation and grammar is unsatisfactory.

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 or only one of the two sequences.

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

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

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

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

Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the emotional content of the sequences (e.g. the fear and paranoia experienced by the main character in Sequence 1, the shock and terror experienced by the supernatural characters in Sequence 2).

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 female ghost’s face”).

References to realism or formalism may be lacking.

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

Level 4 ([19]–[24])

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

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

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

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

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

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

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, mise-en-scene or sound.

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

Level 5 ([25]–[30])

The candidate shows a consistently high level of knowledge and understanding of film language, forms, conventions and a real confidence in applying film language terminology fluently and accurately to justify arguments and responses.

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

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

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

There is an insightful analysis of the contrast in creative purpose and stylistic approach (e.g. the paranoid visions of the main character of Sequence 1, the comic suspense leading to the unexpected twist in Sequence 2).

There is a comparative analysis of the use of realist and/or formalist techniques by the directors.

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

The response is well structured with a fluent writing style.

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

Question 3

Raising Arizona Trailer

Discuss how the Coen Brothers play with genre conventions and film language to create comedy. Refer to at least two scenes from the film.

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

Assessment Criteria

The answer must:

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

Mark Scheme Expectations

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

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the Coen Brothers' personal style and techniques in *Raising Arizona*; and
- the Coen Brothers' themes, purposes, meanings and contexts in *Raising Arizona*.

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

- the use of different genre codes and conventions in *Raising Arizona*;
- the way in which the filmmakers mix genres to generate comedy; and
- at least two key scenes in *Raising Arizona* which illustrate the visual style of the Coen Brothers and their themes, purposes, meanings and contexts.

The response should provide analysis and evaluation of how:

- The auteurs of the New Hollywood from Scorsese to Tarantino are steeped in classical Hollywood genre. Awareness today of genre among both filmmakers and audiences is such that it has become a defining characteristic of what is often referred to as postmodern Hollywood. The Coen Brothers' work is frequently cited to illustrate postmodern Hollywood – *Barton Fink* (1991) providing a particularly good example;
- *Raising Arizona* is a hybrid genre movie, identified as so because of the filmmaker's self-conscious use of generic references from a wide spectrum of Hollywood film archetypes;
- the playful mixing of genres as diverse as the screwball comedy, road movie and thriller is a constant source of comedy in *Raising Arizona*;
- the Mad Max biker figure and the escaped convicts come from other generic worlds. The comedy their presence creates is shadowed by other associations, capable of inducing anxiety, even terror in an audience.
- the kidnapping, prison escape, bank robbery, car chase and the hilarious hold up of the supermarket locate the film within the crime genre, while the mise-en-scene of desert skies and cactus plants connects to the Western;
- the Warner Brothers' animated cartoon, *Road Runner*, has also been identified as an influence on the character played by Nicholas Cage whose wild hairstyle, body language and comic antics throughout the film are reminiscent of Willie Coyote. The biker figure is revealed to have a Woody Woodpecker tattoo;
- the unconventional visual style and inventive use of film language by the Coen Brothers creates a high-speed comedy that is always on the move. Bravura camera movement, baroque camera angles (both high and low) and unorthodox compositions shot with a wide angle lens are key techniques employed throughout the film; the extended tracking shot travelling at break-neck speed along the ground, up the ladder and through the window, is a key example;

- Raising Arizona features a number of memorable set-pieces that employ a flamboyant and exaggerated visual style to create laugh-out-loud moments. Three examples are the kidnapping scene with the escaping babies, the extended chase through the suburbs and the duel to the death with the Mad Max biker figure;
- the film's hillbilly soundtrack with its virtuoso banjo playing, weird yodelling and irreverent whistling version of Beethoven's Ode to Joy maintains the comic tone throughout, bringing to mind films such as Deliverance.

The answer should provide a personal response explaining the effectiveness of the techniques used by the director (AO5b).

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

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

Spelling, punctuation and grammar is unsatisfactory containing significant errors.

Level 2 ([7]–[12])

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

While there is some limited use of film language terminology, there is little analysis and evaluation of the comic tone of the film and little or no reference to the mixing of different genres.

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

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

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 personal style and techniques and a growing understanding of themes, purposes, meanings and contexts.

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

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

There is analysis of at least two scenes but insufficient depth of analysis of the generic references or how comedy is generated through genre and visual style.

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

Level 4 ([19]–[24])

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

There is a clear analysis and evaluation of the director's visual style and creative purpose in two or more scenes from the film.

There is a sound analysis of the generic references in the selected scenes and a reasonably good balance in the evaluation of how genre and key elements of visual style generate comedy.

The response is reasonably well balanced between visual and thematic analysis and relevant contextual knowledge (e.g. the emphasis is on visual and thematic analysis).

There is a fluency and confidence in the application of film language terminology and 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 personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts.

There is a very thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose in two or more scenes from the film.

There is an excellent balance in the evaluation of genre references and the key areas of film language in the selected scenes.

There is a sophisticated analysis of exactly how the mixing of genres and key elements of visual style generate comedy.

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

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

The response is well structured with a fluent writing style. Moving image terminology is applied confidently and effectively to support arguments and spelling, punctuation and grammar are of a consistently high standard.

Question 4

The Age of Innocence Trailer

How does Martin Scorsese use film language to convey the repressed emotional lives of his characters? Discuss with reference to at least two scenes from the film.

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

Assessment Criteria

The answer must:

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

Mark Scheme Expectations

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

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

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

- the key characters of *The Age of Innocence* and their emotional lives;
- the way in which the director uses film language to convey the repression of 19th century upper class American society; and
- at least two key scenes in *The Age of Innocence* which illustrate the director's personal style, techniques, themes, purposes, meanings and contexts.

The response should provide analysis and evaluation of how:

- Martin Scorsese creates a mood of repression in *The Age of Innocence* by visually depicting the restrictive conventions of the aristocratic society of 1870s New York. The director brings the "hieroglyphic" world of Edith Wharton's novel to life by depicting in obsessive detail the strict codes of social behaviour and etiquette that stifle and suffocate the emotional lives of the characters;
- throughout the film, the director pays great attention to clothing and dining as a way of visually representing this repressed society. Mise-en-scene is a key means of creating a stuffy mood of formality and decorum in which characters, such as May Welland, are tightly corseted in layers of white silk. Women in this strait-jacketed society are clothed in long dresses that trail along the floor, while men wear stiff collars, hats and gloves.
- Scorsese uses costume to visually represent character and emotion. Gabriella Persucci, the costume designer of *The Age of Innocence*, has said, "A personal mode of dressing reflects a person's way of thinking, as well as character and social class." Throughout the film, May Welland appears in white, symbolising her purity and virginity. Ellen Olenska is dressed in the rich colours of red, blue and dark burgundy that represent her sexual nature and desires;
- the many elaborate dining sequences in the film contribute to the mood of repression. At the Van der Luydens' dinner, Scorsese creates a breathtaking montage of close-ups of the lavishly decorated table of china, crystal, beautifully arranged food and flowers. Lenay Breeland notes that at the Archers' dinner, every character is viewed through a vertical box created by the tapered candlesticks on each end of the table. "This boxed-in image is a visual representation of their repression."
- expressive camera movements direct our attention to the clothes, food and mannered gestures of this social world. In the overhead wide shot of the dinner table at the Beaufort ball, the camera lingers over the abundance of lavish food. Lenay Breeland writes, "Throughout the film, the camera pauses to focus on gloves, the outlines of dress, the turn of a cape and many other costume elements. The moment is so slow and methodical that the image becomes a suspended image, a

moment in time stretched out and savoured. Often, the focus on these moments is so intense that it is almost suffocating.” George Castellitto adds, “Scorsese employs the momentary suspension on the screen of the ‘things’ of this society to express repressiveness and entrapment.”

- Scorsese focuses his camera on hands throughout the film, specifically on Ellen Olenska’s hands. In the film, as in the novel, the gloved or bare hand is the symbol of repressed sexual desire. The removal of Ellen’s glove by Newland Archer in the carriage scene is a symbolic undressing and the passionate kiss between the lovers is the long-delayed moment of release from repression;
- the repressed feelings and romantic longing for one another of Newland Archer and Ellen Olenska are also conveyed through Scorsese’s expressionist use of colour. The sudden vibrant bursts of yellow and red that flood the screen when Ellen opens the flowers from Archer, are a formalist technique that the director uses to visually represent the deep emotions that are bubbling under the surface of this repressive society;
- in *The Age of Innocence*, Martin Scorsese continues the formalist experiments with subjective technique that have marked all of his major works. The use of slow motion combined with a POV shot is an unconventional stylistic device that the director frequently employs to put us inside the mind of his main characters. In the scene where May informs Newland that she is pregnant, the expressive use of slow motion conveys the characters’ feelings. As the director explains, “I was interested in the way she presented herself at that moment. Later on I figured out that as she gets up from the chair we should do it in three cuts, three separate close-ups, because I think he’ll never forget that moment for the rest of his life. He’ll play it back many times...It’s just his perception, his memory of what it’s going to be like...We shot it very quickly, two takes each, one at 24 frames, one at 36, and one 48.”

The answer should provide a personal response explaining the effectiveness of the techniques used by the director (AO5b).

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

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

Spelling, punctuation and grammar is unsatisfactory containing significant errors.

Level 2 ([7]–[12])

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

While there is some limited use of film language terminology, there is little analysis and evaluation of mood, atmosphere or emotion and little reference or no reference to formalism.

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

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

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 personal style and techniques and a growing understanding of themes, purposes, meanings and contexts.

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

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

There is analysis of at least two scenes from the film but the evaluation of the emotional repression suffered by the characters may lack balance.

The quality of spelling, punctuation and grammar is generally satisfactory

Level 4 ([19]–[24])

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

There is a clear analysis and evaluation of the director's visual style and creative purpose in two or more scenes from the film.

There is a sound analysis of the repressive New York society in the selected scenes and a reasonably good balance in the evaluation of the emotional lives of the characters.

The response is reasonably well balanced between visual and thematic analysis and relevant contextual knowledge (e.g. the emphasis is on visual and thematic analysis).

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

Level 5 ([25]–[30])

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

There is a very thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose in two or more scenes from the film.

There is a sophisticated analysis of the repressive New York society in the selected scenes and an excellent balance in the evaluation of the emotional lives of the characters.

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

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

The response is well structured with a fluent writing style. Moving image terminology is applied confidently and effectively to support arguments and spelling, punctuation and grammar are of a consistently high standard.

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

Assessment Criteria	Total Marks	Level 1 1-6 (1-18)	Level 2 7-12 (19-36)	Level 3 13-18 (37-54)	Level 4 19-24 (55-72)	Level 5 25-30 (73-90)
AO5a (Q1 and 2) Demonstrate knowledge and understanding of film language, forms, conventions, purposes and meanings.	10 (per question)	Show minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.	Show a limited knowledge and understanding of film language, forms and conventions. There is likely to be some understanding of purposes and meanings.	Show a reasonably consistent knowledge and understanding of film language, forms and conventions. There is likely to be growing understanding of purposes and meanings.	Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings.	Show a consistently high level of knowledge and understanding of film language, forms and conventions and a considerable understanding of purposes and meanings.
		AO5c (Q3 only) Demonstrate knowledge and understanding of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators	10 (per question)	Show minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.	Show a limited knowledge and understanding of personal style and techniques. There is likely to be some understanding of themes, purposes, meanings and contexts.	Show a reasonably consistent knowledge and understanding of personal style and techniques. There is likely to be growing understanding of themes, purposes, meanings and contexts.
AO5b Analyse and critically evaluate moving image products and texts	20 (per question)	Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory.	Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar.	Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar.	A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses.	A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses.
		1-4	5-8	9-12	13-16	17-20

List of Film Sequence References

Question 1

Sequence 1:
Pink Floyd The Wall (1982) Director: Alan Parker
Timecode: 00:21:43–00:22:36

Sequence 2:
Arlington Road (1999) Director: Mark Pellington
Timecode: 00:00:32–00:01:44

Question 2

Sequence 1:
Breaking Bad: Series 1, Episode 4 – Cancer Man (2008) Director: Jim McKay
Timecode: 00:13:43–00:15:14

Sequence 2:
Paranorman (2013) Director: Chris Butler
Timecode: 00:48:50–00:50:11

Question 3

A trailer for Raising Arizona (1987) Director: Joel Coen, Ethan Coen (A2 Set Film 2015)

Question 4

A trailer for Age of Innocence (1993) Director: Martin Scorsese (A2 Set Film 2015)