



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2016**

Moving Image Arts
Assessment Unit AS 2
[AX121]

FRIDAY 10 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 candidates' ability to:

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

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

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

Advice to Examiners

Marking Bands

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

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

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

Levels of Response

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

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

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

Flexibility in Marking

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

Descriptive/Narrative and beyond

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

Key Terms/Issues

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

Audio-Visual Stimulus

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

Length of Answers

Length is not important in this examination.

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

Answers in Note Form

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

Uneven Performance

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

Quality of Written Communication

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

Assessing the Responses of Candidates

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

Question 1

Sequence 1. *The bodyguard of a young girl senses danger.*

Study the following sequence. How does the director use camera technique, editing and sound (including music) to create a mounting sense of anxiety 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 a mounting sense of threat and danger to the young girl.

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

- the bodyguard's growing suspicion and apprehension to the point where he takes action to protect the young girl;
- the contribution of the three areas of film language to creating anxiety and suspense.

The candidate should provide analysis and evaluation of how:

- A key technique employed by the director to generate suspense throughout the sequence is the constant switching between different camera speeds. The director films the action in three different timeframes – real time, slow motion and speeded up motion. The unconventional pacing of the sequence creates a high level of anxiety and suspense as we find ourselves seesawing between extended moments of waiting for something terrible to happen and abrupt flash cuts to speeded-up motion where adrenaline goes into overdrive. The key feeling is one of disorientation and an overwhelming sense of foreboding.
- The sequence is structured around the point of view of the bodyguard as he notices suspicious activity in the surrounding square. The director employs a series of POV shots to place us in the perspective of the bodyguard and make us experience his growing suspicion of a deadly threat to the safety of the young girl.
- From the first POV shot of the police car driving by the bodyguard, it is clear that he is alert to danger and finds the presence of the police highly suspicious. A number of POV shots of the multiple police cars, framed in long shot, establish a mood of anxiety and suspense. These POV shots are highly stylised, arriving with a rapid cut to a white flash and a dramatic change in colour tone.
- These unconventional POV shots are unnerving and disorientating. Through sudden frenetic editing, the director creates a series of shock cuts that steadily rack up the tension. For example, the POV close-up of a license plate, filmed in slow motion, is followed by a second rapid POV shot – a flash cut of a shaky double exposure of the car in speeded up motion. The strobe-like effects of these dynamic editing techniques break new ground in the art of film montage.
- Throughout the sequence, circular tracking camera movements around the bodyguard generate tension and suspense. The director constantly varies the speed of the tracking camera to intensify the sense of anxiety. The first note of anxiety in the sequence is sounded by the camera tracking in slow motion around the bodyguard as he watches the police car reverse. After the quick cut to a bird's eye view of the car reversing in real time, the sudden tracking camera movement into the close-up of the bodyguard's face indicates that he has identified an imminent threat.
- Slow motion spiralling tracking shots around the bodyguard play a key role in the steady build up of tension in the sequence. We see him twice framed in medium close-up and then in close-up. When the man with the sunglasses comes into view, the tracking camera speeds up and the whole tempo of the sequence increases, creating the feeling that events are spinning out of control.

- The rapid spiralling camera movement of the bodyguard reflected in the windscreen creates a disturbing visual distortion as if the character is entrapped in a hellish place. The character's growing sense of anxiety and alarm are conveyed by a swirling tracking shot moving from a low angle medium shot into a close-up of the bodyguard's face. The rapid camera movement is accompanied by the non-diegetic sound of a lion roaring, raising the threat level even higher.
- The appearance of the young girl marks the high tension point of the sequence. The director cuts from an extreme high angle shot of the scene to a close-up of the girl's hand opening the door. The director employs rapid cross-cutting to constantly shift our perspective between the girl, the bodyguard and the kidnappers spread around the square. Again the switching between three different camera speeds maintains an atmosphere of heightened suspense as we wonder what will happen to the young girl.
- As she exits the door, the girl is first seen in slow motion, framed in medium close-up, while the bodyguard crosses the road, in real time, towards her. As a rapid swish pan reveals the suspect car moving towards her, the sequence spirals off into speeded-up action and blurred motion with a series of quick fire cuts of the bodyguard and the shady characters wearing sunglasses.
- In yet another switch in camera speed, it is the bodyguard who is now filmed in slow motion, while the girl is viewed in a sudden speeded-up abrupt cut. The final climactic moments of the sequence are played out in slow motion with rapid cross-cutting keeping us disorientated and in a constant state of fear and uncertainty about the fate of the child.
- The director has been manipulating our emotions by slowing down time. Now time seems to almost stand still as the bodyguard raises his gun and all sound suddenly stops. By inter-cutting rapidly between the close-up of the gun, the close-up of the girl's face as it emerges into focus, the gun firing and the girl's terrified reaction to the exploding bullet, the director creates a heart stopping moment of tension to bring the sequence to a crescendo.
- The sequence ends as the true nature of the deadly threat is finally unmasked. A frenetic flash cut in blurred fast motion reveals policemen with guns drawn and the bodyguard ordering the girl to run for her life.
- The expressive use of sound in the sequence is daring and inventive. The director has chosen to employ a soothing classical music soundtrack with a slow, melancholic piano melody playing throughout the action. The soft music gives the slow motion imagery a poetic quality and evokes images of beauty and the sublime that we mentally associate with the innocence of the young girl. Prominent within the diegetic soundtrack is an ominous twice-tolling bell that seems to function as an alarm, warning us that something terrible is about to happen.
- Playing in counterpoint to the deep emotional tones and calm, balletic rhythms of the musical score is a tense, chaotic, non-diegetic soundtrack that sets our nerves on edge. The disorientating effect of the visuals is matched by the audio distortions and dissonant sounds that ripple across the screen. Loud, aggressive sounds (such as the lion roaring) make us jump in our seats, detonating like thunderclaps in an approaching storm. The throbbing heartbeat that accompanies the appearance of the young girl racks up the anxiety level and signals that the storm is about to break.
- Through these sensory effects, the director creates a virtual echo chamber that transports us inside the head of the bodyguard, a man with his antennae finely tuned to detect any sign of danger to the young girl. The power of the sequence lies in the director's ability to make us share the cat-like alertness of the wary bodyguard so that we too are fully switched on to the palpable sense of menace in the air and we quickly learn to read the tell-tale signs and sounds of approaching danger.

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

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

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

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

Spelling, punctuation and grammar contain significant errors.

Level 2 ([7]–[12])

The candidate shows limited knowledge and understanding of film language, forms, and conventions with some understanding of purposes and meanings.

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

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

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

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

The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the three areas of film language (e.g. editing is underdeveloped or absent).

Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the emotional content of the sequence (e.g. the tension 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 failure to discuss the use of POV camera technique).

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 child's nightmare at Christmas.*

Examine the following sequence. Discuss the contribution of three of the following elements of film language to conveying the changing 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 changing mood and atmosphere of the sequence;
- the director's intention to create a dark and frightening scene where Christmas becomes a nightmare for a young child.

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

- the changing atmosphere of the sequence from happiness to terror;
- the contribution of the three selected areas of film language to conveying the shifting tone of the sequence as it gradually becomes more menacing.

The candidate should provide analysis and evaluation of how:

- The sequence pushes the traditional imagery of Christmas over the edge into the bizarre and surreal.
- Mise-en-scene is crucially important in establishing the festive mood of the sequence and wrong footing the audience. The sequence opens in a child's bedroom glowing with warm colours – red and green. At first the sequence conjures up all of the pleasurable emotions that we have come to associate with Christmas. With the assorted toys, gift-wrapped presents and brightly decorated tree, the mise-en-scene creates a magical atmosphere that is every child's dream. The imagery, specifically the toy soldier and teddy bear, exude a comforting air of nostalgia and would appear to locate the scene within an idealised traditional Christmas, familiar to us from the works of Charles Dickens.
- At the centre of the scene is the iconic image of Santa Claus with the traditional white beard, red costume and black boots. His appearance in the fireplace, having climbed down the chimney, puts a smile on the child's face. As he releases the wind up toy, the boy's eyes light up with happiness. The scene seems to capture perfectly the spirit of Christmas – the benevolent, cuddly Santa Claus and the sense of childlike wonder at the movement of the clockwork toy.
- The orange hues of the cinematography and the soft glow of the lamps contribute greatly to the warmth of the scene. Although the lighting scheme is subdued, the child's bedroom appears to glow with pleasant feelings of contentment. High-key lighting is used to make the Santa figures stand out in the scene and to deceive us into thinking that they represent everything that is good and wholesome.
- In the opening seconds of the sequence, the slow, dreamy, ethereal musical score sets the tone of happiness and childhood fantasy fulfilled, with the only diegetic sounds, the spinning top and revolving wheels of the mechanical toy. The first note of anxiety is struck on the soundtrack when the second Santa appears. This is completely unexpected and an alarm is sounded by the steady rise in pitch and intensity of the musical score as more and more Santa figures appear. The diegetic sound of the footsteps of the second Santa also warn us that something is not right.

- The dramatic shift in mood is abrupt and disorientating. The slightly off-angle framing of many of the initial shots in the sequence – the shot of the fireplace, the medium close-up of the boy – had provided a clue that the idyllic scene was not all that it appeared to be. Suddenly the whole scene is turned on its head. With the appearance of a third Santa emerging from the chimney, the image begins to warp and distort. A rapid whip pan to the left reveals yet another Santa entering through the door, followed by two more. By now the ethereal strings that radiated a sense of awe and wonder in the opening moments of the sequence have been replaced by a symphony of menace, devoid of all harmony.
- The mood has turned sinister and frightening. The whirling of the mechanical toy has now been amplified into a disturbing rattling noise while the soundtrack is flooded with eerie notes that create an air of mounting hysteria as the room fills with more and more Santas. The screen has become a distorting lens as the child's dream of Christmas disintegrates into a waking nightmare. The absence of diegetic sound makes the sequence even more disturbing. We can see the child's distress, but we cannot hear his cries of alarm.
- Camera movement is employed to create an atmosphere of claustrophobia. The distorting shot of the helpless child in his cot surrounded by multiple Santa figures is a striking image of vulnerability. The camera follows close behind the boy as he jumps out of his cot and grabs his teddy bear and then tracks abruptly into a close-up of another Santa staring through the window, the overflowing white beard intensifying the feeling of suffocation.
- The overhead shot of the room filled with menacing Santas is like an image from Bedlam. The extreme distortion of perspective as the camera tracks downwards into the close-up of the Santa drinking from the flask creates the effect of the walls closing in or reality coming apart.
- The final hand held tracking camera movement into the extreme close-up of the reindeer's eye as it goes out of focus is another example of how the sequence subverts the conventional imagery, iconography and meaning of Christmas to unsettle and disturb, transporting us to the territory of nightmare.
- In the dying moments of the sequence, the relentless, discordant soundtrack with its persistent rattling noise and ominous chiming bells builds towards a crescendo, its swirling rhythms echoing the warping of screen space and the meandering movement of the camera.
- The continuity editing is slow paced at the beginning of the sequence intercutting between medium close-ups of the child and shots of the first Santa and the mechanical toy. The dramatic shift in mood is marked by increased camera movement, rather than fast paced editing. However, as the imagery becomes increasingly surreal, there are several abrupt cuts that intensify the descent into nightmare – the quick cut to the child grabbing his teddy bear, the sudden switch of perspective to the overhead shot of the room, the abrupt cut to the close-up of the reindeer.

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 boy).

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 – “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. *Imprisoned toys attempt a daring escape.*

Study the following animated sequence. How does the director use camera technique, lighting and mise-en-scene to generate comedy 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, lighting and mise-en-scene (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 mise-en-scene;
- 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 tension and suspense with strong undercurrents of humour.

The candidate should provide analysis and evaluation of how:

- The key driver of suspense throughout the sequence is the all-seeing monkey guarding the imprisoned toys with multiple security cameras that seem to cover every possible angle of escape. The threat that the monkey poses to any toy attempting to escape is immediately established through expressive camera technique – a fast tracking shot into a close-up of the monkey staring at the screen, a high angle, upward panning shot from behind the monkey revealing black and white images from 12 separate surveillance cameras and an extreme close-up of the monkey's eyes feverishly scanning the computer screens like a robot sentinel. This dramatic use of camera technique positions the monkey as a sinister figure, the comic aspects of the character have yet to be revealed.
- Expressionist camera technique is now employed by the director to plunge the viewer into a scene of high tension and suspense. Extreme high and low camera angles, off-centre framing and fast tracking camera movements frame the doomed escape attempt of the pink rabbit. The director creates an overwhelming feeling of entrapment and the dramatic closing down of space by a split-second switch between a fast moving, low angle tracking shot of the fleeing rabbit and a sudden close-up of the camera zoning in on the prisoner.
- The canted low angle shot of the monkey going berserk is the first moment of comedy in the sequence. The director uses mise-en-scene to both heighten suspense (the surveillance technology available to the monkey presents a severe challenge to any toy attempting to escape) and to generate comedy (dressed in striped trousers and yellow vest, the monkey's hysterical clashing together of the cymbals are the movements of a clockwork toy 'the monkey and organ grinder').
- The hopping movements and facial expression of the pink rabbit are also comic. While the high angle shots of the terrified rabbit and the extreme low angle shot of the menacing teddy bear and baby doll bursting through the door are gripping and suspenseful, there are also comic undertones to this scene of a rabbit being literally "caught in the headlights". There is also humour in the director's decision to use a cuddly teddy bear and child's doll to play the role of villains.
- The doomed escape attempt takes place at night and the low-key lighting design accentuates the atmosphere of threat and danger. The space where the toys are imprisoned is dark and claustrophobic, criss-crossed by shadows that resemble prison bars.

- The deep shadows cast by the monkey at his surveillance post and the baby doll as it towers, in the high angle shot, over the trapped rabbit intensify the mood of fear and anxiety that pervades the first part of the sequence. With the swift capture of the rabbit, the director conveys the feeling that the toys are trapped within this place of fear and darkness from which escape is impossible.
- The next scene quickly overturns this impression as help arrives from outside the prison. The low angle shot of Woody being lowered down by the dog, behind the back of the unsuspecting monkey, generates both comedy and suspense. While the monkey is fixated on the images from the security cameras, we wonder how long it will take for him to detect the presence of the intruders.
- The low-key lighting design within the surveillance room enhances the mood of suspense, as the rescue team now try to “take out” the monkey. The director puts us right in the heart of the action by employing a see-sawing POV camera movement that creates the feeling that we are swinging through the air towards the monkey. The reverse low angle shot shows the eyes of the monkey moving as Woody prepares to swoop down again.
- Suspense is further heightened in the second swinging motion as the POV camera perspective swoops down into a grotesque close-up of the monkey’s face. The moment of discovery is sudden and terrifying, but also extremely funny. The close-up of Woody, as he nearly jumps out of his skin when the monkey turns around, is hilarious.
- The scene quickly explodes into dramatic action as the rescuers struggle to subdue the squealing monkey. Suspense is taken up another level by the director’s inventive use of camera technique. The low angle framing of the microphone as it falls to the floor and the low angle shot-reverse-shot of the monkey leaping towards it to sound the alarm generate intense suspense, which is only relieved by Woody’s use of the cable to snag the monkey. Once again the director puts us right in the action through the use of an extreme low angle canted shot of the monkey sprawled on the floor.
- When the action flips and the situation is reversed, with Woody now on the floor at the mercy of the monkey, the same low angle camera perspective conveys a real sense of the danger Woody is in. Our anxiety levels are raised higher as it now appears that the monkey has the upper hand.
- The climax of the scene is a clever blend of comedy and suspense as the dog rushes towards the monkey, carrying the sellotape between its teeth. The rapidly moving POV tracking shot bearing down on the monkey hurtles us headlong into the action as if we are on a thrilling rollercoaster ride. The shot is designed to take us to the edge of our seats and to engage us emotionally in the race to save Woody.
- The hilarious, split-second reverse angle shot of the running dog brings a welcome release of tension as it becomes clear that the monkey is about to get his comeuppance.
- The final, fast POV tracking shot into an extreme close-up of the monkey’s eyes, showing the look of sheer panic on his face, creates a moment of high comedy and emotional satisfaction as we laugh at a bully getting his just desserts.

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

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

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

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

Spelling, punctuation and grammar contain significant errors.

Level 2 ([7]–[12])

The candidate shows limited knowledge and understanding of film language, forms, and conventions with some understanding of purposes and meanings.

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

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

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

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

The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the three areas of film language (e.g. camera technique or 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 use of expressionist camera and lighting techniques).

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

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

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

Spelling, punctuation and grammar are of a good standard.

Level 5 ([25]–[30])

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

The response is well structured with a fluent writing style and there is an excellent balance in the analysis of the three areas of film language.

There is an exceptionally thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose.

There is a sophisticated analysis of exactly how the three elements of film language are used to create mood, atmosphere and emotion.

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

There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses.

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

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

Assessment Criteria	Total Marks	Level 1 1–6 (1–18)	Level 2 7–12 (19–36)	Level 3 13–18 (37–54)	Level 4 19–24 (55–72)	Level 5 25–30 (73–90)
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

Man on Fire (2004) Director: Tony Scott
Timecode: 00:47:31–00:48:39

Question 2

The City of Lost Children (1995) Directors: Jean-Pierre Jeunet and Marc Caro
Timecode: 00:01:07–00:02:28

Question 3

Roy Story (2010) Director: Lee Unkrich
00:54:05–00:54:24/00:54:52–00:54:56 (DVD Chapter 20)/
00:58:05–00:58:44 (DVD Chapter 21)