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ADVANCED
General Certificate of Education
2016

Moving Image Arts

Assessment Unit A2 2

[AX221]

THURSDAY 26 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 first/second 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 man is stalked by a werewolf.*

Sequence 2. *Singers become the prey of a supernatural fiend.*

Study these two sequences in which a predator strikes. Compare and contrast how each director uses film language to create a mood of fear and horror.

**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 employ key conventions, archetypes and stylistic traits of the horror genre to create a mood of fear and foreboding.

The response should provide comparative analysis and evaluation of (AO5b):
• the key moments of horror in each sequence;
• the way in which the five areas of film language convey the experience of victims being stalked or abducted by a predator – the contrast between the realism of sequence 1 and the heavy stylisation of sequence 2; and
• the key role played by techniques such as POV camera, long takes and expressionist lighting in conveying the emotional experience of the characters.

The response should provide comparative analysis and evaluation of how:

Sequence 1

• Although this sequence shares a number of horror genre conventions with Sequence 2 (the use of POV, low angle shots of isolated victims framed in long shot in corridors/alleyways), there is a strong contrast in visual style. Sequence 1 is firmly grounded in the conventions of realism, employing realist techniques such as long takes and forgoing any non-diegetic soundtrack or musical score to convey the feeling that these events are taking place in the real world. Whereas Sequence 2 takes place in a stylised gothic setting and features elements of the supernatural, here the mise-en-scene belongs to the real world (apart from the presence of the werewolf).

• the naturalistic setting of a dull, deserted London Underground is both familiar and unsettling. This is a place where no one would feel comfortable being alone as it is a space in which one can easily imagine something terrible happening. The director skilfully employs this psychological factor to turn a familiar setting into a place of horror.

- the use of the extended long take at the beginning of the sequence following the businessman as he glances warily over his shoulder gives the impression that the scene is taking place in real time. This is another key factor in establishing an atmosphere of terror. The situation of the businessman is similar to the cat lady of Sequence 2. They both find themselves alone in enclosed spaces, isolated, vulnerable and easy prey to a malevolent force.

- a feeling of isolation, trepidation and fear of the unknown is quickly established by the silence in the Underground. The only thing we can hear are the diegetic sounds of the businessman's footsteps so we know immediately that he is alone and vulnerable to attack. Tension is generated by the relentless humming sound of the escalator as the businessman ascends. This effectively takes the place of a non-diegetic soundtrack, creating a mood of apprehension and mounting fear.

- the low growl that is clearly audible as the shot changes to a slightly elevated viewpoint of the corridor creates the first moment of horror in the sequence. As in Sequence 2, it is sound, rather than image, that first alerts us to the presence of the monster. The sudden switch to an extreme low angle POV shot slowly turning the corner and bringing the businessman into view is terrifying. We realise that we have adopted the point of view of a predator, but as the director refuses us any objective viewpoint, the growling seems to indicate that it is a wild animal, (perhaps having escaped from a zoo).

- it is the use of this unnerving POV shot, combined with the fact that we do not yet know whose eyes we are seeing the victim through, that generates such an intense level of fear and terror at this point in the sequence.

- the second low angle POV shot, as it begins to menacingly advance along the corridor, sets off a frantic life and death chase. This chase is one of the most frightening moments in the history of horror cinema as the steadicam tracking shot propels us down the corridors hot on the heels of the helpless victim. What could be more terrifying than to find oneself in the shoes of a monster as it moves in for the kill?

- the inter-cutting between the predator's POV and the reverse-angle shot of the businessman running for his life along the corridor conveys a real sense of the victim's terror and helplessness. The labyrinthine corridors seem to go on forever and the frantic motion of the steadicam in the confined space creates a palpable feeling of entrapment and claustrophobia – as if there is no way out of this maze. The diegetic sound of the footsteps of the desperate man echoing along the silent corridors only adds to the horror.

- the second reverse-angle shot of the victim rounding the corridor and making his way unhindered to the escalator brings a momentary release of tension. We are especially relieved that we are no longer staring through a killer's eyes. The extended long take lasting 17 seconds sustains the feeling of real time duration that the opening shot established. This time we have the distinct feeling that the seconds ticking away are the final moments of the victim's life.

- the terrifying climax of the sequence is built around the slow passage of time with the diegetic humming of the escalator adding a disturbing undercurrent to the scene. In sharp contrast to the frantic pace of the chase along the corridors, the director now makes us observers to, and then participants in, the slow draining away of the victim's life.

- the carefully composed shot of the businessman jumping into frame and throwing himself onto the escalator in a state of utter exhaustion signals to us that the chase has reached its end as the desperate man cannot take another step. The abrupt and unexpected switch to a high angle perspective from the top of the escalator delivers yet another visual shock. Once again the director has positioned us to look through the camera lens down a tunnel-like space, at the bottom of which we can see the businessman trapped on a slow moving conveyor belt of death.

- up to this point in the sequence, the director has adhered to one of the core conventions of the horror genre – employed in classics such as The Cat People – that a mood of fear intensifies the longer the monster is withheld from view. Consequently, the revelation of the monster is a key

moment in such horror films. Here the approach is unorthodox as we glimpse the werewolf for only a few fleeting seconds from above in extreme long shot prowling slowly towards its victim. Yet this unconventional composition brilliantly conveys the abject terror of the victim as we realise that in this sequence roles have been reversed. The businessman now finds himself in the position of a trapped animal, helplessly waiting for the moment of death.

- offering us a long distance view of death has never been the director's intention, however, and in the final shot we are transported back inside the skin of the monster and compelled to look through its murderous eyes. The painfully slow tracking shot up the escalator from the werewolf's POV ending on a close-up of the doomed victim employs this key stylistic convention of horror cinema to terrifying effect. By dragging out the victim's demise as long as possible and forcing the viewer to participate in the intimate stalking of a victim right up to the final moment before death, the director has subjected us to a hyper-intense experience of horror worthy of our worst nightmares.

Sequence 2

- The director employs a range of classic expressionist techniques to heavily stylise the sequence and plunge the viewer into a world of supernatural horror. The key expressionist elements are the use of chiaroscuro lighting techniques, monochrome cinematography with blue tones and unconventional framing that keeps us off-balance throughout. Extreme high and low angle compositions are used to convey the isolation and vulnerability of the victims and generate an all pervasive sense of menace through the constant feeling that the predator is lurking just off-screen in the darkness, waiting to strike.

- the sequence opens in total darkness before a fleeting shadow moves across a circular area on the right of the screen, illuminated by a spotlight. This unusual approach to framing, lighting and shadow is maintained throughout the sequence. The multiple victims of the mysterious predator are always framed against a black ground within a low-key lighting scheme. The police investigating the disappearances are also framed on the right of the screen, surrounded by darkness. The screen is continually plunged into darkness when the monstrous shadow strikes – for example, at the cat playing the bongos and the opera singer.

- the constant use of shadow and darkness is a key means through which the director sustains a mood of mystery and fear throughout the sequence, building up to the seminal moment of horror at the heart of the sequence. The director's stylistic approach can be contrasted with Sequence 1 where the horror takes place under bright high-key lighting. Both predators choose to strike where their victims will be most exposed so the empty spaces of the London Underground and the deserted alleyways of the cat world are certainly comparable.

- there is some similarity in how each director chooses to portray the monster. Key to the build up of fear in both sequences is the mystery generated around the identity of the predator. In Sequence 2, the predator is only ever seen as a mysterious supernatural presence – an all powerful shadow emerging out of the darkness. Unlike Sequence 1, its identity is never revealed.

- the abduction of the cat lady and the stalking of the businessman in Sequence 1 can be compared in the way in which both directors use the POV of the predator to create suspense and convey the terror of the victim. The cat lady is first framed on the right of the screen from an extreme high angle, while the left of the screen is in shadow. We have the feeling that this is the POV of the predator stalking her. This is confirmed after the long shot of her walking along the alleyway is followed by a high angle tracking shot plunging rapidly downwards towards the helpless victim into an extreme close-up of her throat as her screams are drowned out and the screen turns to black. This is an extremely disturbing composition that literally enters the victim's body in an act of violation that chillingly conveys the demonic powers of the unseen predator. As in Sequence 1, we watch the assault through the victim's eyes and experience her feeling of terror intimately. However, whereas the final moment of Sequence 1 stops at a close-up of the paralysed victim's face, the director of Sequence 2 takes us even further into the depths of gothic horror.

- the director employs an inventive combination of diegetic and eerie non-diegetic sounds to heighten the atmosphere of mystery and suspense. The sequence opens aurally, rather than visually, the diegetic thud (like the sound of a door closing) is accompanied by a haunting soundtrack of bells, chimes, distant cries and the strange, swirling sound of the predator spiriting away its victims. The oppressive diegetic sounds of thunder and a howling wind add further notes of menace to the soundtrack, accentuating the mood of claustrophobia.

- although the sequence is almost monochrome, colour is used in a striking way in the abduction scene of the cat lady to heighten the atmosphere of dread and to contrast victim with predator. This is literally an encounter between good (white) and evil (black) in the most primal sense. In the high angle long shot, where we see the cat lady isolated and alone, illuminated by low-key blue lighting but surrounded on all sides by a sea of darkness, there is an overwhelming feeling of innocence threatened by evil. The images of the cat lady walking down the alleyway, viewed first in frontal long shot and then in medium shot, generate a high level of suspense by sharply contrasting a white figure (with yellow shaded eyes) against a black background. For a split second during the tracking shot into victim's throat, the screen is flooded with the colour white, but the scene ends in complete darkness as the mouth opens into an abyss.

- music plays a significant role in creating emotion in the abduction scene. Once the cat lady closes the door, the music hall tune on the harpsichord dies away to be replaced by the low, menacing notes of a piano, played slowly as she advances down the alleyway. As the predator strikes, the piano playing turns frantic and a high-pitched violin mimics the victim's screams as the camera travels into her throat. The howling wind that has been playing throughout the scene also reaches a crescendo at this moment carrying on through the darkness like a wailing banshee. Sound and expressionist camera technique and lighting have combined brilliantly to create a moment of utter horror.

- the mordant tones of the first-person narrator Nick Cave speaking in verse also accentuates the mood of gothic horror and carries echoes of the nightmare tales of Edgar Allen Poe (such as The Raven).

The answer should provide a personal response stating how effective the candidate feels the techniques used by each director are (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 terror experienced by the central victim in each sequence, the mood of fear that each director generates climaxing in key moments of horror).

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 victim's face" – or failure to discuss the importance of POV camera technique).

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 use of chiaroscuro lighting techniques 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 2

Sequence 1. *A man descends into paranoia.*

Sequence 2. *A woman retreats into isolation.*

Study these two sequences in which a character withdraws from the world. Compare and contrast how both directors use film language to convey each character's deteriorating state of mind.

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 convey the isolation and fragile state of mind of characters who have withdrawn from the world.

The response should provide comparative analysis and evaluation of (AO5b):
• the parallel situation of the two central characters isolated and alone, absorbed in their thoughts;
• the way in which both director's manipulate time to allow us entry to the subjective experience of the characters; and
• the key role played by techniques such as POV camera, slow and fast motion photography and an atmospheric soundtrack in conveying the disintegrating mental state of each character.

The response should provide comparative analysis and evaluation of how:

Sequence 1

• This sequence is structured around a pattern of intercutting between images of the main character sitting alone in his bedroom and flashbacks of the character spying on a man and woman (who would appear to be his wife) who are meeting in a café. With a sad piano note playing on the soundtrack, the character is introduced in a tableau composition that affords a frontal view of the bedroom and the solitary figure's position seated still on the bed, seemingly lost in thought. The only movement in the image is the spinning of the electric fan on the ceiling that causes the curtains to billow, but there is a tangible feeling of disquiet.

• the rhythmic sound of drumbeats fade in, providing a pulsating soundtrack to the movement of the fan and to the next flashback of the character, framed in medium close-up, driving his car and drinking from a bottle. Over a two-shot of the man and woman in the café, the character announces in voice over narration "I began withdrawing from the world". This is the signal for an abrupt cut back to the opening composition of the character in his bedroom and a dizzying hyper-kinetic tracking camera movement into the silent figure ending on an unusual high angle medium close-up. It is as if the director wants to violently thrust the viewer into the character's

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inner world. The disorientating effect of this speeded-up camera movement is accentuated by the loud, non-diegetic roar of a lion that suddenly floods the soundtrack. Like an inner cry of anger or pain, this unsettling sound conveys the character's strained emotional state as he now appears to mentally disintegrate before our eyes.

- intercutting between interior (present time) and exterior (flashback), the director now offers us a number of disturbing views of the character's face, framed in close-up, as if he has descended into a catatonic trance. The events taking place in the flashback are clearly playing on the character's mind and driving him over the edge. Intercut between two close-ups of the character looking up to the ceiling and muttering to himself, we follow the character as he drives by the café and glimpses the man touching the woman's hand.

- as the tracking camera floats along in slow motion, it is clear that in these flashbacks we have entered the interior world of the character and his fractured sense of reality. We are placed in the POV of the character as he views the scene in slow motion close-up. The non-diegetic animal growl is again heard during the moment of contact and the pulsating soundtrack now becomes more ominous and alarming as high-pitched ambient sounds and a diegetic cacophony of street noise compete for our attention.

- the main character's obsession with the woman in the flashbacks is pushing him to the point of mental breakdown and the oppressive close-ups of his sweating face, reveal his mounting distress. These painful images are inter-cut with the increasingly frantic camera movements showing the character's paranoid POV in the flashbacks. Through this pattern of intercutting and the entry into the soundtrack of a woman's cries of distress, the director creates the palpable feeling that we are watching a human volcano waiting to erupt.

- the flashback of the woman waving out of the window provides the tipping point for the main character to finally snap out of his catatonic state. The dramatic close-up of the man violently shaking his head and screaming, eyes staring wildly, is a disturbing vision of psychosis. The director makes the character's manic state even more unsettling, by replacing the character's scream, with the loud, growling of the wild animal that we have heard twice before on the soundtrack. This time the sound seems an appropriate expression of the man's volcanic rage and paranoia.

Sequence 2

- From the very beginning of the sequence, the director creates a powerful sense of the female character's isolation from society through the expressive use of time-lapse photography over a choral soundtrack of multiple voices singing in harmony. This woman is clearly out of step with any such community bonding. As she moves silently through the underground station like a ghostly figure or sleepwalker, the character seems to inhabit a different time zone from the buzzing crowds viewed in speeded-up motion. The stylised framing of the character on the left of the screen, standing motionless, staring blankly into space while the tube train rushes by and seconds later against the background of a deserted station intensify the feeling of the character's alienation from reality. In the quick insert cut to an extreme close-up of the character's eye, we see reflected the flickering movements and frantic pace of everyday life, while the woman stands outside looking in upon a world that is passing her by.

- the opening sequence creates a strong impression that the character is an outsider and further evidence is provided when the character arrives home and we find ourselves transported to a strange interior landscape of the mind. As the character never speaks, non-diegetic sound plays a vital role in conveying her inner life. As she enters the living room in long shot, the chorus of heavenly voices begins to distort and the sound of an icy wind can be heard before these sounds are abruptly sucked out of the room as the door snaps shut. The new atmospheric soundtrack of ambient vibrations and electronic bleeps that plays for the remainder of the sequence is completely unexpected and brings to mind the inside of a spacecraft. It seems to indicate that the character lives in a world of her own, on the edge of reality.

- these disconcerting sounds play over a series of disturbing images that evoke a feeling of mental dislocation and decline – the first a speeded-up long shot of cockroaches crawling across a bed suggesting squalor and an environment in physical decay. The woman's bleak, sterile living space is captured in a quick montage sequence of deathly still compositions that reveal the emptiness and solitary nature of her existence. The medium shot of the woman framed on the right hand side of the screen with the left hand side completely masked by the bedroom curtain is a striking image of isolation as if the character is a prisoner in her own home.

- mise-en-scene and intrusive framing from a variety of different camera positions combine with the eerie soundtrack to evoke an atmosphere drained of life. The muted colours and faded décor of the bedroom and bathroom, the garish green of the kitchen and the almost blank walls in every room suggest a void at the centre of the woman's life. The director employs a series of low angle shots of the barren living room containing only a sofa and TV and the dilapidated state of the kitchen floor. We view the empty bathroom from three different angles and even glimpse the inside of the fridge, also empty apart from one solitary TV dinner. By taking us into all of these decaying spaces, each a visual metaphor for the character's inner life, the director conveys a chilling impression of mental disintegration.

- the main character appears to be numb to the world, her actions those of someone one who is sleepwalking through an empty life. She is disconnected from the outside world and from her bored appearance does not even appear to derive any pleasure from watching television or playing a computer game. In this sense, although she does not suffer the degree of mental distress that the main character in Sequence 1 undergoes, her situation would appear to be much bleaker, as she appears to have no emotional centre to her life.

- the final moments of the sequence can be compared to Sequence 1. Here the main character also seems to descend into paranoia as her attention becomes focused on CTTV footage of her hallway that appears on her television screen. After an extreme close-up of the character's eyes, the director employs two POV shots that take us steadily closer to the black and white image on the screen. The corridor is empty, but the strange vibrations on the soundtrack and a screeching violin create a mood of foreboding – as if someone is finally going to enter the woman's world.

- unlike the main character in Sequence 1, there is no emotional reaction from the woman to the haunting CCTV images of the deserted hallway. Instead the director employs an unnerving image of the character's mental disconnect from reality as she fails to notice a fly drowning in her glass of milk. The close-up of the struggling fly recalls the earlier shot of the cockroaches that visually echoed the time-lapse images of the crowds. The woman seems dislocated from everything – whether it be people or insects – and has withdrawn inwards to a state of isolation that is truly disturbing.

The answer should provide a personal response stating how effective the candidate feels the techniques used by each director are (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 mounting distress and paranoid behaviour of the main character in Sequence 1, the isolation and disconnect with reality of the main character 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 man's face" – or failure to discuss the use of slow or fast motion photography).

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 use of a flashback structure in Sequence 1, the use of atmospheric sound effects 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

Raising Arizona plays with the conventions of the crime genre. Discuss how the Coen brothers employ genre and the unconventional use of film language to create two or more of the film's memorable sequences.

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 (A05c);
- 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 of 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 the codes and conventions of the crime genre in Raising Arizona;
- the way in which the filmmakers draw upon different genre archetypes and conventions; and
- at least two key scenes in Raising Arizona which illustrate the exuberant 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 such because of the filmmaker's self-conscious use of generic references from a wide spectrum of Hollywood film archetypes;
- crime is the principal genre featured in the film and many codes and conventions of the crime genre can be identified, including the film's principal characters – a career criminal, a female police officer, escaped convicts and a bounty hunter; the film's kidnapping narrative and key action scenes such as the prison escape, bank robbery, car chase and the riotous supermarket hold-up;
- 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 breakneck 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 playful mixing of genres as diverse as the screwball comedy, road movie and thriller is a constant source of comedy in Raising Arizona;

- the film's mise-en-scene of desert skies and cactus plants connects it to the Western;
- the Warner Brother's 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 Wild E Coyote. The biker figure is revealed to have a Road Runner tattoo;
- 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 stating how effective the candidate feels the techniques used by the director are (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. over reliance 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 the unconventional 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 directors' visual style and creative purpose in two or more of the film's memorable set-pieces.
There is a sound analysis of the generic references in the selected scenes and a reasonably good balance between the evaluation of genre conventions and the key stylistic choices of the filmmakers.
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 directors' visual style and creative purpose in two or more of the film's memorable set pieces.

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

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 feelings and romantic longing that Newland and Ellen demonstrate for each other? Discuss with reference to at least two sequences from The Age of Innocence.

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 (A05c);
•   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 of 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 romantic attachment between the two principal characters of The Age of Innocence and their emotional lives;
•   the way in which the director uses film language to convey the repressed feelings of Newland Archer and Ellen Olenska; 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 and romantic longing in The Age of Innocence by visually depicting the restrictive conventions of the aristocratic society of 1870's New York and the repressed desires of the two central characters. The director brings the hieroglyphic world of Edith's 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 two characters;
•   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 character and social class." Ellen Olenska is dressed in the rich colours of red, blue and dark burgundy that represent her sexual nature and desires;
•   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."

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- 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 Newland Archer watches Ellen Olenska break convention and cross the room to meet him, Scorsese creates a new variation on this slow motion subjective camera technique, 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 plays 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 stating how effective the candidate feels the techniques used by the director are (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. over reliance 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).
There is analysis of at least two scenes from the film but the evaluation of the romantic longing and emotional repression experienced by the two 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 romantic longing of the two characters in the selected scenes and a reasonably good balance in the evaluation of the repressive effect of New York society on their emotional lives.

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, 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 a sophisticated analysis of the romantic longing of the two characters in the selected scenes and an excellent balance in the evaluation of the repressive effect of New York society on their emotional lives.

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.	Show a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts.	Show a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts.
		1-2	**3-4**	**5-6**	**7-8**	**9-10**
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 consistency 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**

Timecodes – Moving Image Arts GCE A2 Exam

A2 Question 1 – Sequence 1
American Werewolf in London: Director John Landis (1981)
DVD Chapter 12: 1 hour 4 min. 57 secs. – 1 hour 6 min. 25 secs.
*Note 25 seconds was removed from the original clip.

A2 Question 1 – Sequence 2
The Cat Piano (Short film – 2009 available on YouTube): Directors Ari Gibson, Eddie White.
1 min. 40 secs. – 2 min. 5 secs./2 min. 38 secs. – 3 min. exactly.

A2 Question 2 – Sequence 1
The Killing of John Lennon: Director Andrew Piddington (2006)
DVD Chapter Two: 10 min. 47 secs. – 11 min. 39 secs.

A2 Question 2 – Sequence 2
Machine (Spanish short film Maquina 2006): Director Gabe Ibanez
1 min. 1 sec. – 2 min. 22 secs.