



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2017**

Moving Image Arts

Assessment Unit AS 2

[AX121]

WEDNESDAY 7 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 Unit 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 Unit 2 candidates will be assessed on their ability to:

AO5a Demonstrate Knowledge and Understanding

AO5b Analyse and Critically Evaluate moving image products and texts.

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

This refers to candidates' ability to:

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

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

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

Advice to Examiners

Marking Bands

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

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

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

Levels of Response

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

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

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

Flexibility in Marking

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

Descriptive/Narrative and beyond

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

Key Terms/Issues

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

Audio-Visual Stimulus

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

Length of Answers

Length is not important in this examination.

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

Answers in Note Form

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

Uneven Performance

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

Quality of Written Communication

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

Assessing the Responses of Candidates

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

Question 1

Sequence 1. *A young boy is shocked to discover that he has superpowers.*

Study the following sequence. How does the director use camera technique, editing and sound (including music) to convey the traumatic experience of the young Superman?

Available Marks: 30

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

Assessment Criteria

The answer must:

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

Mark Scheme Expectations

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

- three areas of film language – camera technique, editing and sound;
- the mood and emotional impact of the sequence;
- the director's intention to convey the traumatic experience of the young Superman.

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

- the physical transformation of the young boy as the superpowers take effect – X-ray vision, super sensitive hearing and the power to make objects red hot;
- the contribution of the three areas of film language to conveying the emotional response of the boy – anxiety, alarm, panic and a violent lashing out.

The candidate should provide analysis and evaluation of how:

- the sequence is structured around the point of view of the young boy as his superpowers first take effect. POV camera and editing technique place us in the perspective of the boy as he experiences a series of sudden shocks. The use of POV technique also allows the director to convey to us, in a visceral way, the horror of the X-ray vision and the traumatic effect it has on the boy. Through a series of POV shots we are made to share his ghastly X-ray visions – the first close-up of the teacher, the medium close-up of the young girl, the tracking shot from a close-up of the teacher's face to her beating heart. The flashing, ghost-like effect of the X-ray vision is frightening, transforming everything into a photographic negative and turning people into walking skeletons;
- sound and editing combine together to make the X-ray visions profoundly disturbing. The quick cut to the first low angle POV shot of the teacher, towering over her pupil, is particularly unsettling. The sudden build-up of non-diegetic metallic sounds immediately before this POV shot ensures that it arrives like a shock cut. The soundtrack reverberates with a mix of diegetic and non-diegetic sound. In the foreground, an eerie, high-pitched non-diegetic fluttering sound creates disquiet, while diegetic sounds of police radio transmissions and a helicopter can be heard in the background. This interweaving of diegetic and non-diegetic sounds gives a strong sense of the boy's confusion and disorientation, with the throbbing heartbeat mirroring his increasing distress;
- from the beginning of the sequence, sound is used expressively to place us in the perspective of the confused boy. From the low angle forward tracking shot that opens the sequence, the diegetic sounds we hear are totally subjective. They are the sounds that the boy can hear from both close up (the teacher's echoing footsteps and voice) and far away (the barking of a dog). We have the feeling that we are experiencing the world from inside the young boy's head – an echo chamber where a cacophony of competing diegetic sounds collide and overlap;
- after the close-up of the beating heart, the amplified sounds suddenly drop away and only the boy's laboured breathing can be heard. However, this is merely the calm before the storm as the director plunges us deeper into the boy's interior soundscape. As he twists his head round in close-up, a loud non-diegetic shuddering noise floods the soundtrack, like a sudden rush of blood to the head. A sequence of rapid close-ups of the boy, tapping first his pencil then his fingers nervously on the desk, his POV of the word "listen" and a low angle view of the clock are matched with the deafening sounds that are now overwhelming him including the ringing of a bell and the relentless ticking of the clock;

- the fast-paced editing of these oblique close-ups with the camera tracking and spinning around and the amplified diegetic soundtrack distorting wildly communicates the emotional distress and panic that has now gripped the boy. He is clearly traumatised and tries to shut out the overpowering sounds by covering his ears before fleeing from the classroom;
- the cacophony of diegetic sounds continue to ring inside the boy's head as a POV shot and a fast tracking camera movement reveals his X-ray view of the school corridor. When he takes refuge in the storeroom, a low-angle tracking camera is employed to emphasise his confinement. A deep, menacing musical score plays over the final moments of the scene indicating that the boy is now in a dark place – both literally and metaphorically. The trauma he has suffered has pushed him over the edge;
- the director employs cross-cutting between the interior of the storeroom and the corridor as a final POV shot reveals the door handle turning red hot. The quick cut from the interior close-up to the close-up of the teacher's hand suddenly recoiling from the door handle conveys the boy's violent response to his traumatic experience. The world has suddenly turned terrifying for the young boy and his first reaction is to lash out at it.

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 confusion and trauma experienced by 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 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 woman flees through a haunted house.*

Examine the following sequence. Discuss how the director uses **three** of the following elements of film language to create the nightmarish mood of the scene.

Camera technique, Editing, Cinematography, Mise-en-scène, 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-scène 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-scène, lighting and sound;
- the nightmarish mood and ghostly atmosphere of the sequence;
- the director's intention to create a dark and eerie scene from the horror genre.

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

- how the director creates the oppressive atmosphere of the haunted house and the threat it poses to the main character;
- the contribution of the three selected areas of film language to conveying the heightened emotional state of the woman and generating feelings of mounting claustrophobia, entrapment, fear and terror.

The candidate should provide analysis and evaluation of how:

- the director employs a range of expressionist technique to portray the supernatural power of the haunted house and the violence it unleashes;
- unconventional camera angles, framing and movement position the woman as a prisoner trapped within an oppressive maze-like space that is closing in upon her. A powerful feeling of entrapment is established in the opening deep focus long shot of the woman running through the hallway towards the camera. Just as she reaches the end of the hallway, the camera suddenly tracks upwards to the left to reveal a demonic statue towering over her. We share the woman's surprise at the sudden appearance of the sinister figure from out of the shadows;
- the sense that this high angled shot evokes of a malevolent force threatening the woman's life is accentuated by the sudden switch to a quick low angle tracking camera movement towards the woman. The forward camera movement ends in an oblique, unbalanced composition, framed from under the woman's chin, in which the archways and circular patterns on the ceiling appearing to close in, bear down menacingly on the solitary figure;
- the black and white cinematography, low key lighting scheme and heavy use of shadow in these opening shots further emphasise the woman's isolation and vulnerability to the dangers that the haunted house poses. The woman's elongated shadow runs before her along the hallway and she is almost swallowed up by ominous shadows in the low angle composition of her staring upwards at the ceiling;
- mise-en-scène also plays a key role in the creation of a nightmarish mood. The woman is dressed in a white nightdress and is fleeing in distress through hallways filled with menacing statues staring out of the darkness. Doors, windows, curtains, chandeliers and mirrors all become threatening, driving the woman to the edge of hysteria;
- while the pace of editing in this first part of the sequence is slow (the opening long shot is held for 9 seconds) the cutting from high to low angle back to a high angle camera position intensifies the feeling of entrapment.

- the two expressionist shots framing the woman within a mirror create an overwhelming feeling of claustrophobia. The first mirror shot is a striking composition allowing the director to play with our sense of reality. Initially we only see an empty hallway, but the distortion of the lines of perspective creates a circular space, filled with shadows and an atmosphere of dread. As the woman runs from extreme long shot into a dramatic close-up of her mirror-image staring out in terror at her real face, we too seem to have passed through the mirror into the territory of nightmare;
- the woman's frantic attempt to open the door marks another key moment of horror. The director has framed her in a confined space in the background, enveloped in deep shadow, with the bust of a ghostly queen-like figure in the foreground. The director then tilts the camera on its axis, from side to side, creating the sensation of a ship swaying in a violent storm. These camera movements throw us off balance and make us share the woman's disorientation and feeling of entrapment;
- the sense of being trapped in a nightmare from which there is no escape is also evoked by the ambiguous soundtrack that the director employs. The howling wind that increases in pitch as if it is blowing through a tunnel would seem to be non-diegetic, but the relentless hammering appears to be coming from the house itself and causes the woman to cover her ears. The loud, clashing metallic sounds that flood the soundtrack when the woman reaches the door and the sound of ropes snapping and wood stretching as the camera tilts on its axis, are deeply disturbing because they are clearly diegetic sounds indicating that the house is coming apart and is, therefore, a death trap. The frightened tone of the first person voice over also contributes to the mood of fear;
- the howling wind appears to have become diegetic when the woman becomes entangled in the lace curtain and pirouettes like a puppet. The editing pace now speeds up and the cutting between three different camera angles of the woman – foreground to background to foreground – ending on a low angle shot, increases our feeling of anxiety as the house threatens to suffocate its helpless victim;
- in these shots, the use of chiaroscuro lighting techniques is taken to a new extreme. As the lace curtain winds ever tighter around her, the deep shadows threaten to overcome the woman until she finally manages to free herself from the curtain. The diegetic sound of the window pane shattering is followed by the violent breaking of glass throughout the house;
- the director employs another disturbing camera movement tracking to a high angle looking down on the terrified woman before cutting to an extreme high angle of the room, which seems to give us the house's own God-like perspective of the scene;
- quick cutting is employed at the conclusion of the sequence as the director alternates between high angle shots of the woman, framed in medium close-up in front of the billowing curtain and low angle shots of the mirror, showing the image of the woman as a ghostly presence, trapped in the shadows. Our final view of the woman is a nightmarish image of entrapment on the other side of the mirror.

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 woman, the nightmarish mood).

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

The quality of spelling, punctuation and grammar is satisfactory.

Level 4 ([19]–[24])

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

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

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

(For those candidates choosing to analyse this area of film language), there is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning.

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

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

Spelling, punctuation and grammar are of a good standard.

Level 5 ([25]–[30])

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

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

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

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

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

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

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

Question 3

Sequence 3. *A mystery intruder interrupts a young boy's TV viewing.*

Study the following animated sequence. How does the director use camera technique, lighting and sound (including music) to generate 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-scène (AO5a);
- apply film language terminology to support arguments and responses (AO5a);
- analyse and evaluate the director's visual style (AO5b).

Mark Scheme Expectations

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

- three areas of film language – camera technique, lighting and sound;
- the mood and atmosphere of the sequence;
- the director's intention to create a sequence mixing two levels of suspense.

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

- the suspenseful mood of the sequence;
- the contribution of the three areas of film language to building up a mood of tension and suspense in both the Science Fiction movie and the real world.

The candidate should provide analysis and evaluation of how:

- the sequence is structured around two different and overlapping episodes of suspense – the strange happenings in the movie that the boy is watching and the mystery intruder into the real world who damages the TV antenna and leaves a trail of destruction around the farm yard;
- at the beginning of the sequence, the main driver of suspense is the black and white B movie on the 50s style television. The movie, from the Science Fiction genre, is shot with a low-key lighting design and framed from a series of low angles. The first note of suspense is sounded by the eerie, otherworldly musical score that begins to play in tandem with the diegetic creaking of the laboratory door. The director establishes an ominous mood with the extreme low angle shot of the scientist's feet casting elongated shadows into the foreground;
- the central mystery is established through a close-up of the light switch and the diegetic flicking sound indicating that the light is broken. A medium close-up of the spectacled scientist pondering what might be the cause is immediately followed by an extreme low angle shot revealing what appears to be a living brain lurking on the floor of the lab;
- this deep focus expressionist composition intensifies the mood of suspense. The foreboding music and chiaroscuro lighting evoke an atmosphere of menace and imminent threat for the scientist who fails to notice the brain slinking away into the darkness. The low angle framing of the brain in the foreground and the diegetic squelching sounds give it a sinister presence, while the scientist stands in the shadows in the background unaware of the danger;
- suddenly the diegetic sound of breaking glass alerts the scientist and a low angle POV shot reveals the source of the danger. It is at this point that another layer of suspense begins when strange diegetic sounds distract the boy's attention from the television. This second layer of suspense occurs within the boy's reality, but visually parallels the suspense taking place within the Science Fiction movie with the director employing low-key lighting, off-centre framing and unconventional camera angles to build up tension and deepen the mood of mystery;
- the director increases the feeling of unease by adopting a low camera perspective at canted angles for the two shots when the boy is first disturbed by the diegetic sounds coming from above. These unbalanced compositions are immediately followed by an unsettling high angle perspective of the

boy climbing the stairs, toy ray gun in hand. Despite the element of comedy introduced by the toy gun, this angular shot with its lurking shadows and deep focal length evokes a powerful feeling of claustrophobia;

- at this point, the director deepens the mood of suspense by making the two separate narrative lines converge. The sounds of the Science Fiction film now comment on the actions taking place in the real world. The scientist calls out “Who’s there?” at the same moment that the boy looks at the ceiling and goes to investigate the source of the noise. As the boy ascends the stairs, the weird, otherworldly music from the television rises in volume, sounding a note of alarm;
- the dramatic musical crescendos and the cries of the scientist indicate that the Science Fiction suspense narrative is reaching a climax and the boy cannot tear himself away from it. Falling over comically, he arrives just in time to see the monstrous brain eating the scientist. When the TV transmission suddenly goes on the blink at this moment of heightened suspense, the director introduces a note of comic suspense. Will the boy be able to see what happens next in the movie?
- the second source of suspense now becomes the focus of the narrative as the boy sets out to investigate what has disrupted the TV signal. Camera technique, lighting and music combine to evoke a slow burning mood of suspense. With the diegetic sound of crickets in the air, the camera tracks upwards, framing the boy from a low angle as he climbs a tall tree to reach the roof. Throughout the slow camera movement, an ominous musical score strikes a more subdued note of suspense than the wacky science fiction soundtrack. Once again low-key lighting amplifies the mood of suspense with the boy using a torch to illuminate the darkness and reveal the broken antenna and the damage caused to the tractor and the surrounding fences;
- with the suspense still mounting, the sequence ends on a comic note. There is no sign of the intruder but the boy quickly identifies the guilty party. He is no longer worried about missing the remainder of the Science Fiction movie, as he has real life aliens to deal with!

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

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

Level 1 ([1]–[6])

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

Response is underdeveloped.

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

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

Spelling, punctuation and grammar contain significant errors.

Level 2 ([7]–[12])

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

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

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

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

Level 3 ([13]–[18])

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

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

Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the mood of suspense (e.g. only one episode of suspense may be discussed).

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 two different and overlapping episodes of suspense.

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.

List of Film Sequence References

Question 1

Man of Steel (2013) Director: Zack Snyder:
00:21:58–00:22:53

Question 2

The Haunting (1963) Director: Robert Wise:
01:28:25–01:29:34

Question 3

The Iron Giant (1999) Director: Brad Bird:
00:06:51–00:08:09