



Rewarding Learning

**ADVANCED
General Certificate of Education
2017**

Moving Image Arts
Assessment Unit A2 2
[AX221]

WEDNESDAY 14 JUNE, 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 A2 Assessment Unit 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 scrappy, 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 monster is on the prowl.*

Sequence 2. *Armed guards protect a woman from Count Dracula.*

Study these two sequences from the horror genre. Compare and contrast how each director uses film language to create mood and atmosphere.

Available Marks: 30

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

Assessment Criteria

The answer must:

- identify each director's creative purpose in the choice of camera technique, editing, cinematography, mise-en-scène 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-scène 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 a monster stalking its victims – the contrast between the quaint comedy of Sequence 1 and the grotesque evocation of horror in Sequence 2; and
- the key role played by techniques such as POV camera, speeded-up motion and expressionist lighting in generating an atmosphere of fear.

The response should provide comparative analysis and evaluation of how:

Camera Technique and Editing

- Both directors use the POV of the monster to create suspense and to generate a feeling of anxiety and apprehension in Sequence 1 and an atmosphere of full-blown horror in Sequence 2. Sequence 1 begins with a low angle perspective of the vicar (in the background) with the camera positioned behind a headstone (in the foreground). At the diegetic sound of a twig snapping, the slight movement of the hand-held camera alerts us to the fact that we are viewing the scene from the POV of an unseen spectator. The second low angle POV shot from behind the headstone indicates that while its presence has gone undetected, the unknown creature is now stalking the vicar. The quick forward POV tracking shot of the creature moving steadily through the darkness towards the church raises the level of anxiety.
- This shot is very similar to the hand-held camera technique employed from the beginning of Sequence 2. However, the speeded-up POV camera motion and the time-lapse photography of images of nature suddenly decaying, as if touched by the angel of death, create a much more fearful and chilling atmosphere. Using time-lapse imagery and hand-held camera technique, the director combines a realist style with extreme stylisation to portray the destructive impact of the supernatural on the natural world.

- Both directors employ low angle camera framing to build up suspense, but the low angle POV compositions in Sequence 2 are much more sinister and disturbing. The director tracks rapidly into a series of shocking and visceral close-ups – of the dying rose, of black beetles scuttling over the foot of a statue, of the mouth, eye and hand of the terrified watchman – all from the POV of the monster. The rapid camera and editing technique combined with time-lapse photography creates a powerful sense of an unstoppable supernatural force spreading death in its wake. The image of the red rose blossoming into blackness is mirrored in the split-second close-up of the human hand exploding with blood.
- Sequence 1 seeks to parody the horror genre and the director, therefore, employs many of the stylistic conventions of the genre such as the extreme low angle shot of the church looming over the vicar and the extreme high angle shot showing the church interior dominating the tiny figure.
- A comparison of the key moments in each sequence where the monster attacks demonstrates how the director of Sequence 1 employs the conventions of the horror genre for comic effect. Seen from the POV of the monster, the assault on the watchman in Sequence 2 is experienced in intimate close-up, the graphic violence is truly terrifying. Before the second attack, the fast tracking POV camera reveals the creature prowling through the grounds and taking cover behind a shrubbery in similar manner to the monster prowling through the graveyard in Sequence 1. However, the attack that concludes each sequence is played very differently. In Sequence 2, when the guard fires at the advancing figure, we are given a sudden glimpse, from the guard's POV, of a demonic, ape-like figure leaping through the air. At the climax, the sequence plunges new depths of horror.
- In the sharp contrast, in Sequence 1 the tracking POV shot of the monster moving inexorably towards the terrified vicar until it towers above him, culminates in a moment of high comedy as the vicar creates a crucifix out of two cucumbers. The high, canted angle POV shot of the monster confronted by a crucifix is a familiar scene from a vampire film. Here the director has pushed this convention into comic absurdity.
- One of the most striking points of contrast between the two sequences is the editing. While Sequence 1 uses slow paced editing to gradually build up a sense of anxiety, cross-cutting between POV shots of the monster and the actions of the vicar, Sequence 2 is structured around a pattern of cross-cutting between three parallel lines of action – the approach of the vampire, the men guarding the woman in the room and the men guarding the grounds of the mansion. This editing pattern creates an atmosphere of mounting dread, converging in the final seconds of Sequence 2 when the monster attacks the guard and flings itself at the French door of the chamber where the woman awaits.
- Sequence 2 employs rapid, almost subliminal editing, to make the moments of speeded-up action, such as the beetles crawling over the statue and the death of the watchman, truly horrifying. The sudden jump cut from the close-up of the hand to the explosion of blood is a shock cut that stops the heart. Three seconds later, the director cuts to another close-up of a hand dropping a glass.

Mise-en-scène, Lighting and Sound

- There are many similarities in each director's use of mise-en-scène, lighting and sound. The nocturnal setting of a graveyard in Sequence 1 and the verdant grounds of a Victorian mansion with gothic statues and gargoyles in Sequence 2 evoke a ghostly atmosphere. Both the graveyard and the mansion grounds are cloaked in mist and as the low angle POV camera moves through the undergrowth in Sequence 2, sinister, swirling mist rises up from the ground. The angular headstones and crooked crosses of Sequence 1 are spooky, expressionist elements, familiar from horror films such as the *Bride of Frankenstein*.
- Mise-en-scène combines with the chiaroscuro lighting design for the exteriors to suggest that the powers of darkness are abroad. Low-key lighting transforms the tombstones into silhouettes in Sequence 1, giving them an ominous presence. The large shadow that falls across the vicar

in the final shot indicates the size of the unseen monster. In Sequence 2, the vampire prowls through the darkness of the undergrowth and its victims emerge out of the shadows to meet their death.

- The atmospheric, diegetic sounds employed by each director intensify the feeling of disquiet– the owl in Sequence 1, the crickets, frogs and howling wolf in Sequence 2 – all carry associations of the supernatural. At several points in the sequence, the savage growling of the creature takes over the soundtrack, increasing the sense of menace. The woman gasps for breath, aware that the vampire is coming for her. The terror generated by the diegetic sounds of the vampire can be contrasted with the comic effect of the loud burp and slurping sounds emitted by the monster in the church – a clear signal to us that this monster has very different intentions.
- From the beginning of Sequence 2, a foreboding soundtrack maintains a high level of tension and fear. As the vampire moves relentlessly towards its prey, its forward momentum is conveyed by the non-diegetic soundtrack of menacing strings and insistent drumming, creating a sense of impending doom.
- Sequence 1 begins with a pleasant musical soundtrack that is suddenly interrupted by the intrusion of the monster snapping a twig. The musical soundtrack goes silent for 10 seconds creating an extended moment of tension and uncertainty. The whimsical soundtrack resumes, generating a humorous mood until the vicar reaches the church door. A few seconds of silence are held until the vicar enters the church. As the heavy door closes behind him with a loud thud, a few eerie notes begin to play and the mood turns darker. A ghostly chorus floods the soundtrack as the POV shot of monster moves towards the church.
- Inside the church, the eerie notes repeat as the mysterious visitor is heard diegetically, but still remains unseen. The musical soundtrack rises in tempo and ominous intensity as the POV camera tracks towards the vicar frozen in fear before the approaching monster. The soundtrack suddenly fades away as the vicar brandishes the cucumber crucifix.
- The contrast in mise-en-scène between the two sequences is notable. In Sequence 2, the colour red is prominent linking the bright roses to the woman whom the vampire is hunting. Her red hair and scarlet nightgown make the woman stand out in the sequence and we wonder if she is destined to suffer the same fate as the roses. Red also features in the stain-glassed windows of the church in Sequence 1 but the most common colours are the orange and green vegetables that are a key source of comedy in the sequence. While those locked up by the vicar in the comically high-security greenhouse may be safe, the vegetables laid out on the altar are an open invitation to the hungry monster.

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 anxiety and trauma of the main character in Sequence 1, the fear and paranoia experienced by the female 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 victim’s face” – or failure to discuss the use of flashbacks or the non-diegetic soundtrack).

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-scène 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 POV camera technique and oblique editing in Sequence 1, the hand-held camera movement and unconventional framing 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 woman suspects that something sinister has happened to everyone around her.*

Sequence 2. *On the New York subway, the past returns to haunt a Holocaust survivor.*

Examine these two sequences in which a city becomes a frightening place. Compare and contrast how each director uses film language to convey a sense of fear and anxiety.

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-scène 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-scène and sound;
- the mood and emotional impact of both sequences; and
- each director's intention to create a mood of mounting fear, anxiety and paranoia.

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

- the parallel situation of characters feeling alienated and threatened by the people around them;
- the way in which both directors use flashbacks to allow us entry to the subjective experience of the characters; and
- the key role played by techniques such as POV camera, oblique editing and an ambient soundtrack in conveying a sense of fear and anxiety.

The response should provide comparative analysis and evaluation of how:

- The two sequences portray the intrusion into reality of nightmarish events and happenings. Both directors have located the action in the realistic setting of busy urban streets and a crowded New York subway train. Naturalistic mise-en-scène, high-key lighting and diegetic sound evoke a sense of the familiar from which both directors soon stray.
- Both scenes are also set within interior spaces (the car, the subway train) that confine the characters and become increasingly claustrophobic and threatening.
- There is a strong contrast in the pacing of the sequences and the use of camera technique and editing. Whereas the director of Sequence 2 builds tension very slowly by cutting between low angle medium close-ups of the central character and POV shots of the passenger who first catches his eye, the director of Sequence 1 evokes an immediate feeling of anxiety and danger. Unconventional camera framing from behind the heads of both characters reveals a view of the world through a shattered windscreen (and what appears to be a bullet hole).
- The contrasting use of sound is striking. Sequence 2 employs only diegetic sound until the final shot and the central character remains silent throughout. The female lead character in Sequence 1 immediately begins to speak about her fears. As soon as she does, a non-diegetic ambient note sounds an insistent note of alarm. The strange non-diegetic electronic sounds continue throughout the first person voice-over becoming ever more discordant and disturbing.

- Throughout the flashback, unsteady, hand-held camera movement conveys the woman's increasing anxiety as she wanders through the streets. This scene can be compared to the sudden flashbacks in Sequence 2, where the subway passengers remind the main character of the helpless men, woman and children squeezed into the cattle trucks during the Holocaust. Both characters feel threatened by crowds.
- In Sequence 1, this fear and anxiety is evoked by the restless hand-held camera movement, framing the distressed woman frontally in close-up and from behind as she moves through the anonymous crowds. The sudden spinning of the camera through a 360 degree arc is disorientating and shifts the mood to near hysteria. The final shot of the flashback, the camera tracking along the bus as row upon row of silent people stare out the window as if in a trance, is a frightening vision of paranoia.
- In Sequence 2, POV camera technique is combined with rapid, oblique editing to switch between past and present. In similar manner to the revolving camera in Sequence 2, this tracking camera movement also traces a circle as it moves around the subway train. The director makes the past and present coterminous by continuing the POV camera movement into the flashbacks so it moves seamlessly as the action shifts back and forward in time. Though this circular camera movement is slower than Sequence 2, the rapid editing creates a similar sense of dislocation and a slow burning feeling of dread that eventually overwhelms the main character and threatens to suffocate him.
- The director of Sequence 2 conveys a powerful sense of the trauma of the past returning to haunt the Holocaust survivor. Low-key lighting has been used throughout the flashbacks as a visual contrast to the brightly illuminated subway train. This darkness is also metaphorical and it now seems to reach out to imprison the survivor in his tragic past.
- The frame-within-a-frame deep focus shot of the survivor running through the carriage is a complex composition in which we can see three planes of imagery – a wire mesh in the foreground, the window bordered by darkness in the middle distance offering us a view of the crowded interior of the train carriage extending into the background. This expressionist shot creates a claustrophobic, tunnel-like effect evoking a strong sense that the man is trapped in the past. There is no escape for him as he exits the carriage – moving from long shot to medium close-up in one extended take – he finds that the next door he opens leads back into the past.
- In the final POV shot of the overcrowded cattle truck, the fear and panic that has gripped the survivor is conveyed by the sudden eruption of non-diegetic sound. It is the high-pitched screeching of the wheels of the cattle trucks arriving at their fateful destination that now floods the soundtrack. The director has taken us inside the consciousness of the survivor as he relives this traumatic moment from his past.
- A similar mood of claustrophobia and entrapment is evoked in Sequence 1 by the director's decision to shoot all but 8 seconds of the remaining 61 seconds of the scene from inside the car. The sudden cut back to the present from the flashback delivers an instant shock as the car screeches to a halt almost running down a fleeing man. We can no longer hear the sinister electronic soundtrack that played throughout the flashback. Instead the director employs diegetic sound only to convey the panic and distress of the terrified man as he cries out for help and warns of "something terrible". The intense close-ups of the screaming man, framed first through the shattered windscreen and then through the open window, are unsettling and intensify the mood of anxiety.
- Both sequences feature a traumatised man fleeing in fear. In Sequence 1, the man is chased by crowds and we never share his point of view. His sudden violent death happens off-camera, but the screeching brakes and the diegetic thud of the impact of the car hitting his body is nevertheless shocking. As the car drives towards the scene of the accident, the sinister electronic bass note returns creating an undercurrent of menace throughout the remainder of the sequence. The non-diegetic soundtrack pulsates like a distorted heartbeat as unconventional framing offers us a partial view of the street scene through the cracks in the windshield.

- The extreme low angle shot of the man lying face down on the road, blood streaming from his wounds, is disturbing. But even more unnerving are the tracking shots of the blank crowds staring silently at the ground betraying no emotion at the man's tragic death. Like the flashback of the crowded bus, these people also appear to be frozen in a trance-like state, moving through the city like sleepwalkers. This, rather than the sudden appearance and violent death of the fleeing man, is the key source of anxiety and fear in the sequence.

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 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, convention, 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 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 anxiety and trauma of the main character in Sequence 1, the fear and paranoia experienced by the female 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 flashbacks or the non-diegetic soundtrack).

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-scène 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 POV camera technique and oblique editing in Sequence 1, the hand-held camera movement and unconventional framing 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

Sequence. *Montage of sequences from Brazil*

“Brazil is about a man whose dreams of becoming a hero inexorably lead him into the trap of the torture chamber.” Paul McAuley.

How does Terry Gilliam use formalist techniques to create a sinister world of expressionist nightmare in Brazil? Refer to at least two scenes from the film.

Available Marks: 30

(AO5c:[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-scène and sound in Brazil (AO5c);
- apply film language terminology to support arguments and responses (AO5c);
- analyse and evaluate the director’s visual style (AO5b); and
- critically evaluate the themes, meanings and contexts of Brazil (AO5b).

Mark Scheme Expectations

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

- five areas of film language – camera technique, editing, cinematography, mise-en-scène and sound;
- the director’s personal style and techniques in Brazil; and
- the director’s themes, purposes, meanings and contexts in Brazil.

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

- the use of formalist techniques and stylistic conventions in Brazil;
- the way in which Terry Gilliam creates a sinister futuristic world that descends into a nightmare for the lead character; and
- at least two key scenes in Brazil, which illustrate the director’s expressionist visual style, themes, purposes, meanings and contexts.

The candidate should provide analysis and evaluation of how:

- Terry Gilliam has acknowledged the German influence on Brazil, citing inspiration from the satirical paintings of the Weimar artist George Grosz, totalitarian architecture and posters and Fritz Lang’s *Metropolis*. Exaggeration and distortion, the favoured techniques of the German Expressionists, are employed throughout the film to create an overpowering sense of threatening and oppressive spaces;
- in many key scenes, the director employs a range of expressionist techniques, including chiaroscuro lighting, extreme camera angles and shot-sizes, expressive camera movements and the creation of a stylised mise-en-scène that echoes the nightmare worlds of George Orwell’s *1984* and *Caligari’s Cabinet*;
- throughout Brazil, the camera is always moving. The director uses rapid, extended tracking camera shots to travel up and down corridors filled with faceless bureaucrats carrying multiple forms for processing, while a vertical camera movement from an extreme high angle reveals the fascist architecture of the Ministry of Truth;
- Terry Gilliam uses a wide-angle lens throughout the film to give scale to the sets and evoke a sense of vast, labyrinthine spaces. The wide-angle lens distorts perspective, creating disorientating, deep focus expressionist compositions that reveal the detail and density of the mise-en-scène. A key moment where the director distorts perspective to create a mood of threat and menace is the scene where Sam ascends the spiral staircase.

- in the scene of Sam's arrival at the Ministry of Truth, camera technique and cinematography work together to distort perspective and convey the sense of a gigantic, imposing nightmarish space. The extreme, high angle camera perspective (through a wide angle lens) of Sam entering through the door suggests a monumental space. Low-key cinematography casts giant shadows into the space and across the stairway;
- in the torture scene, another terrifying titanic space is suddenly revealed by a spectacular camera movement tracking abruptly from close-up to an extreme wide-angle composition. The accelerating speed of this dizzying reverse tracking shot combines with the sheer scale of the setting to convey a sense of spatial disorientation akin to the feeling of vertigo. In this futuristic equivalent of a medieval dungeon, human beings are reduced to the size of ants;
- Terry Gilliam has commented that "the characters travel in cages all the time. People are caged in different ways." In the scene where Sam is imprisoned, the director employs formalist techniques to create a disturbing vision of isolation and claustrophobia. Low-key lighting and extreme high angle camera framing create an unusual wide-angle composition where the walls of the padded cell resemble a giant spider web within which the prisoner is trapped like a fly;
- in the scene where Sam wanders the labyrinthine corridors of the Ministry of Truth, hand-held camera technique and deep focus cinematography are used to convey a mounting sense of claustrophobia and entrapment. When the camera suddenly reverses away from Sam and goes off to explore the space on its own, he is left isolated and vulnerable, trapped between two pillars;
- mise-en-scène and sound play a key role in evoking an atmosphere of fear and anxiety. In the scene where Sam exits the lift to the upper floor, the blinding light and white décor of the blank corridor convey a feeling of the cold hand of bureaucracy and science. The silence is broken by the mechanical sound of a surveillance camera focusing its electronic eye on Sam. A POV shot reveals a blood stain on the floor. The shot of the single crimson stain on the gleaming white surface is disturbing and unnerving, unmasking this cold, clinical environment as a secret place of torture and brutality. The foreboding music – often reminiscent of a horror film – changes in depth and intensity as the scene unfolds, but always it is signalling to us that Sam is on a journey into the territory of nightmare.

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 formalist techniques and the expressionist visual style.

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 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 or lighting).

There is analysis of at least two scenes but insufficient depth of analysis of the different formalist techniques and expressionist visual style.

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

Level 4 ([19]–[24])

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

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

There is a sound analysis of how formalist techniques are employed to create the sinister mood and nightmarish atmosphere of the world of Brazil in the selected scenes.

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

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

Spelling, punctuation and grammar are of a good standard.

Level 5 ([25]–[30])

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

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

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

Sequence. *Montage of sequences from Vertigo*

“Pure cinema is the assembly of pieces of film to create an emotion.”
Alfred Hitchcock.

Discuss how Hitchcock employs the techniques of Pure Cinema to generate a mood of romantic obsession and mystery in *Vertigo*. Refer to at least two scenes from the film.

Available Marks: 30

(AO5c:[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-scène and sound in *Vertigo* (AO5c);
- apply film language terminology to support arguments and responses (AO5c);
- analyse and evaluate the director’s visual style (AO5b); and
- critically evaluate the themes, meanings and contexts of *Vertigo* (AO5b).

Mark Scheme Expectations

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

- five areas of film language – camera technique, editing, cinematography, mise-en-scène and sound;
- the director’s personal style and techniques in *Vertigo*; and
- the director’s themes, purposes, meanings and contexts in *Vertigo*.

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

- Hitchcock’s concept of Pure Cinema;
- the way in which the director uses the techniques of Pure Cinema to create a mood of mystery and convey the romantic obsession of Scottie for Madeleine.
- at least two key scenes in *Vertigo* which illustrate the director’s personal style, techniques, themes, purposes, meanings and contexts.

The response should provide analysis and evaluation of how:

- the concept of Pure Cinema, as Alfred Hitchcock defined it, originated in the days of silent cinema when filmmakers had to find the means to tell a story visually, without any dialogue. Hitchcock felt that the coming of sound was in some ways a backward step and he wanted to avoid making what he described as “pictures of people talking.” *Vertigo* is one of the finest examples of Hitchcock’s use of visual storytelling techniques to create emotion on screen;
- Hitchcock creates a powerful mood of mystery and romantic obsession from the moment Scottie first encounters Madeleine. In the restaurant scene, POV camera technique is used to place us within the detective’s viewing position that we experience his instant attraction to Madeleine as it turns into fascination;
- the two sections of the film where Scottie follows Madeleine are structured around a POV camera and editing pattern, alternating between a forward tracking shot and a reverse tracking reaction-shot, where we only see Madeleine through Scottie’s eyes. The purpose of Hitchcock’s technique is explained by Richard Allen - the forward tracking shot is used throughout the film “to imply Madeleine’s allure for Scottie,” while the reverse tracking shot is used “to register the manner in which Scottie is bonded to his object of desire.” These sections, lasting 13 minutes 50 seconds and 2 minutes 50 seconds, are completely without dialogue and illustrate how Hitchcock employs visual storytelling techniques to build up a mood of mystery and place us firmly inside the mind of Scottie as his romantic obsession grows. These sequences have a strange hypnotic

quality, such as the tracking POV camera movements at a lyrical pace, of Scottie looking at the painting of Carlotta Valdes. Charles Barr describes the director's technique here as "the purest embodiment of Hitchcock's concept of Pure Cinema.";

- throughout the film, Madeleine is portrayed as a figure of sublime and radiant beauty. Her romantic allure is established through key elements of mise-en-scène such as colour and performance. In the restaurant scene, she stands out from her surroundings with her blonde hair, emerald green gown and slow, graceful movement. In the shot of Madeleine framed in profile, her head is backlit to create an almost angelic aura. Throughout *Vertigo*, Hitchcock employs two key colours – green and red to evoke subtle associations with the supernatural and death. Both colours are prominent in the restaurant scene, where the deep-saturated red of the walls envelop the room and Madeleine wears a shining green stole;
- the colour green is given further emphasis within the film's cinematography. In the hotel scene where Judy is transformed into Madeleine, the neon sign floods the room in a ghostly jade light. In this scene, Scottie's romantic fantasy is brought back to life and Hitchcock presents the reincarnated Madeleine as an apparition stepping out of an ethereal light. The director completes the illusion with a 360 degree camera movement that transports us back to the Mission San Juan Batista stable, the site of Scottie's final encounter with Madeleine. The mood of mystery and romantic obsession that Hitchcock has brilliantly orchestrated culminates in this scene of the reunion of the lovers, the spiralling camera movement mirroring the emotional whirlpool that the characters have descended into;
- in *Vertigo*, the haunting musical score conveys the romantic feelings of the protagonist Scottie for Madeleine as they spiral into fullblown obsession. In Madeleine's first appearance, the soundtrack gradually builds in emotional intensity, the strings powerfully evoking the feelings of love and romantic fascination that suddenly overwhelm Scottie. Bernard Herrmann's music gives this scene a dreamlike quality, as if a romantic fantasy has come to life. However, we can also detect an undercurrent of tragedy within the score that evokes a feeling of loss and a sense that Madeleine may be a doomed figure. In the scenes where Scottie tracks Madeleine, the eerie soundtrack resonates with mystery and foreboding, while in the hotel scene, the swelling of the strings as Scottie turns around to see Madeleine evokes deep emotions of love and longing;
- key to the creation of a mood of mystery in *Vertigo* is Hitchcock's withholding of narrative information from the audience. Contrary to Hitchcock's normal method of generating suspense by letting the audience in on the secret, in *Vertigo* the director keeps us in the dark about Madeleine's deception of Scottie and the murder plot until late in the narrative. Hitchcock draws the audience into the mystery of Madeleine's possession by the spirit of Carlotta Valdes by giving the audience exactly the same narrative information as Scottie.

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-scène) and referencing only one scene.

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 mood of mystery and romantic obsession 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 mood of mystery that surrounds Madeleine in the selected scenes and a reasonably good balance in the evaluation of Scottie's romantic obsession.

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 mood of mystery that surrounds Madeleine in the selected scenes and an excellent balance in the evaluation of Scottie's romantic obsession.

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.

List of Film Sequence References

Question 1

Sequence 1:

Curse of the Were-Rabbit (2005) Directors: Nick Park and Steve Box

Timecode: 00:22:23 – 00:23:48

Sequence 2:

Bram Stoker's Dracula (1992) Director: Francis Ford Coppola

Timecode: 01:14:44 – 01:15:14/01:15:54 – 01:16:19

Question 2

Sequence 1:

Invasion of the Body Snatchers (1978) Director: Philip Kaufman

Timecode: 00:25:05 – 00:25:30/00:26:16–00:27:19

Sequence 2:

The Pawnbroker (1964) Director: Sidney Lumet

Timecode: 01:27:26 – 01:28:37

Question 3

Montage of sequences from Brazil (1985) Director: Terry Gilliam (A2 Set Film 2017)

Question 4

Montage of sequences from Vertigo (1958) Director: Alfred Hitchcock (A2 Set Film 2017)

