



Rewarding Learning

**ADVANCED
General Certificate of Education
2018**

Moving Image Arts

Assessment Unit A2 2

[AX221]

WEDNESDAY 6 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. *Costumed criminals rob a bank in broad daylight.*

Sequence 2. *A criminal uses superpowers to carry out a robbery.*

Study these two sequences from the crime genre.

Compare and contrast how each director uses film language to portray a daring robbery.

Available Marks: 30

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

Assessment Criteria

The answer must:

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

Mark Scheme Expectations

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

- five areas of film language – camera technique, editing, cinematography, mise-en-scène and sound;
- the mood and emotional impact of both sequences; and
- each director's intention to employ key conventions and archetypes of the crime genre to create drama and suspense.

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

- the key moments of action and suspense in each sequence;
- the way in which film language is employed to give us contrasting viewpoints on the robberies; and
- the key role played by realist techniques in each sequence.

The response should provide comparative analysis and evaluation of how:

- Both sequences feature criminals who have donned a disguise to commit a daring robbery. The couple are dressed in cowboy outfits, while the robber with superpowers is dressed as a firefighter with a protective mask covering his face.
- Both sequences are grounded in realism, employing a soundtrack dominated by diegetic sound. Each director draws upon different realist conventions to create a sense of immediacy – that the action is taking place in real time – and to generate a feeling of “being in the moment” that is both suspenseful and exhilarating.
- Both sequences offer us an unusual perspective of the robbery. However, the camera and editing strategy adopted by each director is radically different.
- In Sequence 1, we do not get to see the bank robbery take place at all. The director's decision to withhold any view of the heist sets the mood of suspense in motion as we cannot see what is happening inside the bank while we watch the female robber distract the policeman with small talk.
- The director of Sequence 1 dispenses with editing altogether, creating a strong sense of realism. The heist is shot in real time through an extended long take which allows suspense to build slowly as we wonder whether the policemen will discover that a robbery is underway.
- The camera positioning in Sequence 1, framing the action from behind the backs of the principal characters and later through the car window, creates an unusual deep focus composition of a frame within a frame. Watching the action unfold from this confined position inside the car, it is as if we are a third member of the gang merely observing events from the back seat.

- In Sequence 2, we see the robbery of the store and its violent aftermath from multiple angles and perspectives. The opening tracking shot, starting at a canted angle, and following the criminal as he strides purposely towards the store, strikes an immediate note of suspense. The action inside the store is framed from three different perspectives – the tracking shot which frames the criminal in mid-shot as he assaults the storeowner and robs the till using telekinetic superpowers, a high angle CTV camera viewpoint behind the counter and another high angle CTV camera perspective positioned on the right hand side of the store. The tracking shot and the use of multiple CTV footage gives Sequence 2 a feeling of realism, despite the science fiction overtones.
- Editing is a key storytelling device in Sequence 2. The inter-cutting between the multiple CTV cameras with their low grade poor quality imagery and the high definition tracking shot generates suspense and propels the action forward. When we see the armed storeowner – on CTV camera – pursuing the fleeing criminal, we know that a dramatic confrontation is inevitable. The dynamic editing between tracking shot and CTV camera – inter-cutting rapidly between the frontal mid shot of the robber looking directly into the camera as he unleashes his superpowers and the high angle CTV image of the rifle flying out of the storeowner’s hands – captures a moment of climactic violence culminating in a massive explosion that whites-out the screen.
- The director replays the explosion so that we view it from two different high CTV camera positions and its deadly impact is doubly felt. This sudden eruption of violence and chaos – which is dramatically curtailed when the CTV image abruptly cuts to black – contrasts markedly with the subdued action of Sequence 1 where we only get to see the policeman knocked over.
- Each director relies heavily on diegetic sound to give the sequence a naturalistic tone. In Sequence 1, the primary sounds are street noise, alarm bells and dialogue between the characters. In Sequence 2, suspense is generated by the heavy footsteps and laboured breathing of the robber as he approaches the store and by the sudden interruption of normal sound when the director cuts to a CTV image and all we can hear is a faint electronic buzzing. The fact that we come to quickly associate the CTV camera footage with near silence makes the loud explosion all the more shocking as it plays over the CTV footage. The abrupt way in which the electronic buzzing of the CTV camera suddenly cuts out as the screen goes black is unsettling, signalling a terrible finality.
- Non-diegetic sound is employed sparingly in each sequence. In the closing moments of Sequence 1, a pacy musical score accompanies the escape of the bank robbers heightening the level of tension generated by the loud ringing of the bank’s alarm bells, while in Sequence 2 the whooshing sound that is heard every time the robber uses his superpowers generates an air of menace and simmering violence.
- Both directors employ cinematography subtly to give their crime stories a naturalistic look. Black and white cinematography and natural lighting create this effect in Sequence 1, while the grainy, pixillated imagery of the CTV footage in Sequence 2 – with muted colours that contrast sharply with the vivid colour palette of the tracking shots – creates the impression that we are voyeuristically witnessing a ‘real event’ happening before our eyes.

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 is underdeveloped or absent in one of the sequences).

Ability to analyse and evaluate is sustained, but uneven.

There may be insufficient depth of analysis of the emotional content of the sequences.

The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or failure to discuss the long take and the absence of editing in Sequence 1).

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 and conventions and a real confidence in applying film language terminology fluently and accurately to justify arguments and responses.

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

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

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

There is an insightful analysis of the contrast in creative purpose and stylistic approach (e.g. the conventions of realism employed in both sequences).

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 boy is haunted by an evil spirit.*

Sequence 2. *A ghost appears in the strangest of places.*

Examine these two sequences of the supernatural.

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 atmosphere of both sequences; and
- each director's intention to create a mood of mounting fear (with a comic twist in Sequence 2).

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

- the parallel situation of characters being menaced by a supernatural force;
- the way in which both directors draw on narrative and stylistic conventions of the horror genre for opposite effect; and
- the key role played by techniques such as POV camera technique, extreme camera angles and diegetic sound to create horror or comedy.

The response should provide comparative analysis and evaluation of how:

- While both sequences feature a young boy menaced by a supernatural presence, directorial purpose differs markedly. Sequence 1 is clearly intended to frighten and disturb the viewer, while Sequence 2 is played for laughs.
- Sound plays a key role in generating a mood of fear and anxiety in both sequences. The presence of the supernatural is announced in Sequence 1 by the diegetic rasping sound of the creature's voice and in Sequence 2 by the diegetic sound of wind and the rattling of the toilet roll dispenser.
- Sequence 2 also employs a foreboding musical score that rises in intensity at key moments, stopping dead to create sudden climactic pauses in the action.
- In both sequences, a boy finds himself trapped in a room while expressive camera technique is employed to make the enclosed space increasingly claustrophobic and threatening.
- In Sequence 1, the camera movement is subtle and slow-paced – tracking shots glide across the bed and into the bedroom walls conveying a mood of fear and entrapment.

- In Sequence 2, camera movement is dynamic and fast moving – the rapid reverse zoom at a low, canted angle strikes the first note of tension, while a see-sawing camera movement showing the boy cowering in the toilet at an extreme high angle evokes a feeling of claustrophobia. This feeling is intensified in the low angle tracking shot travelling towards the boy (as the cubicle walls press violently inwards) and stopping at the toilet bowl.
- While Sequence 1 is structured around the POV of the young boy, framed in close-up or medium close-up, as he lies on his bed frozen with fear, Sequence 2 employs unconventional low and high angles and a wobbly camera to convey the presence of the supernatural.
- In contrast to Sequence 1, the director of Sequence 2 employs POV camera technique to create humour – the boy’s POV of the unfurled toilet roll on the floor and the boy in the next cubicle’s POV of the water flooding the floor.
- The lighting scheme contrasts dramatically. In Sequence 1, low-key lighting plunges the bedroom into deep darkness. The long shots of the shadow of the demon moving along the walls create an atmosphere of heart-stopping terror.
- In contrast, high-key lighting is employed throughout Sequence 2 illuminating the toilet cubicle and ensuring that the many comic elements of the mise-en-scène can be clearly seen – the graffiti on the cubicle walls, the spinning toilet roll dispenser, the unfurling toilet roll, the overflowing toilet bowl and the water flooding the floor.
- Though each sequence appears to be building towards a climactic moment of sheer horror, the two sequences end on a very different note. The frenetic montage editing of close-ups of the terrified boy and the white mask of the demon generates a visceral shock to the senses. The split-second glimpse of the creature is almost subliminal and we are placed in the POV of the trapped boy so that we can experience his fear and trauma.
- In contrast, the director of Sequence 2 slowly builds up to the appearance of the ghost with an extreme low angle perspective of the toilet bowl opening. As the camera tracks slowly at a low angle into a medium close-up of the frightened boy, the diegetic creaking of the toilet bowl and the tightening strings of the musical score suggest that something scary is imminent. What we get is an anti-climax and a vision of low comedy as, from an extreme high angle camera position, we look down with the boy at the ghostly apparition gazing up from the toilet bowl.

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 is underdeveloped or absent in one of the sequences).

Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the emotional content of the sequences (e.g. the mounting anxiety of both characters, ending in trauma for the boy in Sequence 1, surprise and humour for the boy 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 boy’s face” – or failure to discuss the non-diegetic soundtrack in Sequence 2).

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 and 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 montage editing in Sequence 1 and the use of extreme camera angles 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*

How does Terry Gilliam use film language to create a futuristic world of surreal humour and horror? Refer to at least two scenes from *Brazil*.

Available Marks: 30

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

Assessment Criteria

The answer must:

- identify the director's personal style, techniques and creative purpose in the choice of camera technique, editing, cinematography, mise-en-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 to create a surreal futuristic world that descends into a nightmare for the lead character;
- the way in which Terry Gilliam creates humour and horror; and
- at least two key scenes in *Brazil* which illustrate the director's visual style, themes, purposes, meanings and contexts.

The candidate should provide analysis and evaluation of how:

- Terry Gilliam has acknowledged the German Expressionist 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.
- The torture scene also includes an undercurrent of surreal humour – the bizarre remark made by one of the guards about the prisoner's credit rating; the grotesque baby mask hiding the face of the interrogator – which is deeply unsettling and adds to the sinister mood.
- 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 decor 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 signaling 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 are unsatisfactory containing significant errors.

Level 2 ([7]–[12])

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

While there is some limited use of film language terminology, there is little analysis and evaluation of the mood of humour and horror.

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 mood of humour and horror.

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 of the film's memorable scenes.

There is a sound analysis of how formalist techniques are employed to create a futuristic world of surreal humour and horror 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 scenes from the film.

There is a sophisticated analysis of the surreal nightmare world of the future in the selected scenes and an excellent balance in the evaluation of the mood of humour and horror.

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*

Discuss how Hitchcock uses film language to place the audience in the perspective of a man falling in love with a romantic fantasy. Refer to at least two scenes from *Vertigo*.

Available Marks: 30

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

Assessment Criteria

The answer must:

- identify the director's personal style, techniques and creative purpose in the choice of camera technique, editing, cinematography, mise-en-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):

- the way in which the director uses the techniques of POV camera and editing to place us in the perspective of Scottie as he falls in love with a romantic fantasy;
- 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:

- Hitchcock creates a powerful mood of romantic fantasy and 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 so 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 the visual storytelling techniques of Pure Cinema 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 reds 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. Scottie’s dangerous romantic obsession with bringing the fantasy woman he loves back to life culminates in this mysterious 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 full blown 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 are 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 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 Scottie's feelings for Madeleine and the romantic fantasy she embodies 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 Scottie's feelings for Madeleine in the selected scenes and a reasonably good balance in the evaluation of the romantic fantasy she embodies.

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 Scottie's fascination with Madeleine in the selected scenes and an excellent balance in the evaluation of the romantic fantasy she embodies.

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:

Gun Crazy (1950) Director: Joseph H. Lewis

Timecode: 00:01:33–00:02:54

Sequence 2:

Chronicle (2012) Director: Josh Trank

Timecode: 00:59:48–01:00:27

Question 2.

Sequence 1:

Darkness Falls (2003) Director: Johnathan Liebesman

Timecode: 00:08:10–00:09:31

Sequence 2:

ParaNorman (2012) Directors: Chris Butler and Sam Fell

Timecode: 00:02:17–00:22:17

Question 3.

Montage of sequences from *Brazil* (1985) Director: Terry Gilliam (A2 Set Film 2018)

Question 4.

Montage of sequences from *Vertigo* (1958) Director: Alfred Hitchcock (A2 Set Film 2018)