



ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2017

Moving Image Arts

Assessment Unit AS 2: Critical Response

Online Examination

[SMX21]

WEDNESDAY 24 MAY, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

Mark schemes are intended to ensure that the GCE examinations are marked consistently and fairly. The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to candidates' responses. The mark schemes should be read in conjunction with these general marking instructions.

Assessment Objectives

Below are the assessment objectives for GCE Moving Image Arts. Candidates must:

- demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts (AO1)
- apply creative and technical knowledge and skill in the pre-production, production and post-production of moving image products (AO2a)
- apply knowledge and skill in planning, organising, designing and managing resources and processes when creating moving image products (AO2b); and
- analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response (AO3).

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17 year-old which is the age at which the majority of candidates sit their GCE examinations.

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.

Positive marking

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17 year-old AS candidate.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Levels of response

Tasks and questions requiring candidates to respond in extended writing are marked in terms of 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 mark 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 of the 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.

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.

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

Length of Answers

Length is not important in this examination. Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding. Some brief answers are incoherent and vague, others cogent and incisive.

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 converse, of course, also holds.

Quality of written communication

Quality of written communication is taken into account in assessing candidates’ response to all tasks and questions that require them to respond in extended written form. These tasks and 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.

For conciseness, quality of written communication is distinguished within levels of response as follows:

- Level 1: Quality of written communication is unsatisfactory.
- Level 2: Quality of written communication is basic.
- Level 3: Quality of written communication is satisfactory.
- Level 4: Quality of written communication is good.
- Level 5: Quality of written communication is excellent.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below:

Level 1 (Unsatisfactory): Form and style of writing are unsatisfactory. Presentation, spelling, punctuation and grammar may make intended meaning unclear. There is little use of appropriate terminology.

Level 2 (Basic): Form and style of writing are basic. Presentation, spelling, punctuation and grammar may make basic meaning clear. There is some use of appropriate terminology.

Level 3 (Satisfactory): Form and style of writing are satisfactory. There may be errors in presentation, spelling, punctuation and grammar. There is increasing confidence in the use of appropriate terminology, though this may not always be sustained.

Level 4 (Good): Form and style of writing are good and there is fluency and confidence in the application of moving image terminology to support arguments and responses. Spelling, punctuation and grammar are of a good standard.

Level 5 (Excellent): Form and style of writing are of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses. Spelling, punctuation and grammar are of a consistently high standard.

Assessment Objectives

The assessment objectives below provide an indication of the skills and abilities, which this GCE examination is designed to assess, together with the knowledge and understanding specified in the subject content.

In GCE Moving Image Arts Unit AS 2 Critical Response, candidates will be assessed on their ability to:

AO1 demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts; and

AO3 analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response.

Unit AS 2 Examination Assessment Weighting is allocated 40% of the total AS award.

Total Marks Available: 80

- 10 marks for Section A Question 1. (AO1)
- 30 marks for Section A Question 2. (AO1 and AO3)
- 10 marks for Section B Question 3. (AO1)
- 30 marks for Section B Question 4. (AO1 and AO3)

Candidates will be assessed on the quality of their own written communication in Section A (Q2) and Section B (Q4). 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; and
- 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.

Section A

Alfred Hitchcock and the Classical Hollywood Style (45 minutes)

1 Identify **three** conventions of the Classical Hollywood Style and explain their purpose.

Available Marks: **[10]** (AO1)

Answers may include:	
The Continuity Style:	<ul style="list-style-type: none"> • The Continuity Style deliberately sets out to make camera technique and editing invisible or, at the very least, unobtrusive. The storytelling techniques must not draw attention to themselves. The Classical Hollywood Style encourages the audience to become enthralled and captivated by a story but actively discourages them from consciously noticing the editing and camera techniques that are being used to tell it.
Invisible Editing:	<ul style="list-style-type: none"> • In the rules of the Classical Hollywood Style, narrative flow is pieced together out of small fragments of action in such a way that the piecing together goes unnoticed and the action on screen appears continuous. Shots are cut together seamlessly so that they do not draw attention to themselves. • Hollywood filmmakers evolved a logical order of shot construction beginning with an establishing shot (usually a wide or extreme long shot) revealing the location of the action, before cutting to a closer view of the space and the characters inhabiting it (through a medium shot or close-up). Typical patterns of continuity editing move from long shot to medium shot to close-up.
The 180 Degree Rule:	<ul style="list-style-type: none"> • This convention of the Classical Hollywood Style enables the filmmaker to ensure spatial continuity from shot to shot. The rule states that the camera must always be placed on only one side of the imaginary line that is created by the gaze or movement of the characters. The 180 degree rule ensures that characters are facing in the right direction when they look at or move towards another character. Breaking this rule and crossing the imaginary line will mean that characters are not facing in the right direction, which will disorientate the audience.
Shot/Reverse-Shot:	<ul style="list-style-type: none"> • Dialogue sequences are constructed by a series of over-the-shoulder shots from one participant in the dialogue to the other. The purpose is to create audience engagement in the story by drawing the viewer into the visual space inhabited by the characters.
Cross-cutting:	<ul style="list-style-type: none"> • Sequences that occur at the same time, but in different places, are intercut to create narrative tension. Cross-cutting is also known as parallel editing.
The Point of View Shot (POV):	<ul style="list-style-type: none"> • The POV shot is used to link the gaze of the viewer to the gaze of the main characters through a series of shots that show a character and then show what the character is looking at. The POV shot is used to create identification between the audience and the main character(s) in a film.
Eyeline Match:	<ul style="list-style-type: none"> • Other conventions of editing in the Classical Hollywood Style include the editing of all narrative action to create linear continuity, cutting on movement and the requirement to keep eyelines matched (maintaining the direction in which a person is gazing from one shot to another). All of these conventions are employed to ensure seamless storytelling and to prevent the flow of narrative action being disturbed.

Accept valid alternatives.

Level	Criteria	Marks
1	<p>A general and mainly descriptive response referencing few conventions of the Classical Hollywood Style.</p> <ul style="list-style-type: none"> • Candidate offers little or no explanation of creative purpose. • Candidate demonstrates limited knowledge and understanding of the Classical Hollywood Style. • Candidate shows limited knowledge of film language and conventions and there is little use of appropriate terminology. 	[1]–[3]
2	<p>A legitimate response which identifies and comments on some conventions of the Classical Hollywood Style.</p> <ul style="list-style-type: none"> • Candidate offers some insight into creative purpose and offers a partial explanation for each convention referenced. • Candidate demonstrates reasonably good knowledge and understanding of the Classical Hollywood Style. • Candidate shows reasonably good knowledge of film language and conventions of the continuity style and there is some use of appropriate terminology. 	[4]–[6]
3	<p>An insightful, well informed and convincing response which identifies and comments on three key conventions of the Classical Hollywood Style.</p> <ul style="list-style-type: none"> • Candidate confidently explains the creative purpose of each storytelling convention referenced. • Candidate demonstrates an informed and accurate understanding of the Classical Hollywood Style. • Candidate confidently draws on knowledge of a range of relevant film language and conventions of the continuity style and there is frequent use of appropriate terminology. 	[7]–[10]

Award [0] for work not worthy of credit.

2 Sequence. A killer hides upstairs, waiting to strike an unsuspecting detective.

Study the following sequence from Alfred Hitchcock's *Psycho*.

How does Hitchcock use camera technique, editing and sound (including music) to generate tension and suspense?

Available Marks: **[30] (AO1 and AO3)**

10 marks (AO1)

20 marks (AO3)

Mark Scheme Expectations	
The response should show knowledge and understanding of: (AO1)	<ul style="list-style-type: none"> three areas of film language – camera technique, editing and sound; the mood and atmosphere in the sequence; and the director's intention to generate suspense and terror by conveying the subjective experience of the unsuspecting detective as he is brutally attacked by an unknown assailant.
The response should provide analysis and evaluation of: (AO3)	<ul style="list-style-type: none"> the way in which Hitchcock employs the three areas of film language to slowly build up the air of tension and anxiety and create a visceral moment of Pure Cinema; the use of techniques such as POV camera and expressive close-ups to make the audience identify with the male character; and the central role played by the eerie musical score in generating suspense by indicating to the audience the presence of an unseen threat.

The response should provide a personal response stating how effective the candidate feels the techniques used by the director are (AO3).

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

Answers may include:	
The response should provide analysis and evaluation of how:	<ul style="list-style-type: none"> Hitchcock establishes a powerful mood of tension, anxiety and foreboding from the very beginning of this sequence. The first part of the sequence is structured around a pattern of POV camera and editing. After the opening shot of the door slowly opening into a frontal medium shot of the detective, Hitchcock places the audience in the perspective of this solitary figure through the use of four consecutive POV shots of the staircase, the hallway, the top of the staircase and a door to the left in half-shadow. The slow pace of the editing of these POV shots creates an immediate air of tension and disquiet. The detective's tentative glances around the empty space and the deliberate way each POV shot is held for a second conveys a feeling that danger may lurk in any of these places. We can almost read the detective's thoughts as he turns his head and calculates in his mind which of these spaces might be the most revealing. Hitchcock subtly increases the tension by cutting from the close frontal medium shot of the detective to an elevated camera position that seems to bear down upon him and subliminally indicate to us that a threat emanates from above.

- The key driver of slow-burning suspense throughout this sequence is the sinister musical score. The strained, eerie notes of a violin and the sustained background swell generate an air of menace and foreboding that makes us immediately fear for the detective. The disquieting musical soundtrack tells us that a terrible unseen threat lurks within this interior. The silence, punctured only by the diegetic sound of the door opening and closing, is also deeply unsettling.
- Hitchcock steps up the suspense through a sudden, disorientating cut from a medium close-up of the detective moving towards us to a reverse low angle close-up of his legs ascending the stairs. This unconventional perspective pushes us much closer to the detective and evokes a discomforting feeling of claustrophobia. Another jarring cut from a close-up to a high angle view of the detective dramatically increases the level of tension.
- At this point the musical score changes radically in tone and intensity. The repetitive violin notes are now replaced by an ominous high-pitched chord that floods the soundtrack with anxiety and foreboding. The reverse tracking shot of the detective slowly ascending the stairs, framed from a high angle, conveys his vulnerability. He is an isolated figure in the centre of frame, dominated by an as yet unseen threat that we now know for certain will come from above.
- Our grave suspicions that the detective is walking into danger are confirmed by the sudden cut to the low angle shot of the door slowly opening. Hitchcock drags out the suspense by holding the close-up for eight seconds while a deep, brooding note of unease dominates the soundtrack.
- The slow, gradual build up of unbearable tension in this sequence, created by Hitchcock's very deliberate pace of cutting and the insistent, brooding musical score now pay off spectacularly for the viewer when the source of the danger is dramatically revealed. Hitchcock's use of a high angle camera position to frame the detective's ascent up the staircase sets the scene for another visual shock. We are taken aback when the director suddenly cuts to a bird's eye of the hallway as the killer strikes.
- Creeping suspense suddenly erupts into full blown horror as we watch from a distance as a knife-wielding figure rushes towards the helpless detective. The appearance of the killer is synchronised with high-pitched screeching violins flooding the musical score and evoking terror and abject fear.
- The visceral horror of the murder is conveyed in the abrupt cut from the high angle perspective of the first stabbing movement to a disturbing close-up of the deep wound inflicted on the face of the terrified detective as he falls backwards down the stairs. Through this startling close-up of a man plunging to his doom, Hitchcock brings us into intimate contact with mortal fear and creates a shocking moment of violence and terror.
- When the detective lands at the foot of the staircase, the sequence climaxes with a quick cut to a close-up of the stabbing action of the knife in the killer's hand, the sinister notes of doom on the soundtrack drowning out the victim's cries.

Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks
1	<ul style="list-style-type: none"> • Candidate shows a limited knowledge and understanding of film language, forms, conventions, purposes and meanings. • Response is underdeveloped. • There is little analysis and evaluation with the answer almost purely descriptive. • Level of communication and use of appropriate moving image terminology are limited. • Spelling, punctuation and grammar contain significant errors. 	[1]–[6]
2	<ul style="list-style-type: none"> • Candidate shows an uneven 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 an uneven analysis and evaluation of mood, atmosphere or emotion. • Communication and structure tend to be narrative or descriptive. • Quality of spelling, punctuation and grammar is basic. 	[7]–[12]
3	<ul style="list-style-type: none"> • Candidate shows a sound knowledge and understanding of film language, forms and conventions. • The response makes a reasonable attempt at answering the question but lacks balance in the analysis of the three areas of film language. • Ability to analyse and evaluate is mostly sustained. There may be insufficient depth of analysis of the emotional content of the sequence (e.g. the tension and suspense). • 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 detective’s face”). • Quality of spelling, punctuation and grammar is satisfactory. 	[13]–[18]
4	<ul style="list-style-type: none"> • Candidate shows a good knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings. • There is a reasonably good balance in the analysis of the three areas of film language. There is a sound analysis and evaluation of the director’s visual style and creative purpose. • There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning. • There is a sustained analysis of the mood, atmosphere and emotional impact of the sequence. • There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, editing or sound. • Spelling, punctuation and grammar are of a good standard. 	[19]–[24]
5	<ul style="list-style-type: none"> • Candidate shows a highly developed knowledge and understanding of film language, forms, conventions, purposes and meanings. • Response is well structured with a fluent writing style and there is an excellent balance in the analysis of the three areas of film language. • There is an exceptionally thorough, clear and insightful analysis and evaluation of the director’s visual style and creative purpose. • There is a sophisticated analysis of exactly how the three elements of film language are used to create mood, atmosphere and emotion. • Candidate demonstrates clear critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response. • There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses. • Spelling, punctuation and grammar are of a consistently high standard. 	[25]–[30]

Award [0] for work not worthy of credit.

Section B

Formalism: Early European Cinema and American Expressionism (45 minutes)

3 Describe **three** elements of Film Noir and explain their purpose.

Available Marks: [10] (AO1)

Answers may include:	
Visual Style:	<ul style="list-style-type: none"> The expressionist style of Film Noir features chiaroscuro lighting schemes, the expressive use of darkness and shadows, unconventional camera angles, off-centre framing, wide-angle lenses, deep focus compositions, the baroque use of low-level cameras and a sharp depth of field. The purpose of the visual style of Film Noir is to create visual tension and to convey a mood of entrapment, claustrophobia, paranoia and a sense of doom and hopelessness.
Characters:	<ul style="list-style-type: none"> The detective, the criminal on the make and the femme fatale are three of the archetypes of Film Noir. Many noirs are based upon characters created by hard boiled crime writers such as Raymond Chandler's cynical private eye Philip Marlowe. These are the principal protagonists of Noir who drive the plot as they attempt to solve a mystery in a world which is corrupt, threatening and violent. The male characters created by James M. Cain are criminals who have become attracted to a beautiful, but devious female, who involves them in a deadly murder plot. The iconography of the femme fatale conjures up a powerful image of sexual assertiveness and romantic allure – long hair, glamorous costumes, make-up, jewellery, and cigarette smoking. The purpose of such characters is to create a compelling narrative in which the male protagonist journeys through an underworld of crime and deception until the final betrayal by the femme fatale whom he has fallen for.
Narrative Technique:	<ul style="list-style-type: none"> Many film noirs employ a non-linear investigative narrative structure, beginning at the end and telling their story in flashback. Such films often feature a first person voice-over from the protagonist confessing their crimes or the bad judgement, which has led them to their doom. A famous example is Billy Wilder's 1950 noir <i>Sunset Boulevard</i>, which begins with the discovery of a body in a swimming pool. The body is that of the lead character who narrates the story in flashback from beyond the grave. Such unconventional techniques give film noirs a narrative depth and psychological complexity that other Hollywood genre films lack.
Labyrinthine Plots:	<ul style="list-style-type: none"> The typical noir hero finds himself trapped in a dense web of deception and he must make his way through an often labyrinthine plot. Dark passageways, deserted streets, oppressive spaces, mazes, the shadows of venetian blinds invading the frame-like jail bars, a hall of mirrors – these are all visual metaphors for the trap in which the Noir hero is ensnared. French film critics identified a clear aesthetic purpose for the complex enigmas, blind alleys and repeated dead-ends that mark the typical Film Noir plot – the Noir world is an existential nightmare from which the protagonist can never awaken.

Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks
1	<p>A general and mainly descriptive response referencing few elements of Film Noir.</p> <ul style="list-style-type: none"> • Candidate offers little or no explanation of creative purpose. • Candidate demonstrates limited knowledge and understanding of Film Noir. • Candidate shows limited knowledge of film language and conventions and there is little use of appropriate terminology. 	[1]–[3]
2	<p>A legitimate response which identifies and comments on some elements of Film Noir.</p> <ul style="list-style-type: none"> • Candidate offers some insight into creative purpose and offers a partial explanation for each element of Film Noir referenced. • Candidate demonstrates reasonably good knowledge and understanding of Film Noir. • Candidate shows reasonably good knowledge of film language and conventions and there is some use of appropriate terminology. 	[4]–[6]
3	<p>An insightful, well informed and convincing response which identifies and comments on three key elements of Film Noir.</p> <ul style="list-style-type: none"> • Candidate confidently explains the creative purpose of each convention referenced. • Candidate demonstrates an informed and accurate understanding of Film Noir. • Candidate confidently draws on knowledge of a range of relevant film language and conventions of Film Noir and there is frequent use of appropriate terminology. 	[7]–[10]

Award [0] for work not worthy of credit.

4 Sequence. *The residents of Halloweentown get ready to celebrate.*

Examine the following expressionist sequence.

How does the director use camera technique, lighting and mise-en-scène to create the mood and atmosphere of Halloweentown?

Available Marks: **[30] (AO1 and AO3)**

10 marks (AO1)

20 marks (AO3)

Mark Scheme Expectations	
The response should show knowledge and understanding of: (AO1)	<ul style="list-style-type: none"> three areas of film language – camera technique, lighting and mise-en-scène; the mood and atmosphere of the sequence; and how the director employs expressionist techniques throughout the sequence.
The response should provide analysis and evaluation of: (AO3)	<ul style="list-style-type: none"> the way in which the three areas of film language are used to create a ghostly atmosphere and a dark, comic mood of the supernatural; how the director draws upon the stylistic conventions and iconography of the horror genre; and the director's use of the techniques of spacial distortion, skewed perspectives, unbalanced compositions and extreme stylization that are a hallmark of the visual style of German Expressionism.

The response should provide a personal response stating how effective the candidate feels the techniques used by the director are (AO3).

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

Answers may include:	
Camera Technique	<ul style="list-style-type: none"> The camera is always moving in this sequence, tracking forwards through the strange, eerie landscape of Halloweentown until we see a bird's eye perspective of a haunted castle. A reverse-tracking shot suddenly pulls us backwards from a sinister solitary gate as three ghosts spiral through the air towards us from long shot into close-up. The opening shot of the gothic graveyard immediately tells us that we have entered the territory of the supernatural. All of our childhood nightmares seem to have come alive. The swooping, twisting movements of the camera send us flying through the air as if we have adopted the POV of one of the weightless ghosts. The operatic camera movements take us into the dark corners and through the broken windows of Halloweentown, revealing monsters lurking under the bed and behind stairwells, vampires emerging from their coffins and a black cat prowling the streets. The swirling, see-sawing motion of the camera and off-centre framing creates an unstable viewing position that matches the bizarre, topsy-turvy netherworld we have entered. All of the Halloween monsters are here in their gruesome glory. The prowling camera takes us on a rollercoaster ride through this chamber of horrors as if we have embarked on a ghost train. At times, the free-floating camera is almost balletic in its movements, competing with the flying spirits in an aerial dance macabre.

	<ul style="list-style-type: none"> Extreme camera angles are employed throughout the sequence to enhance the ghoulish atmosphere, such as the canted, low angle framing of the imposing door as it bursts open to reveal the quartet of cloaked vampires or the low angle canted shot of the cat as it jumps down the stairs. Camera movement and framing are also stylishly employed to distort perspective. A wide angle lens is used in the tilted, high angle shot of the strangely-shaped bed. As the revolving camera plunges quickly downwards under the bed to emerge suddenly from the darkness into a tilted, low angle shot of the staircase, the director plays havoc with our sense of perspective. The feeling of extreme spatial distortion is accentuated by the wide angle lens and the checkered bed sheet, the spiral shapes of the carpet and wall paper, and the warped, black and white floor tiles which curve and bend, as if rebelling against the symmetry and orderliness of parallel lines. In these bravura shots, the director evokes a feeling of vertigo and draws upon the visual strategies and designs of <i>The Cabinet of Dr Caligari</i> to create a darkly comic vision of a supernatural world out of kilter with our sense of normality.
Mise-en-scène	<ul style="list-style-type: none"> The visual design of the entire sequence in the classic German expressionist style. The colour scheme of the mise-en-scene is almost monochrome, the grey headstones giving way to the deep black of the townscapes and a parade of dark clothed creatures of the night, including the proverbial black cat. The director makes striking use of the colour red to create the most chilling image of the sequence – a forward tracking shot into the darkness under the bed, where we encounter the flashing eyes of a monster in extreme close-up. The director employs extreme stylization and visual distortion in the mise-en-scene to evoke a mood of mock horror and the grotesque. The tilted headstones and crooked crosses of the cemetery introduce us to a world of distorted perspectives, diagonal lines, angular shapes and jagged edges. Everything is twisted and bent out of shape – the landscape, the buildings, the towers, the rooftops, the staircases, the furniture, the doors, the floor tiles, even the town's mayor is oddly shaped.

Lighting	<ul style="list-style-type: none"> The expressionist lighting design establishes the nocturnal atmosphere of the sequence. Low-key lighting is employed in every scene evoking a world of eternal night. The camera travels in and out of the darkness and oppressive shadows loom everywhere, often overwhelming the frame. The director uses single point lighting to illuminate key items of furniture (such as the bed, the staircase, sofa, clock and chair), while the rest of the frame is in darkness. The total dominance of darkness over light evokes a sense of the ascendancy of the supernatural. Night-time clearly brings a carnival atmosphere to Halloweentown giving the inhabitants, free reign to scare and frighten at will. The sinister silhouettes we first see on the headstones, and the weird creatures who emerge from out of the darkness, convey the feeling that every corner of this strange town is inhabited by a ghost, a ghoul or some other Halloween monster. We sense the presence of creatures whom we do not actually see. The way the director combines low-key lighting and camera technique to create striking expressionist compositions that evoke a palpable feeling of depth is perhaps best illustrated by the final scene of the skeletal cat. We view the creature jumping down the stairs from an extreme low angle perspective. The off-centre framing of the diagonal staircase stretching from foreground to background, while the right hand side of the screen is shrouded in darkness, generates a mood of claustrophobia. At the climax of the sequence, the director employs low-key lighting in a powerful manner to create a ghostly double image of the black cat as it prowls the street at a low angle, its agile shadow on the wall competing for our visual attention. This stylised composition evokes the schizophrenia that is a hallmark of expressionism, suggesting that in Halloweentown it is the shadow self which owns the night.
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Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks
1	<ul style="list-style-type: none"> Candidate shows a limited knowledge and understanding of film language, forms, movements, expressionist techniques and conventions, purposes and meanings. Response is underdeveloped. There is little analysis and evaluation with the answer almost purely descriptive. Level of communication and use of appropriate moving image terminology are limited. Spelling, punctuation and grammar contain significant errors. 	[1]–[6]
2	<ul style="list-style-type: none"> Candidate shows an uneven knowledge and understanding of film language, forms, movements, expressionist techniques 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 an uneven analysis and evaluation of mood, atmosphere or emotion. Communication and structure tend to be narrative or descriptive. Quality of spelling, punctuation and grammar is basic. 	[7]–[12]
3	<ul style="list-style-type: none"> Candidate shows a sound knowledge and understanding of film language, forms, movements, expressionist techniques and conventions, purposes and meanings. The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the three areas of film language. Ability to analyse and evaluate is mostly sustained. There may be insufficient depth of analysis of mood and atmosphere. Increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types – “the low shot of the cat”). Quality of spelling, punctuation and grammar is satisfactory. 	[13]–[18]
4	<ul style="list-style-type: none"> Candidate shows a good knowledge and understanding of film language, forms, movements, expressionist techniques and conventions and a consistent understanding of purpose and meanings. There is a reasonably good balance in the analysis of the three areas of film language. There is a sound analysis and evaluation of the director’s visual style and creative purpose. There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning. There is a sustained analysis of the mood, atmosphere and emotional impact of the sequence. There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, editing or sound. Spelling, punctuation and grammar are of a good standard. 	[19]–[24]

5	<ul style="list-style-type: none"> • Candidate shows a highly developed knowledge and understanding of film language, forms, movements, expressionist techniques and conventions, purposes and meanings. • Response is well structured with a fluent writing style and there is an excellent balance in the analysis of the three areas of film language. • There is an exceptionally thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose. • There is a sophisticated analysis of exactly how the three elements of film language are used to create mood, atmosphere and emotion. • Candidate demonstrates clear critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response. • There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses. • Spelling, punctuation and grammar are of a consistently high standard. 	[25]–[30]
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Award [0] for work not worthy of credit.

List of Film Sequence References

Section A **Question 2**

Psycho (1960) Director: Alfred Hitchcock

Timecode: 01.16.31 – 01.17.38

Section B **Question 2**

Tim Burton's The Nightmare Before Christmas (1993) Director: Henry Selick

Timecode: 00.00.59 – 00.02.01