



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2018**

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## **Moving Image Arts**

**Assessment Unit AS 2: Critical Response**

**[SMX21]**

**WEDNESDAY 23 MAY, MORNING**

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**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 AS 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. Answers which, while basically narrative/descriptive, can still display qualities of perceptiveness and relevance. 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 Explain the concept of the auteur and outline **three** ways in which it might be applied to Alfred Hitchcock.

Available Marks: [10] (AO1)

Answers may include:	
<b>The Concept of the Auteur:</b>	<ul style="list-style-type: none"> <li>In the 1950s, French film critics writing in the magazine <i>Cahiers Du Cinema</i> championed the idea that we can identify a single mind shaping a film in much the same manner as a writer of literature. The author of a film (the auteur) is the director.</li> <li>In this view, close study of the works of a number of key directors working within the confines of the Hollywood studio system reveals a consistent pattern of themes, motifs and distinctive stylistic traits that amount to a personal vision. The director most often discussed by the French film critics as the quintessential auteur is Alfred Hitchcock.</li> <li>Auteurism continues to play an important role in shaping our understanding of film as an art form and in the commercial marketing of Hollywood films through star directors such as Stephen Spielberg or Martin Scorsese.</li> </ul>
<b>Creative Control:</b>	<p>Hitchcock can be seen to fit the definition of an auteur in a number of ways.</p> <ul style="list-style-type: none"> <li>Hitchcock exerted unprecedented creative control over the majority of his films, hiring a screenwriter to work closely with him to create the script. Several Hitchcock films were developed from an idea that the director had for a dramatic set-piece, such as the chase across Mount Rushmore that concludes <i>North by North West</i>.</li> <li>The visual design and structure of Hitchcock's films indicates a singular vision. The director visualised all of his films in advance creating detailed storyboards for each scene in the script. As well as ensuring efficiency and economy in the shooting and editing of his films, these storyboards enabled Hitchcock to maintain creative control of the filmmaking process. His principal collaborators – the cinematographer, art director and editor – translated his vision onto celluloid.</li> </ul>
<b>Narrative Themes:</b>	<ul style="list-style-type: none"> <li>There is a remarkable consistency in the director's narrative and thematic concerns over the course of six decades of filmmaking and over fifty movies. Crime and the criminal mind were lifelong obsessions for Alfred Hitchcock. No other director is as closely associated with a single genre as Hitchcock given that he virtually invented the suspense thriller.</li> </ul> <p>From his 1926 silent classic <i>The Lodger</i> onwards, Hitchcock continually returned to familiar themes:</p> <ul style="list-style-type: none"> <li>how to commit the perfect murder</li> <li>mistaken identity and the predicament of the wrongly accused man or woman</li> <li>the transference of guilt and the strange bond between the innocent and the guilty</li> <li>the theme of the double</li> <li>Hitchcock also enjoyed playing with genre conventions and often broke important narrative rules to confound audience expectations. His most daring subversion of the classical Hollywood narrative was the killing of his female protagonist in <i>Psycho</i>.</li> </ul>

<b>Visual Style:</b>	<ul style="list-style-type: none"> <li>Hitchcock's films often feature a narrative enigma and story element that sets the action in motion. The director termed this "a MacGuffin...the device, the gimmick, if you will, or the papers the spies are after..The only thing that really matters is that in the picture the plans, documents or secrets must be of vital importance to the characters. To me, the narrator, they are of no importance whatsoever."</li> <li>Hitchcock's films can be identified by the director's bold visual style, technical virtuosity and constant experimentation with film form and technique. This has become known as "the Hitchcock touch".</li> <li>The director often set himself a technical challenge and then applied all of his mastery of film grammar to overcome it – how to tell a compelling story within one single room (<i>Rear Window</i>) or in one single take (<i>Rope</i>), how to bring to life a stage play using 3D (<i>Dial M for Murder</i>) or how to create horror and suspense without employing any musical score (<i>The Birds</i>).</li> </ul>
<b>The Director as Superstar:</b>	<ul style="list-style-type: none"> <li>Hitchcock created a public persona for himself as the self-styled Master of Suspense. From early in his career, Hitchcock's name and image were used to promote his films – in effect creating a brand - and he appeared in the trailers for films such as <i>Psycho</i> and <i>The Birds</i> speaking directly to the audience. In the 1950s, Hitchcock became the most famous director in the world, a household name instantly recognisable from his brief appearances in all of his films and from his blackly comedic introductions to each episode of his TV series "Alfred Hitchcock Presents." The director achieved a unique position in cinema history receiving acclaim as both serious artist and popular entertainer.</li> </ul>

Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks
<b>1</b>	<p>A general and mainly descriptive response referencing few features of the concept of the auteur as it might be applied to Alfred Hitchcock.</p> <ul style="list-style-type: none"> <li>Candidate offers little or no explanation of the concept of the auteur.</li> <li>Candidate demonstrates limited knowledge and understanding of key characteristics of Hitchcock's filmmaking.</li> <li>Candidate shows limited knowledge of the director's visual style and there is little use of appropriate terminology.</li> </ul>	<b>[1]–[3]</b>
<b>2</b>	<p>A legitimate response which identifies and comments on some features of the concept of the auteur as it might be applied to Alfred Hitchcock.</p> <ul style="list-style-type: none"> <li>Candidate offers some insight into the concept of the auteur and offers a partial explanation for each feature referenced.</li> <li>Candidate demonstrates reasonably good knowledge and understanding of key characteristics of Hitchcock's filmmaking (such as creative control, consistency of narrative themes or his position as a star director).</li> <li>Candidate shows reasonably good knowledge of the director's visual style and there is some use of appropriate terminology.</li> </ul>	<b>[4]–[6]</b>
<b>3</b>	<p>An insightful, well informed and convincing response which identifies and comments on three ways in which the concept of the auteur might be applied to Alfred Hitchcock.</p> <ul style="list-style-type: none"> <li>Candidate confidently explains the concept of the auteur.</li> <li>Candidate demonstrates an informed and accurate understanding of key characteristics of Hitchcock's filmmaking (such as creative control, consistency of narrative themes or his position as a star director).</li> <li>Candidate confidently draws on knowledge of the director's visual style and there is frequent use of appropriate terminology.</li> </ul>	<b>[7]–[10]</b>

Award [0] for work not worthy of credit.



2 Sequence: *The temperature rises for a man trapped in a traffic jam.*

Study the following sequence.

How does the director use camera technique, editing and sound (including music) to create a mounting sense of tension and anxiety?

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

10 marks (AO1)

20 marks (AO3)

Mark Scheme Expectations	
<b>The response should show knowledge and understanding of: (AO1)</b>	<ul style="list-style-type: none"> <li>three areas of film language – camera technique, editing and sound;</li> <li>the mood and atmosphere in the sequence; and</li> <li>the director's intention to generate tension and anxiety by conveying the subjective experience of a man confined to his car as the temperature rises.</li> </ul>
<b>The response should provide analysis and evaluation of: (AO3)</b>	<ul style="list-style-type: none"> <li>the way in which the director employs the three areas of film language to slowly build up the mood of tension and anxiety and create a mounting feeling of claustrophobia;</li> <li>the use of techniques such as POV camera and expressive close-ups to make the audience identify with the male character's growing distress; and</li> <li>the central role played by the incessant drumbeats of the musical score in generating anxiety.</li> </ul>

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:	
<b>The response should provide analysis and evaluation of how:</b>	<ul style="list-style-type: none"> <li>The sequence is structured around a pattern of POV camera and editing that places the viewer in the perspective of the man as he looks out of his front windscreen at the other cars, bumper stickers and traffic signs.</li> <li>There is a constant use of the close-up and extreme close-up throughout the sequence to convey a sense of the man's entrapment in the overheating car and his mounting frustration at being stuck in traffic.</li> <li>The editing pattern of cutting between close-ups from inside the car (the unsettling CU of his hands at the air vent, the creepy CU of the fly crawling across his sweating neck, the CU of the window handle being wound) and POV close-ups of the world outside the car (CUs of the children's tiger toy, the faces of children, car bumper stickers, the exhaust pipe and traffic signs) racks up the tension and anxiety level.</li> <li>Oppressive camera angles, tight framing and disturbing camera movements convey a mood of entrapment and mounting claustrophobia. Examples include the opening, deep focus high-angle shot revealing the interior of the car and the lines of traffic beyond; the cropped, low angle shot of Michael Douglas in which the roof visually dominates the frame; and the four unsettling forward tracking shots, of the girl in the car in front, the tiger toy and the shaky, tracking movements into the close-up of the character's sweating face.</li> </ul>



	<p>The unstable camera and harsh metallic ring of the slashing guitar evokes a feeling of extreme emotional distress as if the character is experiencing a panic attack.</p> <ul style="list-style-type: none"> <li>• The sense of a man steadily reaching boiling point is conveyed by an ominous musical score of incessant drumbeats and wild, grating guitar chords. This is matched by the diegetic sounds of blaring car horns, car radios, static, a whirling helicopter, children's screams and the high-pitched, electronic buzzing and clicking of the neon road sign. This cacophony of abrasive sounds situates us inside the head of the character as it threatens to explode. As the editing picks up pace, the volume rises to a deafening intensity.</li> <li>• The increasing speed of the editing, cutting between ever tighter close-ups heightens the sense of mounting tension. A rapid flurry of POV shots brings the sequence to a dramatic climax, ending on a triple POV close-up of the road sign reading DELAY, in which the words enlarge to the point of illegibility. The editing pattern has a hypnotic pace, building dramatically to the point of ignition.</li> </ul>
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**Accept valid alternatives.**

**Award Marks as follows:**

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

**Award [0] for work not worthy of credit.**

## Section B

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

3 Explain how Soviet Montage introduced a new approach to cinematic storytelling.

Available Marks: [10] (AO1)

Answers may include:	
<b>Formalist Style:</b>	<ul style="list-style-type: none"> <li>Soviet Montage introduced a new approach to cinematic storytelling, based on the principle that editing is the foundation of film art. In Russia in the 1920s, a visionary group of Russian film-makers that included Sergei Eisenstein, Dziga Vertov, Vsevolod Pudovkin and Alexander Dovzhenko made Soviet Montage one of the most significant formalist movements in silent cinema.</li> <li>Russian film-makers viewed film not as an entertainment medium, but primarily as a creative means of channelling ideas and images to the viewer – an instrument of propaganda. They were committed to developing cinema as an art form with political and social objectives that openly challenged the dominance of the Hollywood model of filmmaking.</li> </ul>
<b>Montage Editing:</b>	<ul style="list-style-type: none"> <li>Eisenstein and his colleagues were particularly impressed by D.W. Griffith's use of editing techniques such as cross-cutting, but they believed that editing could be employed to greater dynamic effect. In his films, <i>Strike</i> (1925), <i>Battleship Potemkin</i> (1925) and <i>October</i> (1928), Eisenstein unveiled a daring new approach to editing that radically departed from the conventions of the continuity style.</li> <li>The average feature film in 1925 was 90 minutes long and contained around 600 shots. Although only 80 minutes long, <i>Battleship Potemkin</i> contains 1346 shots, some only lasting a split second.</li> <li>In the film's central set-piece, the massacre on the Odessa Steps, Eisenstein employed rapid montage editing to disorientate the viewer in order to convey the frightening reality of being trapped in the open, under lethal fire. No stable viewing position is offered to the audience as would be expected in a Hollywood film. No establishing shot of the Odessa Steps is ever revealed, only fragmented images of people running down the steps, edited together with rapid close-ups of panic-stricken, individuals gunned down by soldiers. At the heart of the sequence is the traumatic suspense of the runaway pram, the fate of which we never discover.</li> </ul>
<b>Breaking the Rules of the Continuity Style:</b>	<ul style="list-style-type: none"> <li>Eisenstein's approach to editing was to create visual conflict, shock and disorientation in the viewer by editing shots to emphasise discontinuity. The director's structuring of film narrative as a series of jarring conflicts turned on its head the smooth continuity of classical Hollywood where shot construction moved gradually from long shot to medium shot to close-up.</li> <li>If the rules of the continuity style dictated that sudden changes in shot sizes would unsettle the audience, draw attention to the editing and disrupt the viewer's immersion in the story, Eisenstein's abrasive montage editing aimed for that exact effect.</li> </ul>

**Award Marks as follows:**

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

**Award [0] for work not worthy of credit.**

**4** Sequence: *A detective searches for the mysterious criminal Trinity.*

Examine the following sequence.

How does the director employ the visual style and narrative conventions of Film Noir to create mood and atmosphere?

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

10 marks (AO1)

20 marks (AO3)

Mark Scheme Expectations	
<b>The response should show knowledge and understanding of: (AO1)</b>	<ul style="list-style-type: none"> <li>a range of film language and visual techniques associated with Film Noir;</li> <li>the mood and atmosphere of the sequence; and</li> <li>how the director employs key narrative conventions of Film Noir throughout the sequence.</li> </ul>
<b>The response should provide analysis and evaluation of: (AO3)</b>	<ul style="list-style-type: none"> <li>the way in which film language and visual techniques have been used to create a mood of mystery and an atmosphere of dread;</li> <li>the use of first person voice-over narration and other noir conventions; and</li> <li>the director's use of low key lighting, off-centre compositions and radical camera angles to evoke a world of nightmare.</li> </ul>

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:	
<b>Visual Style</b>	<ul style="list-style-type: none"> <li>The sequence features all of the hallmarks of the noir style – the monochrome palette, the chiaroscuro lighting scheme, the expressive use of darkness and shadows, unconventional camera angles, off-centre framing, deep focus compositions, the baroque use of low-level cameras and a sharp depth of field.</li> <li>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.</li> <li>While the opening moments of the sequence feature more classical compositions such as the close-up, the establishing shot and the long shot, the downward tracking shot from the sky to the street marks a descent into darkness. Three striking shots, composed as still frames – like the stark black and white photos of a crime scene – convey an atmosphere of desolation.</li> <li>These disturbing still images burn into the mind – a deep focus, long shot of the abandoned corridor of a decaying building; a tilted, high angle shot of an empty bedroom with an overturned chair; and a close-up of a boarded-up door, nails falling through the air like a hailstorm. Shadows invade the frame and diagonal lines and shapes dominate each composition throwing us off-balance and creating visual tension. The diagonals continue to traverse the space of the following two shots.</li> </ul>

	<ul style="list-style-type: none"> <li>The sinister mood is accentuated in the climactic moments of the sequence by the low-key lighting design and by the slow, off-centre tracking shot from an extreme low angle of the mysterious, kneeling figure. This unbalanced composition of a deserted room with a chilling message scrawled on the wall in red graffiti evokes a feeling of dread. In the reverse low angle shot, the deranged figure dominates the frame (with the detective viewed in a deep focus) and the composition is again off-centre suggesting a world turned upside down. In the final high angle tracking shot, the room slowly spins anti-clockwise, revealing a desolate scene of madness and horror.</li> </ul>
<b>Narrative Conventions/ Iconography</b>	<ul style="list-style-type: none"> <li>The plot resembles that of a typical hard-boiled crime story. The central character is a detective who is on a quest to find the mysterious criminal Trinity. He is the typical protagonist of noir who attempts to solve a mystery in a world which is corrupt, threatening and violent.</li> <li>The character has all the trappings of Raymond Chandler's private eye Philip Marlowe – the trilby hat and trench coat, the office with venetian blinds and the cynical tone of voice. Like Marlowe, he wanders through the criminal underworld, a solitary presence, framed against the bright lights and neon signs of the city.</li> <li>The sequence features one of the most common narrative conventions of Film Noir – a first person voice-over by the central character. For most of the sequence, the detective relates the strange events of the story until finally the eerie character in the abandoned asylum speaks.</li> <li>The mysterious deaths alluded to within the voice-over narration and the words spoken by the kneeling character (that Trinity is a cipher, who doesn't exist) evoke the complex enigmas, blind alleys and repeated dead-ends that mark the typical film noir plot. The detective would appear to have entered a noir world of existential nightmare.</li> </ul>

Accept valid alternatives.

**Award Marks as follows:**

<b>Level</b>	<b>Criteria</b>	<b>Marks</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Candidate shows a limited knowledge and understanding of film language, forms, movements, expressionist techniques and conventions, purposes and meanings.</li> <li>• Response is underdeveloped.</li> <li>• There is little analysis and evaluation with the answer almost purely descriptive.</li> <li>• Level of communication and use of appropriate moving image terminology are limited.</li> <li>• Spelling, punctuation and grammar contain significant errors.</li> </ul>	<b>[1]–[6]</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• Candidate shows an uneven knowledge and understanding of film language, forms, movements, expressionist techniques and conventions with some understanding of purposes and meanings.</li> <li>• Response lacks depth with the candidate addressing only one or two areas of film language.</li> <li>• While there is some use of appropriate film language terminology, there is an uneven analysis and evaluation of mood, atmosphere or emotion.</li> <li>• Communication and structure tend to be narrative or descriptive.</li> <li>• Quality of spelling, punctuation and grammar is basic.</li> </ul>	<b>[7]–[12]</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• Candidate shows a sound knowledge and understanding of film language, forms, movements, expressionist techniques and conventions, purposes and meanings.</li> <li>• The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the three areas of film language.</li> <li>• Ability to analyse and evaluate is mostly sustained. There may be insufficient depth of analysis of mood and atmosphere.</li> <li>• 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 kneeling man”).</li> <li>• Quality of spelling, punctuation and grammar is satisfactory.</li> </ul>	<b>[13]–[18]</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• Candidate shows a good knowledge and understanding of film language, forms, movements, expressionist techniques and conventions and a consistent understanding of purpose and meanings.</li> <li>• 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.</li> <li>• There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning.</li> <li>• There is a sustained analysis of the mood, atmosphere and emotional impact of the sequence.</li> <li>• 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.</li> <li>• Spelling, punctuation and grammar are of a good standard.</li> </ul>	<b>[19]–[24]</b>



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

## List of Film Sequence References

### Section A

*Falling Down* (1993) Director: Joel Schumacher  
Timecode: 00:02:20–00:02:35/00:02:51–00:04:11

### Section B

#### Question 4

*Animatrix: A Detective Story* (2003) Director: Shinichiro Watanabe  
(Short Film)  
Timecode: 00:01:47–00:01:55/00:02:11–00:03:06