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General Certificate of Education
2019

Moving Image Arts

Assessment Unit A2 2:
Advanced Critical Response

[AMX21]

WEDNESDAY 12 JUNE, 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 or 18-year-old which is the age at which the majority of candidates sit their GCE A2 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 or 18-year-old A2 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 most 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.**

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 A2 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;

AO2a   **apply creative and technical knowledge** and skill in the pre-production, production and post production of moving image products; and

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

Unit A2 2 Examination Assessment Weighting is allocated **40%** of the total A2 award.

Total Marks Available: 80

•   15 marks for Section A Question 1. (AO1 and AO3)
•   15 marks for Section A Question 2. (AO1 and AO3)
•   20 marks for Section B Question 3. (AO1 and AO2a)
•   30 marks for Section C Question 4. (AO1 and AO3)

Candidates will be assessed on the quality of their own written communication in Section A (Q1 and Q2 and Section C (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

Realism: Narrative and Visual Style (60 minutes)

1   Sequence: *American soldiers drive into an ambush in Iraq.*

   Study the following sequence. Analyse how the director employs film language to convey the atmosphere of a war-zone.

   Available Marks: **[15] (AO1 and AO3)**
   5 marks (AO1)
   10 marks (AO3)

Mark Scheme Expectations	
The response should show knowledge and understanding of: (AO1)	• the director's creative purpose in the use of film language – camera technique, editing, cinematography and mise-en-scène; • the director's intention to create a mood of simmering tension and foreboding.
The response should provide analysis and evaluation of: (AO3)	• the way in which the director employs film language to convey an authentic experience of the eruption of violence in a war-zone; • the use of documentary realist techniques such as hand-held camera technique, natural lighting, diegetic sound and a long take; and • the key role played by techniques such as POV camera technique and dynamic editing in placing us in the perspective of the combatants on both sides of the conflict.

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 an analysis and evaluation of how:	• The sequence features many of the techniques of documentary realism beginning with a 20 second long take that quickly transports us to the windswept, impoverished terrain of a deserted town in the Middle East familiar to us from war reportage and television news. • The extended crane shot establishes the war-torn setting of burnt-out buildings, billowing smoke and abandoned cars by tracking vertically downwards from a high angle position above the telegraph pole to frame the street in long shot. The slow movement of the camera and the diegetic sound of the howling wind and creaking telegraph cables creates a mood of tension and foreboding. We sense that this eerie silence could be the calm before the storm. • The long shot of the armoured vehicle emerging from the left of the screen is captured from an extreme low angle camera position and viewed obliquely through burnt-out wreckage, as if it was the POV of a hidden observer. This unconventional angle also reveals the purple dome of a mosque, Arabic writing on the side of a building and a lone mule wandering around – more evidence that despite the absence of people, this is likely to be hostile territory for American soldiers. • Unsteady, hand-held camera technique combined with the use of natural lighting in a real location all evoke a feeling of realism.

	• Our suspicions that the soldiers are being watched are confirmed by the director's choice of camera positioning, framing and movement. As the military Humvee enters the town, the director cuts between two contrasting perspectives on the unfolding action. A hand-held camera shot from inside the Humvee, looking through the windscreen from the POV of the soldier in the front seat, suddenly cuts to the interior of the building that the vehicle is driving past. A hand-held camera shot through the dust-stained window from the POV of an unseen observer reveals the soldiers are under surveillance.
	• The intercutting of these two hand-held shots framing the action through windows evokes a feeling of claustrophobia, indicating that the soldiers are driving into a trap that is about to be sprung. After a close-up of the soldier whose POV we had adopted, this mood is intensified by a series of five quick cuts to viewpoints of the Americans framed obliquely through railings, windows and doorways. Several of the viewpoints appear to be the POV of hidden observers, while in two of the shots the director reveals the shadows cast by these silent figures
	• The director's strategy of making the audience view the action through the eyes of 'the enemy', a hidden presence whom we never get to see, is jarring and unsettling. It places us in an uncomfortable position and situates us right in the heart of the action, as if we are attacking the Americans.
	• The shifting between the two perspectives – between soldier and insurgent, hunter and hunted – culminates in a moment of high tension as the director cuts from an interior POV shot of the Humvee framed through bars to a frontal view of a large building, viewed through the windscreen from the POV of an American soldier.
	• As the POV perspective of the imposing building sets us on edge, the shaking of the hand-held camera (from the Humvee driving over bumps in the road) adds to the tension. The next shot is a close-up revealing the identity of the soldier.
	• Rapid editing is now employed to raise the anxiety level as the director inserts a split-second, extreme close-up of the soldier's eyes as his head spins around. The sudden movement of his head is unnerving. This is followed by a quick, one second, cut back to his POV of the building as he spots movement behind a window. An abrupt cut to an extreme close-up of his nervous eyes is the visual trigger for the attack to begin.
	• Throughout the sequence only diegetic sound can be heard conveying a powerful feeling of realism. The crunch of the wheels of the Humvees driving over the sand, the drone of the engines, the anxious voices of the American soldiers, the radio transmissions, all contribute to the slow build up of tension and suspense.
	• The diegetic, single note of a bell rings out at the exact moment the soldier spies movement through the broken window – the signal for the ambush to commence. As the once deserted street is transformed into a shooting gallery, the piercing sounds of deadly machine gunfire and ricocheting tracer bullets convey, in a graphically realistic way, the sensory experience of being under fire.
	• In the final moments of the sequence, the director conveys the chaos and disorientation of battle through explosive, quickfire editing. In a frenetic, twelve second sequence, 16 separate shots flash onscreen, all capturing the sudden movements of the soldiers as they react to the barrage and return fire. The dynamic intercutting between the interior of the Humvee and the rain of bullets outside transports us to the eye of the storm.
	• Earlier in the sequence, the interior POV shots from inside the buildings placed us in the perspective of the invisible insurgents. Now the shaky, intimate, hand-held camera movements from inside the Humvee place us firmly in the embattled position of the American soldiers as they fight for their lives.

Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks
1	• Candidate shows a limited knowledge and understanding of film language, film movements, realist conventions, purposes and contexts. • 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]–[3]
2	• Candidate shows an uneven knowledge and understanding of film language, film movements, realist conventions with some understanding of purposes and contexts. • Response lacks depth and references to realism may be lacking. • 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.	[4]–[6]
3	• Candidate shows a reasonably consistent knowledge and understanding of film language, film movements, realist conventions, purposes and contexts. • The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of film language and the director's creative purpose. • Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the tense mood and explosive atmosphere of the sequence. • 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 soldier's eyes"). • There is some discussion of the use of realist techniques, but references to realism may lack depth. • Quality of spelling, punctuation and grammar is satisfactory.	[7]–[9]
4	• Candidate shows a confident knowledge and understanding of film language, film movements, realist conventions, purposes and contexts. • There is a reasonably good balance in the analysis of film language and a sound analysis and evaluation of the director's 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 tense mood and explosive atmosphere of the sequence. • There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, lighting, editing or sound. • The discussion of the director's use of realist techniques is convincing. • Spelling, punctuation and grammar are of a good standard.	[10]–[12]
5	• Candidate shows a highly developed knowledge and understanding of film language, film movements, realist conventions, purposes and contexts. • Response is well structured with a fluent writing style and there is an excellent balance in the analysis of the different elements 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 the tense mood and explosive atmosphere of the sequence and the director's use of realist techniques. • 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.	[13]–[15]

Award [0] for work not worthy of credit.

2 Sequence: *The infamous outlaw Jesse James hides his true identity.*

Study the following sequence. Analyse the director's use of poetic film language to generate an air of mystery around the figure of Jesse James.

Available Marks: **[15] (AO1 & AO3)**
5 marks (AO1)
10 marks (AO3)

Mark Scheme Expectations	
The response should show knowledge and understanding of: (AO1)	• the director's creative purpose in the use of film language - camera technique, editing, cinematography, and mise-en-scène; • the director's intention to generate an air of mystery around the enigmatic figure of the outlaw.
The response should provide analysis and evaluation of: (AO3)	• the way in which the director employs film language to narrate the story visually; • the central role played by poetic storytelling techniques such as time lapse cinematography, chiaroscuro lighting, oblique editing, and unconventional camera framing in creating mood and meaning; and • the use of natural lighting and an atmospheric musical score to create mood and atmosphere.

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:	• Throughout the sequence, the director depicts the infamous outlaw Jesse James as a mysterious, enigmatic figure who moves silently through a dreamlike landscape, like a ghost or memory. The director affords us only oblique glimpses of the outlaw, before he is fully revealed.
	• Poetic images of the natural world bookend the sequence. The opening time-lapse shot of the billowing clouds, slowly rolling across the expansive sky and the closing, extreme long shot of the burning sunset evoke a sense of awe and wonder. The time-lapse photography creates a sense of travelling back in time to a past that has faded to an afterglow. The narrator's reference to 'Creation' in the closing seconds, suggests a religious or spiritual meaning in these powerfully evocative images.
	• The strange, contemplative atmosphere of the sequence is established by a slow-paced, lyrical score that is redolent of a child's music box. The opening words of the third person voice-over narration speak of the outlaw's children knowing their father's touch, but not his real name. The children are in a state of innocence – exactly the feeling evoked by the musical score.
	• The undertone of nostalgia suggested by the musical score is visually conveyed through the sepia toned cinematography employed in the shots of the street, saloon and barber shop and a distorting lens effect that blurs the edge of the frame. The images appear as if viewed through an old-fashioned looking glass.
	• Framed from behind by a forward tracking camera, Jesse James arrives on screen as a mystery man moving in and out of the shadows. The use of light and shadow in the interior scenes contrasts strikingly with the opening high key shot of the bright, time-lapse sky. The extreme long shot of the saloon is drained of all colour, apart from the green pool table. Heavy use of chiaroscuro creates a room filled with dark silhouettes, giving the back-lit figures a ghostlike presence.
	• The abrupt cut to the close-up of the outlaw's hand gliding over the ears of golden corn introduces one of the most poetic moments in the sequence. The sombre atmosphere of the claustrophobic interiors is transformed by the beauty and serenity of this pastoral scene. In this atmospheric landscape, the face of the silent outlaw is finally revealed in medium close-up as he stares into the distance, as if humbled before a vision of another world. The final long shot of the silhouetted figure, framed against an ethereal sky, is a haunting image of a man staring at his own mortality.

Accept valid alternatives.

Award Marks as follows:

1	• Candidate shows a limited knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts. • 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]–[3]
2	• Candidate shows an uneven knowledge and understanding of film language, film movements, storytelling techniques and realist conventions with some understanding of purposes and contexts. • Response lacks depth and references to poetic storytelling techniques may be lacking. • While there is some use of appropriate film language terminology, there is an uneven analysis and evaluation of the mood and air of mystery. • Communication and structure tend to be narrative or descriptive. • Quality of spelling, punctuation and grammar is basic.	[4]–[6]
3	• Candidate shows a reasonably consistent knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts. • The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the poetic storytelling techniques and the director's creative purpose. • Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the emotional content, mood and air of mystery. • The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types – "the shot of the man's hand"). • Quality of spelling, punctuation and grammar is satisfactory.	[7]–[9]
4	• Candidate shows a confident knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts. • There is a reasonably good balance in the analysis of the poetic storytelling techniques and a sound analysis and evaluation of the director's 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 emotional content, mood and air of mystery. • 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.	[10]–[12]
5	• Candidate shows a highly developed knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts. • Response is well structured with a fluent writing style and there is an excellent balance in the analysis of the poetic storytelling techniques. • 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 the emotional content, mood and air of mystery. • 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.	[13]–[15]

Award [0] for work not worthy of credit.

Section B

Creative Exercise (30 minutes)

3   Read the following script page.

     If you were directing this scripted scene how would you use camera technique, editing, lighting, mise-en-scène and sound to emphasise tension, suspense and excitement?

     Write at least **two** sentences on **each** film language element.

     You should explain why you think these elements would be appropriate.

     Available marks: **[20] (AO1 and AO2a)**
     10 marks (AO1)
     10 marks (AO2a)

EXT. DESERT HIGHWAY - DAY

The wind howls and clouds roll past a red sky as an armour-
plated BATTLE BUS speeds down a wreckage-strewn highway,
weaving past burnt-out vehicles.

INT. BATTLE BUS - DAY

DYSTOPIA, a battle-hardened young woman is driving with one
hand on the wheel, the other gripping a futuristic looking
handgun. An electronic counter on the side of the gun shows
us the amount of remaining ammunition - 5 rounds. Dystopia
glances over at DILLON, an eight year old girl cowering on
the seat behind her, seat belt unfastened.

                         DYSTOPIA
                Strap in.

There's a heavy THUD from above as something lands on the
roof. Dystopia raises the gun and fires at the ceiling.

EXT. DESERT HIGHWAY, BATTLE BUS - DAY

On the roof a large spider-like ROBOT flinches as the
bullets hit it.

INT. BATTLE BUS - DAY

Dystopia floors the accelerator. The speedometer leaps to 90
MPH. Dillon SCREAMS as Dystopia fires at the ceiling until
the counter hits zero. She drops the gun.

EXT. DESERT HIGHWAY

The battle bus weaves at speed, trying to shake off the
robot. It raises one of its eight limbs, a large buzz-saw
suddenly unfolding. The **blade** spins into life.

INT. BATTLE BUS - DAY

Bright sparks fly as the robot cuts through the metal
ceiling. Red robotic eyes glaring at Dillon, who is still
not strapped in. The beam of a targeting laser flickers
across the child's face. She fastens her seat belt. CLICK.

Dystopia slams on the brakes. The robot screams as it falls
off the roof. Dystopia hits the accelerator again, the bus
SHUDDERING as it CRUNCHES over the fallen machine.

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Answers may include:	
Camera Technique	• Reference to more immersive techniques such as the use of a fast tracking shots or crane shots to follow the Battle Bus. Extreme long shots may be used to emphasise the vastness of the highway but close-ups and extreme close-ups might be used to capture details such as Dillon's screaming face and the Ammunition Counter on Dystopia's gun. Unbroken handheld shots may be used inside the vehicle to pan from Dystopia to Dillon. Rapid tracking shots may be used to push in towards characters' faces. POV shots might also be used to show Dystopia's view of the road ahead. A distorted electronic POV shot may be used to show the killer robot's perspective. Other techniques such as slow-motion, low-frame rates/undercranking and focus pulling might also be used.
Editing	• The editing tempo of the film might flit between longer and shorter shots, creating a sense of suspense. There may also be interplay between footage shot at different speeds and frame rates. There may also be dynamic interplay between shot types, e.g. cutting from long shots to close-ups. There may also be dramatic cutting between the interior and exterior of the battle bus. The 180 degree rule will have to be followed studiously and attention paid to the spatial dynamics of the scene.
Lighting	• The exterior shots may use available light. Colour grading might be used to either desaturate the colour palette to create a bleak apocalyptic tone or they may be overly saturated to create a hyper-real comic-book look. Lighting within the bus itself can be moodier with low-key, high contrast techniques used to create pools of light. Coloured gels may be used on the lights to create atmosphere. In-world elements such as the robot's glowing eyes and targeting laser might be used as practical on-set lighting effects. A strobe lighting effect might be used to punctuate each firing of Dystopia's gun.
Mise-en-scène	• The acting style could emphasise physical reactions to danger. Costuming could be distressed and patched together. Props such as the steering wheel, and gun might be constructed from post-apocalyptic junk. The design of the robot might emphasise its inhuman shape and stress its insect-like qualities. Its movements might also be used to suggest personality, e.g legs flailing as if in a tantrum.
Sound	• Diegetic elements such as engine-noise, gunshots, and tearing metal might be exaggerated to create a sense of danger and excitement. The robot's motions might be accompanied with industrial noises such as the sounds of electric motors or servos. Music might be ignored entirely in favour of using the sounds of battle to generate excitement. Alternatively the sequence might be scored using a propulsive orchestral sound - with strings and drums being used to build excitement.

Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks

1	• Candidate demonstrates a **limited knowledge and understanding** of film language, styles, practices, techniques and contexts;
	  – Inaccurate or absent terminology. Very few techniques have been included with a limited range evident overall. (Knowledge)
	  – Techniques selected are basic, general or irrelevant. Functions are inaccurate or not mentioned. (Understanding)
	• Candidate shows a **superficial ability to translate the script extract into a plan**;
	  – There is little sense of creative purpose or purposeful use of techniques. Response lacks explanation of intended effect.
		[1]–[5]

2	• Candidate demonstrates a **sound knowledge and understanding** of film language, styles, techniques and practices. There is likely to be growing understanding of styles and contexts;
	  – Terminology is mostly accurate. A small range of techniques have been explored. (Knowledge)
	  – Techniques selected have some direct relevance. Functions are mostly accurate though with little explanation provided. (Understanding)
	• Candidate shows a **developing ability to translate the script extract into a plan**;
	  – There is some sense of creative purpose. Response includes some explanation of intended effect.
		[6]–[10]

3	• Candidate demonstrates a **good knowledge and understanding** of film language, styles, techniques and practices and a sustained understanding of styles and contexts;
	  – Terminology is accurate. A diverse range of techniques have been explored. (Knowledge)
	  – Techniques selected are relevant. Functions are accurate and mostly well-explained. (Understanding)
	• Candidate shows a **competent ability to translate the script into a plan**;
	  – There is clear creative purpose. Response includes good evaluative explanations of intended effect and awareness of expression.
		[11]–[15]

4	• Candidate demonstrates a **highly developed knowledge and understanding** of film language, styles, techniques and practices and a sustained understanding of styles and contexts;
	  – Terminology is detailed and accurate throughout. An extensive range of techniques have been explored. (Knowledge)
	  – Techniques selected are relevant and effective throughout. Functions are well-explained with some detail provided. (Understanding)
	• Candidate shows a **highly competent ability to translate the script into a plan**;
	  – Creative purpose is clear and inventive throughout, with some evidence of independent thought. Response includes well-articulated and substantiated evaluation of intended effects and their expressive potential.
		[16]–[20]

Award [0] for work not worthy of credit.

Section C

Comparative Analysis (45 minutes)

4   Sequence 1: *On 9/11, a boy with autism journeys through New York.*

Sequence 2: *A woman with epilepsy wanders through the London Underground.*

Study the following two film sequences featuring a main character with a unique perspective on the world. Compare and contrast how each director uses film language to generate mood and reveal to us how the characters feel.

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

Mark Scheme Expectations	
The response should show knowledge and understanding of: (AO1)	• the director's creative purpose in the use of film language – camera technique, editing, cinematography and mise-en-scène; • the mood and emotional impact of both sequences; and • each director's intention to portray the subjective experience of a character with a unique perspective on the world.
The response should provide comparative analysis and evaluation of: (AO3)	• the parallel situation of characters walking through a city alone and voicing their inner thoughts and emotional reactions; • the comparative storytelling techniques such as voice-over narration, abrupt editing and unconventional framing; and • the contrasting stylistic techniques employed by both directors to convey the emotions, fears and feelings of isolation experienced by the main character.

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 sequence separately or within an integrated analysis of the different elements of film language within each sequence.

Answers may include:	
The response should provide an analysis and evaluation of how:	• Both sequences begin with the main character travelling alone and on foot through a crowded street or subway and end with a train coming into view. • Throughout both sequences, although surrounded by people, the main character is isolated within the frame and we view the world from their slightly skewed point of view. • The mood and emotional tone of the two sequences differ in key respects. Sequence 1 exudes a hyperactivity that borders on hysteria as the boy's mounting frustration with all the things he dislikes in the world boils over. Sequence 2 has a slow, dreamlike, hypnotic quality as the woman drifts through the London Underground like a sleepwalker. • While Sequence 1 follows many of the conventions of Hollywood realism, Sequence 2 is more stylised and formalist in its approach to film language.

Sound

- Through first person narration, the characters in each sequence communicate their feelings about the world or their fears about their condition. While diegetic sounds play an important role in both sequences, it is the contrasting musical scores that set the mood and emotional tone.
- The ominous soundtrack that accompanies the boy's journey through the streets in Sequence 1 creates a mood of mounting anxiety. This is also conveyed by some of the images that we see the boy walk past, including paper falling out of the sky and people looking up a skyscrapers – all images familiar to us from September 11th.
- In contrast, the director of Sequence 2 employs a gentle, ethereal, recurring musical score that evokes a feeling of floating through space, as if the character is experiencing an out-of-body experience. Much like the constant blurring of images throughout the sequence, the soundtrack is also subtly distorted with reverb effects at key moments (for example, the sudden close-up of the overhead lights, the encounter with the warping of the Underground map) to indicate that the character is drifting in and out of consciousness as she fears the onset of the next epileptic seizure. The haunting diegetic sound of the approaching subway train travelling through the tunnel is highly atmospheric and appears to have been manipulated to resemble the sound of wailing, as if it was a cry for help from the depths of the woman's soul.

Camera Technique

- In both sequences, camera technique is employed to isolate the main character and distance him/her from the surrounding crowds. Both directors employ out-of-focus shots, POV camera technique, extreme high and low camera angles, tracking shots and close-ups of the character's face. In both sequences, the camera is often positioned below the main character framing him/her in medium close-up or close-up conveying the feeling that they are trapped in their environments, the architecture of the city bearing down on them.
- The different stylistic approach of the directors can be clearly seen in a comparison of their use of POV camera technique. In Sequence 1, POV camera is employed at a number of key moments, for example when a circular tracking shot frames the boy 's face in close-up as he looks up at the twin towers and we see his POV of the skyscrapers as his head spins around. The final moments of the sequence are structured around the boy's POV as he looks upwards at the towering structure of the iron bridge. A high angle perspective of the boy looking upwards visually conveys the vulnerability that the boy speaks of in voice-over narration: "Bridges make me especially panicky." The fears and anxieties that the boy expresses throughout the sequence seem to be symbolised by this dark, demonic structure which he gazes up at in awe.
- In the low angle POV shot which tracks upwards, the bridge is slightly out of focus and the passing subway train also drifts out of focus. In the final moments of Sequence 2, the director also shifts focus as the woman begins to look at a large map of the London Underground displayed on a wall. The different coloured subway lines are out of focus when the woman first approaches. The director cuts abruptly to an unsettling, extreme close-up of the woman's face as her eyes drift shut and then open wide. The POV shot of the map is blurred and fuzzy and the subway lines begin to warp as if they are a hallucination.
- The final long shot of the subway train exiting the tunnel is also dreamlike as the train dissolves into a blur of colour and light. The repetitive use of images that are out of focus forces us to share the woman's dislocation

from her surroundings and the sense that she is drifting aimlessly between exterior reality and an interior world of her own. Like the iron bridge at the end of Sequence 1, the warping imagery of the subway map may be a visual metaphor for the woman's psychological state. She is a lost soul without direction or a clear route map to reality.

Mise-en-scène

- In both sequences, mise-en-scène is presented in an oblique manner generating a feeling of unease and, at key moments, a sense of threat to the characters. This is particularly the case with Sequence 1 where the architecture of glass and steel - the tunnels, bridges, skyscrapers – and the taxis, ambulances and low flying planes are all framed to suggest that they are suffocating the main character.
- The multiple close-ups of people eating, drinking, running, screaming, crying or looking skywards and the fast tracking shots of objects such as manholes, jackhammers, a holdall, shoes hanging from overhead cables and a telephone kiosk are similarly visualised as unwelcome invasions of the boy's interior world, causing him extreme irritation. The extreme close-ups of an old man's teeth and a mouth gnawing on a chicken bone are grotesque images that perfectly convey the boy's feelings of nausea and isolation from everyday reality.
- Similarly in Sequence 2, the mise-en-scène is presented as alienating and intimidating. The main character is framed within an architectural space that encloses her on all sides. The crowded spaces of the London Underground are clearly difficult for the woman to navigate. The overhead lights are blinding and are giving her a headache. People, whether individually or within a crowd, first appear in blurred focus or in subtle double exposure before they properly materialise into view. This creates a powerful sense that the woman inhabits a completely different world from them.
- While the colours of the mise-en-scène in Sequence 2 are mainly white and the subway is brightly illuminated, there is one composition where the darker colours that often predominate in Sequence 1 are central. The image of the tunnel in Sequence 1 is echoed in the long shot of the woman framed standing alone at the end of the corridor, her image reflected on the mirrored surfaces of the shiny walls. This claustrophobic space resembles a tunnel and it conveys a palpable sense of the woman's isolation.

Editing

- Both sequences employ formalist editing techniques to draw us deeper into the interior worlds of the main characters. Dynamic editing is employed six seconds into Sequence 1, after a reverse tracking shot lasting 4 seconds and a lateral tracking shot following the boy, lasting 2 seconds. The speed of editing now accelerates dramatically. Over the next 30 seconds, 28 separate shots flash across the screen telescoping the boy's journey through the city into a dizzying montage sequence in the style of Eisenstein.
- The juxtaposition of contrasting shots – static compositions looking upwards or tracking shots skywards are followed by extreme low angle shots of man holes or tracking shots under a park bench, a fast tracking shot up the side of a skyscraper is edited together with tracking shot at a canted angle through a tunnel, a low angle shot of the boy spinning around holding his head in pain cuts abruptly to a bird's-eye perspective of a speeding ambulance - is deliberately disorientating and chaotic as the director wants us to experience the disorientation and sense of confusion of the boy as he struggles to cope with the relentless parade of life assaulting him from every angle and direction in the street, on the roadways, tunnels and in the sky around him.

	• Through employing the abrasive shock tactics of Soviet Montage, the director brilliantly conveys a sensation of fragmented reality, of layers and layers of frenetic urban activity bombarding the young boy until he reaches the point of sensory overload. In among the fragments are images from the attack on the Twin Towers – the falling paper, the people staring upwards - which we must piece together like a jigsaw puzzle. • Sequence 2 features a slower editing pace with the director employing an oblique editing style emphasising discontinuity, such as the abrupt cut 6 seconds into the sequence when the hand-held camera framing the woman from behind unexpectedly moves from her left in the next jarring shot. This discontinuity editing and the sudden jump cuts when the woman is framed within the mirrored corridor also have the effect of conveying a fragmented reality, as if the woman is experiencing sudden breaks in her perception of the world. • While Sequence 1 telescopes time through montage editing, the director of Sequence 2 makes extensive use of slow motion to extend time and show the woman drifting through the subway in a trance-like state. **Lighting** • Another key difference between the two sequences is the approach to lighting. Whereas Sequence 1 mainly employs either natural lighting or high key lighting showing the boy brightly lit throughout his journey, Sequence 2 uses overexposed lighting in an expressionistic way. The blue, fluorescent, subway lights loom large throughout the sequence. The director cuts abruptly to two disturbing close-ups of the overhead lights in blurred motion before the screen is suddenly flooded with blinding light and the woman is almost bleached out of view. The oppressive lights are a threatening presence in the woman's life as they have the power to trigger her epilepsy.

Accept valid alternatives.

Level	Criteria	Marks
1	• Candidate shows a limited 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. • Level of communication and use of appropriate moving image terminology are limited. • Spelling, punctuation and grammar contain significant errors.	**[1]–[6]**
2	• Candidate shows an uneven knowledge and understanding of film language, forms, conventions, 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. • There is some uneven use of film language terminology and little comparative 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	• Candidate shows a reasonably sound and consistent knowledge and understanding of film language, forms, conventions, purposes and meanings. • The response makes a reasonable attempt at answering the question, but lacks balance in the comparative analysis and evaluation of the two sequences (e.g. the analysis of key areas of film language are underdeveloped or absent in one of the sequences). • Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the emotional content of the sequences (e.g. the disorientation and frustrated reactions of the boy in Sequence 1, the isolation and anxiety of the woman 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 or editing – "a lot of cuts" or "the shot of the man eating"). • Quality of spelling, punctuation and grammar is generally satisfactory.	**[13]–[18]**
4	• Candidate shows a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes 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 good standard.	**[19]–[25]**

5	•	The candidate shows a highly developed knowledge and understanding of film language, forms, conventions and a real confidence in applying film language terminology fluently and accurately to justify arguments and responses.	**[25]–[30]**
	•	There is a very thorough, clear and convincing analysis and evaluation of the directors' visual style and creative purpose.	
	•	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 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 an insightful comparative analysis of the contrast in stylistic approach exploring the use of realist and/or formalist techniques by the directors (e.g. the montage editing of Sequence 1, the extreme stylization of Sequence 2).	
	•	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.	

Award [0] for work not worthy of credit.

List of Film Sequence References

Section A

Question 1

Generation Kill (2008) (Episode 2)
Director: Susanna Whyte
Timecode: 00.53.41 – 00.54.50

Question 2

The Assassination of Jesse James by the Coward Robert Ford (2007)
Director: Andrew Dominik
Timecode: 00.00.57 – 00.01.11 (images only) / 00.01.35 – 00.02.39

Section C

Question 4

Sequence 1: *Extremely Loud and Incredibly Close* (2011)
Director: Stephen Daldry
Timecode: 00.22.26 – 00.23.24

Sequence 2: *Electricity* (2014)
Director: Bryn Higgins
Timecode: 00.37.13 – 00.38.13