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Rewarding Learning

**General Certificate of Secondary Education
2015**

Moving Image Arts

Unit 3: Critical Response to Moving Image Products

[GMX31]

WEDNESDAY 27 MAY, MORNING

MARK
SCHEME

CONTENTS

GCSE Moving Image Arts

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

In GCSE Moving Image Arts Unit 3: Critical Response to Moving Image Products, candidates will be assessed on their ability to:

AO4   Analyse and evaluate Moving Image Products
Assessment Weighting: 30%

AO5   Demonstrate knowledge and understanding of film language, genre conventions and visual style.
Assessment Weighting: 10%

Total GCSE Unit 3 Examination Assessment Weighting: 40%
Total Marks Available: 80

General Marking Instructions

Introduction
Mark schemes are intended to ensure that the GCSE 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
The assessment objectives for Moving Image Arts are set out below.

Candidates must:
• demonstrate personal creative goals within a moving image context and make connections with the work of others (AO1);
• demonstrate the ability to organise a range of resources to facilitate the realisation of a moving image product (AO2);
• use creative and technical skills to construct a moving image product (AO3);
• analyse and evaluate moving image products (AO4); and
• demonstrate knowledge and understanding of film language, genre conventions and visual style (AO5).

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 16-year-old which is the age at which the majority of candidates sit their GCSE 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 16-year-old GCSE 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.

Types of mark schemes
Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication.

Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

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.

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 limited.
Level 2: Quality of written communication is adequate.
Level 3: Quality of written communication is highly competent.

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

Level 1 (Limited): Use of appropriate form and style of writing is limited. Presentation, spelling, punctuation and grammar may make intended meaning unclear. There is little use of appropriate terminology.

Level 2 (Adequate): Use of appropriate form and style of writing is adequate. Presentation, spelling, punctuation and grammar may make meaning sufficiently clear. There is some use of appropriate terminology.

Level 3 (Highly competent): Use of appropriate form and style of writing is highly competent. Presentation, spelling, punctuation and grammar are coherent and highly organised so that the meaning is clear. There is frequent use of appropriate terminology.

Section A

A Matter of Loaf and Death (Come to Mummy – 58 seconds) – Sequence A   **Total Marks: 20**

Q1	Identify **two** genres referenced in this sequence. (2 marks)	
AO5	• Action • Crime • Thriller • Sci-Fi • Horror Accept valid alternatives.	**[1]** each to a maximum of **[2]**
Q2a	Identify **four** specific elements of mise-en-scene used in this sequence. *Use no more than one sentence to identify each element.* (4 marks)	
AO5	• The industrial location • The large spanner • The forklift truck • The menacing character with the distorted facial features • The rolling-pin weapons • The Wallace-shaped hole in the wall Accept valid alternatives.	**[1]** each to a maximum of **[4]**
Q2b	Give **four** reasons why you think the elements of mise-en-scene identified in Question 2a have been used in this sequence. *Provide one reason for each element.* (4 marks)	
AO4	• The industrial location with its huge cogs and machinery give the sequence a dangerous and claustrophobic feel. • The large spanner is a very intimidating weapon. • The forklift truck, piloted by the poodle, makes a worthy opponent for Piella. • Piella's distorted facial features cast her as the villain and let us glimpse the monster within her. • The spinning rolling-pins that are used like martial arts weapons add energy and movement to the sequence. • The Wallace-shaped hole in the wall reminds us of the slapstick/ cartoon nature of the violence. Accept valid alternatives.	**[1]** each to a maximum of **[4]**

Q3	Choose two of the following elements of fillm language and describe how they are used to build tension in this sequence; lighting, sound (including music), camera techniques. (10 marks)	
Answer could include:	**Lighting** • Low-key lighting and deep shadows are used to give the sequence a menacing horror feel. • Two bright lights are used at either end of a narrow passage; this sets an ominous tone and creates the confined space for the coming dual. There is nowhere to escape. • Strong backlighting of both key characters is used to emphasise their importance and helps define their roles. • Piella's backlighting makes her loom large in the frame and gives her a powerful and formidable appearance. The lighting is harsh and hard, picking out her distorted facial features and letting us glimpse the monster within. • Fluffles is backlit with an equally bright light that initially throws her into silhouette adding drama and suspense to the shot. This light shines through a fog that forces the light to form rays and gives the small dog a hero-like appearance. As the light penetrates the darkness and streaks towards Piella we feel ourselves drawn into the conflict. Accept valid alternatives. **Sound** • The cold mechanical metallic sounds of the machinery mirror the intent of Piella. She is a cold-hearted killer who wants to grind Wallace into pieces. • The pause in the sound and music as Piella is about to strike down on Wallace is like a sharp intake of breath as she and the audience realise that someone has come to Wallace's rescue. • The musical score is driven by a low drum beat that picks up the tempo of the sequence. A horn section similar to that of a marching band propels us forward into action. The music then takes on a lower faster-pace as the fight begins. • The various blows of the fight are carefully choreographed with musical stabbing sounds. The blows are timed just off the beat of the music adding variety and a little uncertainty to the exchange. • The "Come to Mummy" line of dialogue, among other things in this sequence like the yellow forklift, are a pastiche of the climactic fight sequence in the sci-fi horror Aliens. Accept valid alternatives. **Camera Techniques** • The initial centrally framed low-angle shots of Piella make her appear like a huge menacing monster, while the high-angle shots of Wallace show him cowering in fear. • The long shots of Fluffles make her appear small at first. Here she is cast as both the underdog and the hero. A close-up reveals her identity and the powerful machine she is piloting; we realise that she might be a match for Piella and this will be a much more even battle. • The exaggerated tilting/spinning camera combined with a rapid forward tracking shot of Piella injects pace and ferocity into the sequence. • The low-angle forward-tracking shot as Fluffles in her yellow forklift races towards Piella, drags the viewer right into the heart of the fight. • A rapid sequence of carefully choreographed, centrally framed close-ups keeps us held fast in the fight as the two characters throw and parry heavy blows. Accept valid alternatives.	

AO4	[0] is awarded for a response not worthy of credit.	[0]
Level 1	• Overall impression – basic description of how the chosen elements of film language are used to build tension, e.g. the various blows of the fight are carefully choreographed with musical stabbing sounds. • Identifies and comments on a few obvious points (or parts of points) set out above. May fail to address all the areas asked for. • Limited in appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • Little use of appropriate terminology.	([1]–[4])
Level 2	• Overall impression – adequate to competent description of how the chosen elements of film language are used to build tension, outlining why the technique was used, e.g. Piella's backlighting makes her loom large in the frame and gives her a powerful and formidable appearance. The lighting is harsh and hard, picking out her distorted facial features and letting us glimpse the monster within. • Identifies and comments on some key points set out above and covers all of the areas asked for. • Adequate to competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology.	([5]–[7])
Level 3	• Overall impression – highly competent description of how the director uses various techniques to build tension, e.g. the long shots of Fluffles make her appear small at first. Here she is cast as both the underdog and the hero. A close-up reveals her identity and the powerful machine she is piloting; we realise that she might be a match for Piella and this will be a much more even battle. • Identifies and comments on most of the key points set out above and covers all of the areas asked for. • Highly competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear. • Frequent use of appropriate terminology.	([8]–[10])

Section B

Jaws (The Kinter Boy – 70 seconds) – Sequence B   **Total Marks: 35**

Q1	Identify **three** conventions of the horror genre referenced in this sequence. *Use no more than one sentence to identify each convention.* (3 marks)	
AO5 [3]	• An unseen monster • Slow shots of a monster stalking its prey • A brutal bloody attack • A distressed crowd filled with panic and fear • Screaming and shouting • A classic monster's theme tune Accept valid alternatives.	**[1]** each to a maximum of **[3]**
Q2a	Identify **four** examples of camera technique used in this sequence (for example; types of camera framing or camera movement). *Use no more than one sentence to identify each example.* (4 marks)	
AO5 [4]	• A low-angle POV from the monster's perspective • A slow forward-tracking shot of the shark stalking its prey • A wide-angle shot with swimmers thrashing about in the foreground while the shark attacks in the background • A dolly-zoom, Hitchcock zoom or trombone shot of Brody sitting on the beach • Low-angle long-shot of Mrs. Kinter lying on the beach as lots of legs flash by • Hand-held medium shots from within the panic-stricken crowd Accept valid alternatives.	**[1]** each to a maximum of **[4]**
Q2b	Analyse how editing and camera techniques are used in this sequence to build tension and create a state of panic. (12 marks)	
Answer could include:	**Editing** • The editing is very slow and methodical to begin with; just like the shark. This builds a feeling of dread in the audience. • The slow pace of the editing as the shark attacks horrifies the audience. They are forced to watch the attack and the editor does not cut away to relieve the tension. • The pace and rhythm of the editing then increases as the crowd begins to panic and rush into the water. This shows a shift in emotion from horror and shock to panic and fear. • The dolly-zoom of Brody and the accompanying sliding sound have been edited together to inject a sudden sense of shock and fear. Brody's worst fears have come true. • The swiftness of the cutting as the crowd frantically search for their loved ones gives a rushed, panicked feel to the sequence. • The sequence ends as it started by slowing down and letting the viewer experience the shocking, confused aftermath of the attack. **Camera Technique** • The opening sequence of shots moves from a wide-shot, to a close-up of a stick bobbing on the surface of the water and then under the surface and into the POV of the shark. This creates an almost seamless transition from safety to imminent danger. • The slow methodical tracking-shot as the shark stalks its prey drags the audience beneath the surface of the water and forces them to become the killer.	

	• The low-angle shot of the Kinter boy makes the audience fear for him. He can't see the danger beneath. We want to scream at him but the low-angle POV shot traps us beneath the water and makes us a powerless bystander. • As the crowd panic on the beach the use of mostly medium shots and close-ups keeps the viewer close to the action. This gives the sequence a feeling of claustrophobia and the inability to escape. • The dolly-zoom of Brody lets the audience feel his sense of disorientation and nausea. The horror he had feared for so long has come true. • The low-angle shots of Mrs. Kinter and Brody's son sitting on the beach let the viewer see their panic and feel their distress. The blur of fast moving legs and feet that rush past them add to the frenzy and to the sense of disorientation and panic. Accept valid alternatives.	
AO4 [12]	[0] is awarded for a response not worthy of credit.	[0]
Level 1	• Overall impression – analysis is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. as the crowd panic on the beach the use of mostly medium shots and close-ups keeps the viewer close to the action. • Answer is limited in appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • There is little use of appropriate terminology.	([1]–[4])
Level 2	• Overall impression – adequate to competent analysis. • Candidate identifies and comments on some key points set out above, explaining how the technique is used, e.g. the low-angle shot of the Kinter boy makes the audience fear for him. He can't see the danger beneath. We want to scream at him but the low-angle POV shot traps us beneath the water and makes us a powerless bystander. • Adequate to competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology.	([5]–[8])
Level 3	• Overall impression – highly competent analysis. • Candidate identifies and comments on most of the key points set out above explaining the technique and its purpose, e.g. the low-angle shots of Mrs. Kinter and Brody's son sitting on the beach let the viewer see their panic and feel their distress. The blur of fast moving legs and feet that rush past them add to the frenzy and to the sense of disorientation and panic. • Highly competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear. • Frequent use of appropriate terminology.	([9]–[12])

Q3	Due to technical difficulties while making Jaws we see very little of the shark in the movie. Referencing this sequence and others from the film, analyse how the director uses elements of film language to suggest the menacing presence of the shark. (16 marks)	
Answer could include:	• The simple technique of pulling back from a situation where a lot of noise is being generated reminds the audience that the shark is close. In this case it is the thrashing and splashing of the children playing in the sea. The use of the long shot here distances the audience from the action and gives them space to contemplate the horror. The use of an eerie silence further adds to the effect. Elsewhere in the film, when Brody, Hooper and Quint are singing 'Show Me the Way to Go Home' loudly on The Orca, the same technique is used. We see a long shot of the boat and its crew drifting on the waves and we now fear the sounds of their singing will draw the attention of the shark. This technique uses the viewer's own imagination to create the menacing presence of the shark. • The camera is often placed just on the surface of the water; this deliberately puts the viewer in the water and withholds any view of what might be just under the surface. Like in all good horror movies it is the viewer's imagination that creates the most terrible beasts. • A single fin rising from the calm surface of the ocean immediately sends shivers down the spine of the audience. This visceral, primeval instinct lets us imagine the horror beneath. The clever use of low camera angles close to the surface of the water in these shots hides all other reflections and shadows of the shark. • The sequence where the shark has been harpooned with the yellow barrels and then disappears beneath the waves shows its raw ferocious power. The fast tracking shots following the barrels show the audience that this is no slow lumbering beast. • Jaws has almost single handedly been credited with the demonisation of the great white shark, its 'man-eater' reputation has been ingrained in the audience's mind and as a result many of these misunderstood fish have been destroyed. • The shark's iconic theme tune with its repeating, pulsing beat that steadily increases as the shark gets ever closer gives it a menacing, mindless quality like that of the stalker in a Slasher Movie. The indiscriminate nature of the attacks, in this case a young boy, only adds to the horror. In addition the theme tune matches or drives the increasing pace of the viewer's thumping heart. • The absence of the shark's theme is also used to great effect in some sequences. In these situations the sudden appearance of the shark, for instance when Brody is chumming the water, creates a sudden shock or scare for the audience. This a great way to keep the audience engaged and guessing what will happen next. • The unreliable use of the shark's theme is also used to deliberately mislead the audience. Using the shark's theme in sequences when the shark does not appear and then having the shark suddenly appear without announcing its arrival breaks their trust. The viewer is now on edge and unsure of what to expect.	

	• POV shots from the shark's perspective are widely used throughout the film. On many occasions when the animatronic shark would not work, Spielberg reverts to using stalking POV shots like those used in many Slasher Movies. This has two advantages. It draws on the audience's previous knowledge and experience of these horror movies; they know what to expect and the shark takes on the character of the cold-blooded killer. It is also said that the most terrifying movie monsters are the ones that are fully or partially hidden from the audience. The viewer's imagination conjures a much more menacing shark than Robert A. Mattey could make from steel and rubber. • Spielberg himself on several occasions referred to the shark as the 'great white turd' or 'Bruce' (named after his lawyer). These were not terms of affection. The phrase "The shark's not working" became a running joke among the cast and crew, but many feel the absence of a big rubber shark in Jaws helped Spielberg create a truly menacing villain and one of our most iconic movie monsters. Accept valid alternatives.	
AO4 [16]	**[0]** is awarded for a response not worthy of credit.	**[0]**
Level 1	• Overall impression – basic ability to analyse. • A limited analysis that identifies and comments on a few obvious points (or parts of points) set out above, e.g. POV shots from the shark's perspective are widely used throughout the film. • Answer is limited in appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • There is little use of appropriate terminology.	**([1]–[6])**
Level 2	• Overall impression – adequate to competent. • An adequate to competent discussion identifying and commenting on some key points set out above, e.g. the camera is often placed just on the surface of the water; this deliberately puts the viewer in the water and withholds any view of what might be just under the surface. Like in all good horror movies it is the viewer's imagination that creates the most terrible beasts. • Adequate to competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology.	**([7]–[11])**
Level 3	• Overall impression – highly competent to excellent discussion. • A highly competent discussion that identifies and comments on key points relevant to the question. • Responses at the top of the mark range will show some degree of independent thinking, e.g. Spielberg himself on several occasions referred to the shark as the 'great white turd' or 'Bruce' (named after his lawyer). These were not terms of affection. The phrase "The shark's not working" became a running joke among the cast and crew, but many feel the absence of a big rubber shark in Jaws helped Spielberg create a truly menacing villain and one of our most iconic movie monsters. • Highly competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear. • Frequent use of appropriate terminology.	**([12]–[16])**

Section C

Romeo and Juliet (The Shootout – 63 secs) – Sequence C   **Total Marks: 25**

Q1	Identify three characteristics of the western genre referenced in this sequence. *Use no more than one sentence to describe each characteristic.* (3 marks)	
AO5 [3]	• A shootout • Outlaw gangs • Guns in holsters • Gun play, Tybalt spinning the gun on his finger • The Morricone-inspired backing music • Dramatic over the top action Accept valid alternatives.	**[1]** each to a maximum of **[3]**
Q2	Choose two of the following elements of film language and analyse how they are used to create stylised violence in this sequence; camera techniques, editing, mise-en-scene. (12 marks)	
Answer could include:	**Editing** • Rapid fast-paced cutting injects energy into the sequence and gives it a playful video game quality. • The editor is constantly playing with speed throughout the sequence. Slow motion, fast motion and speed-ramping are all used to draw attention to key elements in the sequence such as Tybalt's spinning movements, the sign being shot, one of the Montague boys in Tybalt's gun sights and his cigar falling to the ground. These give the sequence small moments of respite from the constant action and suggest that in key moments such as when Tybalt is looking through the gun sight that time slows down. • Cutting from long shots of the action to close-ups of the characters' eyes is reminiscent of the spaghetti westerns of Sergio Leone. However, the rapid-cutting and the characters' reactions make the sequence feel more like a Comic Book Movie. • The repeated scratch-editing of Sampson shooting at the sign and missing Tybalt adds humour to the sequence. He is not the sharpest shooter in town. • The frenetic pace of the editing seldom eases, and by the end of the sequence, when Tybalt's cigar falls slowly to the ground the audience finally has a moment to breathe and process the violence just witnessed. This slow-motion ending gives the sequence a dreamlike quality. Accept valid alternatives. **Mise-en-scene** • The performances of the actors are exaggerated and over-the-top. In some instances the gunfight is more like a choreographed dance performance than a street battle or shootout. The spinning, graceful movements of Tybalt let the viewer know he is in control while the bumbling, slapstick trips and falls of the others reflect their disorganisation. • The repeated shots of the spinning sign and the row of tin cans being pinged off one by one is reminiscent of old fairground shooting attractions or games like 'Tin Can Alley'. This helps to soften the violence and make it appear like a game without consequences. • The view through the gun scope slows the action and is like a sequence from a first person shooter video game and shows the fatal consequences of playing with guns.	

	• Bright colourful clothing, cars and location all contribute to the Comic Book look of the sequence and soften the on-screen violence. • Tybalt's waistcoat, with its depiction of Christ, gives the viewer an insight into his character. He believes he is a saviour and will save his people from the Montagues. Accept valid alternatives. **Camera Techniques** • The saturated colours and high-key lighting work together with the multiple medium close-up shots to capture the viewers' attention and draw them into the action. • The close-ups in this sequence pull the viewer into the skirmish and show the contrasting emotions of the characters. The Leone-like close-ups of the characters' eyes as they exchange glances tell of their dislike for each other and also betrays their fear. Unlike Leone however, there is no long slow build up. The viewer here is thrust into the story at breakneck speed. • The low-angle shots of Tybalt make him appear impressive and full of confidence; he is in control. On the other hand, the high-angle shots of Benvolio as he sprawls on the floor make him appear cowardly and clumsy. • The fast-motion high-angle backwards tracking shot of Tybalt as he throws off his jacket and adds the sight to his gun adds a sense of drama. This over-the-top theatrical movement shows Tybalt's confidence in his own abilities. • The slow-motion POV panning shots of the yellow car lets the viewer follow the action until the point the bullet finds its target. The superimposed crosshairs or gun scope focuses and magnifies the point of interest, giving the audience a much better view of the murder than they are comfortable with. This overlay of the gun sights also helps to stylise, and to a certain extent, sanitise the violence. The shooting happens in a long-shot rather than the close-ups that make up most of the rest of the sequence. Accept valid alternatives	
AO4 [8] **AO5 [4]**	**[0]** is awarded for a response not worthy of credit.	**[0]**
Level 1	• Overall impression – analysis is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. rapid fast-paced cutting injects energy into the sequence. • Answer is limited in appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • There is little use of appropriate terminology.	**([1]–[4])**
Level 2	• Overall impression – adequate to competent analysis. • Candidate identifies and comments on some key points set out above, analysing how the element is used, e.g. the close-ups in this sequence pull the viewer into the skirmish and show the contrasting emotions of the characters. The Leone-like close-ups of the characters' eyes, as they exchange glances, tell of their dislike for each other and also betrays their fear. • Adequate to competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology.	**([5]–[8])**

| Level 3 | • Overall impression – highly competent analysis.
• Candidate identifies and comments on most of the key points set out above analysing the technique and its purpose, e.g. the slow-motion POV panning shots of the yellow car lets the viewer follow the action until the point the bullet finds its target. The superimposed crosshairs or gun scope focuses and magnifies the point of interest, giving the audience a much better view of the murder than they are comfortable with. This overlay of the gun sight also helps to stylise, and to a certain extent sanitise, the violence. The shooting happens in a long-shot, rather than the close-ups that make up most of the rest of the sequence.
• Highly competent use of appropriate forms and style of writing.
• The response shows signs of independent thinking.
• Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear.
• Frequent use of appropriate terminology. | ([9]–[12]) |

Q3	Discuss how editing, and in particular the manipulation of time, is used to heighten the tension and excitement of this sequence. (10 marks)	
Answer could include:	**Editing** • This sequence is a modern adaptation of a classic spaghetti western showdown. In Sergio Leone's famous climactic showdown in The Good, The Bad and The Ugly, he builds tension by slowly increasing the pace of the editing. Here however, Luhrmann plays the sequence out at a much faster pace, giving the audience little time to draw breath and thrusting them into the action. • The frenetic pace of the editing heightens the tension and excitement by raising the viewer's heart-rate as they get caught in the whirlwind of events. • This thumping pace could become overwhelming and ultimately repetitive so a mix of slow-motion, fast-motion and time-remapping techniques have been used to punctuate the action. This variation in the pace of the sequence builds tension and excitement by disorienting the viewer with the rapid editing and then slowing down key shots to draw the viewer's attention and linger on key plot points. • Tybalt's rapid dance-like moves are sped up to make him appear faster and sharper than he is. • The shots of Tybalt diving while shooting are slowed down considerably. This gives the appearance that he is floating in space and adds to his invincible heroic persona. The Montagues have no chance against this adversary. • The rapid scratch-editing of Sampson repeatedly shooting at Tybalt and hitting the spinning sign adds a degree of excitement and humour to the sequence. This technique reuses small segments of film (in this case a clip of Sampson shooting and the sign spinning) and repeats them multiple times. This also gives the sequence a hip-hop or gangsta quality and makes it look like a Music Video. • In another key shot speed-ramping is used. This is where the speed of a clip is manipulated while not affecting its total duration. In this case, the shot of Tybalt throwing off his jacket starts off slow, then rapidly speeds up as he slings the jacket away and then slows again as he straps the gun sight to his pistol. The change in pace drags the viewer along and adds an exciting twist to an otherwise commonplace shot. The variation in speed both adds excitement and builds tension, the sudden whip of the jacket excites and then tension is built as we have time to see Tybalt's glee as he prepares to shoot. • The final shot of the cigar falling to the ground is considerably under-cranked. This slows the cigar's descent as it tumbles, falls and ignites the petrol on the ground. It reminds the audience that both families have begun the same fall to fiery destruction. Accept valid alternatives.	
AO4 [10]	[0] is awarded for a response not worthy of credit.	[0]
Level 1	• Overall impression – discussion is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. Tybalt's rapid dance-like moves are sped up to make him appear faster and sharper than he is. • Answer is limited in appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • There is little use of appropriate terminology.	([1]–[4])

Level 2	• Overall impression – adequate to competent discussion. • Candidate identifies and comments on some key points set out above, explaining how the manipulation of time is used to heighten tension and excitement, e.g. the shots of Tybalt diving while shooting are slowed down considerably. This gives the appearance that he is floating in space and adds to his invincible heroic persona. The Montagues have no chance against this adversary. • Adequate to competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology.	([5]–[7])
Level 3	• Overall impression – highly competent discussion. • Candidate identifies and comments on most of the key points set out above showing an understanding of how the manipulation of time is used to heighten tension and excitement, e.g. this thumping pace could become overwhelming and ultimately repetitive so a mix of slow-motion, fast-motion and time-remapping techniques have been used to punctuate the action. This variation in the pace of the sequence builds tension and excitement by disorienting the viewer with the rapid editing and then slowing key shots down to draw the viewer's attention and linger on key plot points. • The response shows signs of independent thinking. • Highly competent use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear. • Frequent use of appropriate terminology.	([8]–[10])

List of Film Sequence References

Section A
A Matter of Loaf and Death (2008) Director: Nick Park
(58 seconds)
Timecode: 00:22:58–00:23:56

Section B
Jaws (1975) Director: Steven Spielberg
(70 seconds)
Timecode: 00:16:41–00:17:51

Section C
Romeo and Juliet (1996) Director: Baz Luhrmann
(63 seconds)
Timecode: 00:06:28–00:07:32