New Specification

Rewarding Learning

General Certificate of Secondary Education
2011

Moving Image Arts

Unit 3: Critical response to Moving Image Products

[GMX31]

WEDNESDAY 8 JUNE, 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

The Wrong Trousers – Sequence A   **Total Marks: 20**

Q1	Identify and describe **two** characteristics of the crime genre used in this sequence. (2 marks) *Use one sentence to describe each characteristic.*	
AO5	Mise-en-scene: • The penguin is wearing a disguise. • Gromit is in the role of the detective. • Gromit finds the plans for a daring robbery. • Feathers McGraw can be seen in the role of the criminal. Sound: • Slow suspenseful music. Lighting: • The dark shadows cast by the penguin. Editing: • The editing cuts back and forth at a slow pace between Gromit and the penguin. Camera: • Use of POV and tracking shots to reveal the identity of the criminal. Accept valid alternatives.	**[1]** each to a maximum of **[2]**
Q2a	Identify **four** examples of camera technique used in this sequence (for example; types of camera framing and/or camera movement). (4 marks) *Use one sentence to identify each example.*	
AO5	• POV of Gromit hiding under the bedclothes. • Forward tracking shot into medium close-up of Gromit as he finds the plans. • Tracking shot into a close-up of Gromit's eyes as he discovers the identity of the sinister lodger. • Close-ups of Gromit. • Zoom in and out of focus as the penguin looks at Wallace sleeping. • The camera is always moving in on Gromit and static on the penguin as he comes towards it. *Accept valid alternatives.*	**[1]** each to a maximum of **[4]**
Q2b	Give **four** reasons why you think the camera techniques you identified in Question 2a have been used in the sequence. (4 marks) *Provide one reason for each technique*	
AO4	• The POV from under the bedclothes places us right in the action and lets us share in Gromit's fear of being caught. Or, the POV shots place us in Gromit's position and shows us that he is suspicious of the Penguin. • Tracking into the shot helps to build suspense and shows Gromit's sudden shock and surprise. • Tracking into the shot lets the viewer share in Gromit's dual feelings of curiosity and fear. • The close-ups of Gromit lets the viewer empathise with the emotion he is feeling. • Zooming in and out of focus lets the viewer clearly see Wallace sleeping and the penguin sneaking past. The slight zoom gives us an unsettling feeling and a sense of fear. • The camera is always moving in on Gromit and static on the penguin as he comes towards it. This gives the viewer the impression that the penguin is closing in on Gromit, making them feel apprehensive. Accept valid alternatives.	**[1]** each to a maximum of **[4]**

Q3	Analyse how editing and sound (including music) are used to create suspense in this sequence. (10 marks)	
Answer could include:	**Editing** • The editing is in the continuity/invisible style, creating a sense of realism. • The shots of Gromit get progressively closer as we move through the sequence giving us the feeling that the penguin is closing in on him, suggesting he is in danger. • The sequence is built around Gromit's POV. The POVs give the viewer the information they need in a way that makes them empathise with Gromit. • The pace of the editing drags out time, making the viewer feel uneasy and increasing their feelings of apprehension towards the criminal. • We often cut into a shot just after the action has happened. For example, we see the flap just after the penguin has gone through it, and Gromit disappearing under the covers just as the penguin walks past. These help to quicken the pace of the sequence and make us feel on edge. **Sound** • Tense suspenseful music that builds throughout the sequence is punctuated by sudden diegetic sounds of the penguin-shaped cat flap, his footsteps and the creaking floor. • The music is reminiscent of the horror genre, the way it builds and stops suddenly which lets the viewer know when to be scared. • The sound of the penguin's footsteps as he climbs the stairs gives him a menacing quality. • The music that appears just before the penguin acts as a theme tune to let the viewer know he's coming. The loud instruments almost sound like the cello in the Jaws theme. Accept valid alternatives.	
AO4	**[0]** is awarded for a response not worthy of credit.	**[0]**
Level 1	• Overall impression – basic analysis of how suspense is created, e.g. the sequence is built around Gromit's POV. • Identifies and comments on a few obvious points (or parts of points) set out above. • 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 analysis of how suspense is created, outlining why the technique was used, e.g. the shots of Gromit get progressively closer as we move through the sequence giving us the growing feeling that he is in danger. • Identifies and comments on some key points set out above. • 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 analysis of how the director uses various techniques to create suspense, e.g. we often cut into a shot just after the action has happened, for example we see the flap just after the penguin has gone through it, and Gromit disappearing under the covers just as the penguin walks past. These help to quicken the pace of the sequence and make us feel on edge. • Identifies and comments on most of the key points set out above. • 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

Romeo and Juliet – Sequence B   **Total Marks: 35**

Q1	Identify **three** genres referenced in this sequence. (3 marks)	
AO5	• The Crime Genre • The War Genre • The Western Genre 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 and/or camera movement). (4 marks) *Use one sentence to identify each example.*	
AO5	• Aerial tracking shots, moving into the city and tracking with helicopters. • Overhead shot of the city streets (God's eye view). • Handheld camera which adds to the realism of the sequence and places us in the action on the street. • Fast zooms to objects/people of interest. • Close-ups of key characters in the sequence. Accept valid alternatives.	**[1]** each to a maximum of **[4]**
Q2b	Analyse how camera technique is used to convey the sense of a violent city in this sequence. (12 marks)	
Answer could include:	• The aerial tracking shots give us an overview of the city in the midst of a riot and show the authority of the police officers. This generates an immediate threat of violence. • The hand held camera places us on the street at the centre of the chaos, making the viewer feel disorientated and apprehensive; a feeling that violence is impending. • The hand held camera also gives the sequence a degree of gritty realism, which is juxtaposed with the very theatrical dialogue. This creates nervous tension. • The fast zooms give us a sense of urgency, and draw our attention to the key elements of the story, creating an ever increasing level of fear. • The fast moving camera flits from one shot to the next in a disorienting blur of camera shake and noise/grain, increasing the sense of the unknown. • The extreme camera angles give the opposing sides in the sequence; the police and the gang members, creating a tense, fearful and apprehensive mood. • The close-ups introduce us to the rival gangs and their families, amplifying the level of threat. • The long shot at the end lets the viewer know that no one is above the law, signaling the end of the violent threat. Accept valid alternatives.	
AO4	**[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. the hand held camera places us in the action on the street. Or, the aerial tracking shots give an overview of the city. • 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 element is used, e.g. the fast zooms give a sense of urgency and draw attention to the key elements of the story. • 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 aerial tracking shots give us an overview of the city in the midst of a riot, showing the authority of the police officers. This generates an immediate threat of violence. Or, the extreme camera angles give us the opposing sides in the sequence; the police and the gang members, while the close-ups introduce us to the rival gangs and their families. This creates a tense, fearful and apprehensive mood, amplifying the level of threat. • 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	The world of news media is very evident in Baz Luhrmann's Romeo and Juliet. Discuss how and why the director uses imagery (and sound) that is characteristic of news and broadcast media. Refer to this sequence and at least one other example from the film. (16 marks)	
	From the opening shots we instantly get the impression of a war-torn city. As we rise above the flames we hear the familiar sound of helicopters. It is then we realize that this is not a war zone; it is a city and it is not the army but the police who are patrolling the sky and the streets. The director is using this imagery because we are very familiar with it. We have become accustomed to it as we are exposed to it frequently on our television screens. We are most often exposed to this type of imagery in the many news reports covering the wars in Iraq or Afghanistan or the documentaries that cover gang warfare - knife and gun culture we see on our streets. The imagery in the sequence treads a fine line between glorifying violence and gun culture and showing the consequences of such behaviour.	
	The stereotypical elements of these news broadcasts are the 'eye in the sky' helicopter shots and the handheld camera, which is often moving and ducking for cover. The 'eye in the sky' or 'God's view' gives the viewer an overview of the area of action, much like an establishing shot. It also sets up the police as the dominant character in the sequence. From their position above the action, they can subject the people below to their control. The hand-held camera on the other hand places the viewer on the ground, right in the middle of the action. The jumpy, grainy and slightly out of focus footage puts the viewer on edge and lets them see the action up close.	
	In contrast, the close-ups of the main characters used in the sequence break with this visual style and have a polished larger than life look. The realism created by the news broadcast style shots is contrasted with these theatrical shots with the original Shakespearian dialogue pushing the viewer further back into the realm of fantasy.	
	The quality of the footage in most news broadcasts is generally very good, but to make a visual distinction between the film footage and the artificial news footage the director has chosen to display it in soft focus with a grainy quality. This gives these shots an extra degree of realism that the very polished shots of the main characters lack. The gritty realism punctuates the more fantastical shots and the pace of the editing intertwines the two to give the viewer a balanced sense of real danger and the suspense and the drama of the plot.	
	A more direct reference to news and broadcast media are the shots of the newsreader (1st person narration) displayed on the television. These shots along with the very familiar sound of a newsreader's voice help to integrate these shots into the whole sequence.	
	The music used within this sequence is "O Fortuna" from "Carmina Burana" by Carl Orff. "O Fortuna" has been used in dozens of feature films and trailers to accompany dramatic or cataclysmic scenes, to the point of becoming a cliché of film music. In recent times it has also been used in the TV show the 'X Factor' to increase the sense of drama when contestants have been pitted against one another.	

How

- Shots of newsreader on TV screen.
- Newsreader's voice (which continues for a short period after we move away from the TV screen).
- Grainy, shaky and blurred news-like footage of the police making arrests on the streets.
- Shaky hand-held camera which adds a degree of realism to the sequence.
- Views from the helicopters are like 'the eye in the sky' we see on many U.S. news reports of car chases etc.
- Diagetic sounds of a violent city: Gun shot, helicopters, burning debris.

Why

- Making this sequence resemble a news broadcast (in places) adds to the sense of realism.
- The shots and sounds of the cars on fire and the armed police on the streets are very familiar scenes on our televisions so the viewer knows what to expect.
- These shots remind us of the chaos on the streets of New York on September 11th and the subsequent wars in Iraq and Afghanistan.
- The director is using our familiarity with this type of imagery to let the viewer form opinions and assumptions about the characters in the sequence.
- The realism of the news-like shots contrasts with the theatrical dialogue and close-ups of the main characters.
- The director is building suspense by using familiar iconography to manipulate the viewer.

Other examples which may be referenced:
- Prologue
- Epilogue

Accept valid alternatives.

AO4	**[0]** is awarded for a response not worthy of credit.	**[0]**
Level 1	• Overall impression – basic ability to discuss. • A limited discussion that identifies and comments on a few obvious points (or parts of points) set out above, e.g. a direct reference to news and broadcast media are the shots of the newsreader displayed on the television. • There are no references beyond the given 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]–[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 director is using this imagery because we are very familiar with it; we have become accustomed to it as we are exposed to it frequently on our television screens. • Adequate references are made to at least one other example from the film. • 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. • Marks at the top of the range will show some degree of independent thinking, e.g. in contrast the close-ups of the main characters used in the sequence break with this visual style and have a polished larger than life look. The realism created by the news broadcast style shots is contrasted with these theatrical shots with the original Shakespearian dialogue pushing the viewer further back into the realm of fantasy. • Candidate confidently draws on their knowledge of at least one other example from the film. • 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

Young Frankenstein – Sequence C   **Total Marks:25**

Q1	Identify and describe **three** characteristics of the horror genre in this sequence. (3 marks) *Use one sentence to describe each characteristic.*	
AO5	• Mise-en-scene – a mysterious nighttime setting, cloaked in fog. • Character – the mad scientist and the hunchback. • Sound – the eerie, musical soundtrack. • Lighting – low-key, high contrast lighting. Accept valid alternatives.	**[1]** each to a maximum of **[3]**
Q2	Choose **two** of the following elements of film language and explain how they are used to create an atmosphere of tension and suspense in this sequence: Lighting, Mise-en-scene, Camera Technique or Sound (including Music). (12 marks)	
	Lighting • Low-key, high contrast lighting creating pools of light and areas of shadows. What lurks in the shadows is hidden from the viewer creating suspense. • Backlit fog makes it difficult to see what is coming through it. The viewer has no idea when or where the monster (or Igor in this case) will appear, creating a tense, foreboding atmosphere. • Flashes representing lighting introduce the viewer to Igor, shocking the audience by his sudden appearance. Accept valid alternatives. **Mise-en-scene** • A train station at night is a dark, lonely and spooky place. • The main character is waiting alone in the dark, creating a mood of vulnerability. • The actions of the character suggest he is waiting for someone, but who or what remains unknown to the viewer causing tension • Thick fog completely obscures our view in places creating suspense and tension as the viewer is waiting for something to happen. There is fear of the unknown. • An odd character with a squint eye and a black hood initially shocks us then turns out to be harmless. Accept valid alternatives. **Camera Technique** • Slow backwards tracking shot from the train platform lets the viewer see that Dr. Frankenstein is alone, and vulnerable. • MCU of the lone characters reaction as he hears something, which lets the viewer share in his apprehension. • Frankenstein's POV of the backlit fog puts the viewer right on the front line if something does jump out. • Zoom to CU, which builds tension and lets the viewer see the fear on Dr. Frankenstein's face. • The camera slowly gets closer to Dr. Frankenstein, giving the impression that something else is closing in on him, creating a sense of the supernatural. • Lighting flashes that reveal a freeze frame of a menacing odd-looking character, which shocks the audience. • In the final shots Igor is uncomfortably close to Dr. Frankenstein giving a creepy yet comedic feel to the exchange of dialogue. Accept valid alternatives.	

	Sound (including music) • The sound of the train departing signifies that the doctor is now alone and the viewer feels apprehensive as he looks around. • The sound of something being dragged makes the viewer think about what is making that sound. It is an unsettling sound that evokes images of someone dragging a corpse or someone with a hideous disfigurement. • A menacing voice can be heard through the fog. • A shrill violin that grows in volume can be heard as the dragging noise starts. This lets the viewer know that something is about to happen and creates fear. • As the thunder claps, Igor is revealed. The thunder combines with the flashes of light to shock the viewer by Igor's sudden appearance. It creates a sense of the supernatural. • The tension is then released with an almost comedic sliding sound and Igor grins at Dr. Frankenstein. Accept valid alternatives.	
	Fear and suspense are created in this sequence by withholding information from the audience. The viewer cannot see what is in the shadows or the fog causing the viewer to be apprehensive. As the director slowly moves the camera towards Dr. Frankenstein in a series of progressively tighter shots the viewer can see his growing fear as he tries to catch a glimpse of what is coming for him. The rising volume of the shrill music and the unnatural sound of something being dragged, makes the audience wonder what is coming. By the time the viewer hears the menacing gravelly voice call Frankenstein's name the mood of fear and suspense has reached its climax. The main point of this build-up of fear and suspense is not to lead the viewer to a shocking or horrific point in the film. It is to manipulate the conventions of the horror genre for comic effect.	
AO4 [8] **AO5 [4]**	**[0]** is awarded for a response not worthy of credit.	**[0]**
Level 1	• Overall impression – explanation is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. low-key, high contrast lighting creating pools of light and areas of shadows. Or, a menacing voice can be heard through the fog. • 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 explanation. • Candidate identifies and comments on some key points set out above, explaining how the element is used, e.g. lighting flashes reveal a freeze frame of a menacing odd-looking character, which shocks the audience. • 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 explanation. • Candidate identifies and comments on most of the key points set out above explaining the technique and its purpose e.g. the camera slowly gets closer to Dr. Frankenstein in a series of progressively tighter shots, giving the impression that something else is closing in on him, creating a sense of the supernatural. • 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])

15

Q3	Mel Brooks' Young Frankenstein parodies a number of horror genre conventions. Explain how the director creates comedy, referring to this sequence and at least one other example from the film. (10 marks)	
	• Parody is an imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic relief. • The visual style in Young Frankenstein is a faithful recreation of Universal's classic horror films Frankenstein and Bride of Frankenstein. The production designer even used the original set pieces from the lab scene in Frankenstein to give the film its authentic look. • The lighting is taken directly from the 'Bride of Frankenstein' and the director uses it to create an authentic horror look. While these things do not directly create comedy it grounds the film firmly in the horror genre and lets the viewer know what to expect. The lighting and mise-en-scene are like the straight character in a comedy double act, they set up the gag so the other character (or in this case characters) can deliver the punch line. • In Young Frankenstein comedy is created by taking a viewer's understanding of the conventions of the horror genre and twisting them into almost ridiculous scenarios that are played just for laughs. • There is a fine line between horror and humour and the director uses the build-up of suspense and tension to work the viewer into a state where they don't quite know what is going to happen next and then uses a gag to send them off in the opposite direction, creating the laugh. • The director creates comedy in this sequence by building tension and suspense in the first part of the sequence and then releasing that tension through the comedic appearance of Igor and the silly exchange of dialogue. • Igor's physical characteristics are also the source of many laughs. In this sequence the viewer is shocked at first by his sudden appearance in a flash of lightning and then as we get a better look at him with his comedy hump (which moves around from scene to scene) and his chameleon-like eyes we realize that this is a send-up of the original Igor character. • The character of Frankenstein's monster is ideal for subverting for comic purposes. His slow moving, bumbling, and clumsy movements allow for an endless series of slapstick mishaps. He is almost mute and communicates through grunts and noises from the back of his throat. This is used to great effect in the sequence where he and Dr. Frankenstein are singing 'Puttin' on the Ritz'. **Other examples which may be referenced:** • Resurrecting the monster. • Stealing the brain. Accept valid alternatives.	
AO4	[0] is awarded for a response not worthy of credit.	[0]

Level 1	• Overall impression – explanation is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. Igor with his comedy hump (which moves around from scene to scene) and his chameleon-like eyes. • There are no references beyond the given 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 explanation. • Candidate identifies and comments on some key points set out above, explaining how comedy is created, e.g. the director creates comedy in this sequence by building tension and suspense in the first part of the sequence and then releasing that tension through the comedic appearance of Igor and the silly exchange of dialogue. • Adequate references are made to at least one other example from the film. • 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 explanation. • Candidate identifies and comments on most of the key points set out above showing an understanding of parody and explaining how comedy is created, e.g. the lighting is taken directly from the 'Bride of Frankenstein' and the director uses it to create an authentic horror look. While these things do not directly create comedy it grounds the film firmly in the horror genre and lets the viewer know what to expect. The lighting and mise-en-scene are like the straight character in a comedy double act, they set up the gag so the other character (or in this case, characters) can deliver the punch line. • Candidate confidently draws on their knowledge of at least one other example from the film. • 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 1
The Wrong Trousers (1993) Director: Nick Park
DVD Chapter 4
Timecode: 00:16:33-00:17:18

Section 2
William Shakespeare's Romeo and Juliet (1996) Director: Baz Luhrmann
DVD Chapter 1
Timecode: 00:08:24-00:9:26

Section 3
Young Frankenstein (1974) Director: Mel Brooks
DVD Chapter 4
Timecode: 00:14:01-00:14:47