



General Certificate of Secondary Education
2012

Moving Image Arts

Unit 3: Critical Response to Moving Image
Products

[GMX31]

WEDNESDAY 30 MAY, MORNING

**MARK
SCHEME**

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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 Close Shave – Sequence A

Total Marks: 20

Q1	Identify two genres in this sequence. (2 marks)	
AO5	<ul style="list-style-type: none"> Horror/Science Fiction genre Crime genre Action/Adventure genre Accept valid alternatives.	[1] each to a maximum of [2]
Q2a	Identify four specific elements of mise-en-scene used in this sequence. (4 marks) <i>Use no more than one sentence to identify each element.</i>	
AO5	<ul style="list-style-type: none"> The robot dog character. The industrial factory setting. The damsel in distress (Shaun the Sheep). Gromit as the swashbuckling hero. Shaun's woolly jumper costume. Shaun's knee knocking performance. Accept valid alternatives.	[1] each to a maximum of [4]
Q2b	Give four reasons why you think the elements of mise-en-scene you identified in Question 2a have been used in the sequence. (4 marks) <i>Provide one reason for each element.</i>	
AO4	<ul style="list-style-type: none"> The robot dog is the villain of the sequence and his menacing mechanical appearance and sudden arrival shock the audience. The robot is reminiscent of The Terminator character, and suggests a similar motive i.e. terminating Shaun. The industrial setting gives multiple opportunities for swings, pulleys and conveyor belts all of which are used as the basis of the gags. Shaun's woolly jumper is the result of an earlier gag where he was shaved and had a jumper knit from his own wool. This adds a touch of humour to an otherwise frightening scene. Shaun's knee knocking performance, shot from high angle in a forward tracking motion is used to convey vulnerability. The viewer can empathise with him. Accept valid alternatives.	[1] each to a maximum of [4]

Q3	Analyse how mise-en-scene, sound (including music) and camera are used to create tension in this sequence. (10 marks)	
Answer could include:	<p>Mise-en-scene</p> <ul style="list-style-type: none"> • The industrial setting with its mechanical features and instruments is reminiscent of Dr. Frankenstein's laboratory. It also has many sharp edges, long drops, high walkways and dangerous equipment suggesting that even being in this room could hurt you. It also has quite a claustrophobic feel; even though the room is large there is nowhere to run. This penned in feeling and the dangerous location makes the viewer feel apprehensive. • The Cyber Dog is like Frankenstein's Monster, he has been pieced together from scrap parts by a slightly mad/eccentric inventor. It also shares the same qualities as the Terminator, this is a creature that is trying to kill them, steal their wool and grind them into dog meat. • Shaun's performance lets the viewer see that he is terrified, his little knocking knees and rapid blinking eyes make the viewer fear for his safety. <p>Sound</p> <ul style="list-style-type: none"> • Mechanical sounds, heavy metallic thuds and bangs create a atmosphere of tension in the first few shots of the sequence as the viewer contemplates what could be making those sounds. • A rousing musical score with lots of percussion and strings builds throughout the sequence, pausing in key places to draw attention to the horror of the cyber dog. The sound of the dog's fist breaking through the copper door echoes like a huge gong signaling the arrival of the monster. • An almost comical, musical "TA DA" reminding the audience that the director is subverting the conventions of the horror genre for comic effect accompanies the arrival of the cyber dog. • Heavy thudding footsteps give the cyber dog a real sense of weight and his deep roaring growl gives him a powerful menacing quality. <p>Camera</p> <ul style="list-style-type: none"> • Close-ups of the machine being damaged by the monster within builds tension as the viewer wonders what could create such damage. • There is a sudden pull in focus where the focus shifts from Wallace and Wendolene to the robot arm. This releases the tension built up in the first part of the sequence with a sudden shock. • A slow backwards-tracking shot is used to reveal the robot's arm bursting through the copper door. This camera movement is almost like the viewer stepping away from the scene in anticipation of the arrival of the monster. • Low angle shots of the cyber dog make him seem very large and powerful. • High angle, forward tracking shot of Shaun makes him seem very small and vulnerable. <p>Accept valid alternatives.</p>	

AO4	[0] is awarded for a response not worthy of credit.	[0]
Level 1	<ul style="list-style-type: none"> Overall impression – basic analysis of how tension is created, e.g. Close-ups of the machine being damaged by the monster within builds tension as the viewer wonders what could create such damage. 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	<ul style="list-style-type: none"> Overall impression – adequate to competent analysis of how tension is created, outlining why the technique was used, e.g. There is a sudden pull in focus where the focus shifts from Wallace and Wendolene to the robot arm, this releases the tension built up in the first part of the sequence with a sudden shock. 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	<ul style="list-style-type: none"> Overall impression – highly competent analysis of how the director uses various techniques to create tension, e.g. A rousing musical score with lots of percussion and strings builds throughout the sequence, pausing in key places to draw attention to the horror of the cyber dog. The sound of the dog's fist breaking through the copper door echoes like a huge gong signaling the arrival of the monster. 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

Romeo and Juliet – Sequence B

Total Marks: 35

Q1 Identify three genre conventions referenced in this sequence. (3 marks)		
AO5 [3]	<ul style="list-style-type: none"> Plot – A standoff Character – rebellious anti-hero Costume – Bad guy is in black and the good guy is in white. Setting – western townscape – one street town Iconography – guns in holsters Theme – good vs. evil, inequality, brutality Visual Style – rapid intercutting, cutting from long shot to close-up, low angle shots, close-up shots, Low angle shot past the character's gun clad thigh and twitching fingers. <p>Accept valid alternatives.</p>	[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) <i>Use no more than one sentence to identify each example.</i>		
AO5 [4]	<ul style="list-style-type: none"> Close-up as Mercutio turns towards the camera. Hand held camera as Mercutio moves towards Tybalt. Arc shots alternating between Mercutio and Tybalt. Low angle shot past Tybalt's gun clad thigh and twitching fingers. Whip pan as Mercutio looks towards Romeo. Off centre framing of the close-ups; bad guy on the left, good guy on the right. <p>Accept valid alternatives.</p>	[1] each to a maximum of [4]
Q2b Analyse how the combination of editing and the camera techniques identified in Q2a are used to convey the sense of hostility between the characters in this sequence. (12 marks)		
Answer could include:	<ul style="list-style-type: none"> This sequence has a Spaghetti Western feel and uses a variation of Sergio Leone's classic standoff. Cutting from long shot to close-up lets the viewer see the setting and the spatial relationship between the characters and then their reaction of hostility to each other. Luhrmann also injects some pace into the sequence with the use of a handheld camera and its quick, sometimes erratic movements. This places the viewer right in the middle of the confrontation. This is a departure from Leone's very slow build up to the climax of the standoff. The frenetic camerawork drives the audience through the sequence as the hostility escalates between the two warring families. The cutting on action technique is used to keep the pace of the edit fast and hectic. The sharp almost abrupt edits convey the sense of hostility and animosity between the characters. Arc shots are used to move around and between the characters, these are from the inside of the action where a normal arc shot would move in a 360o motion around the outside of a character. Two of these shots, one of Tybalt and the other of Mercutio are cut together to give the viewer a close up panoramic view of the confrontation. Finally a whip pan is used to draw the viewer's attention away from the hostilities and the pace of the edit is slowed as Romeo approaches. <p>Accept valid alternatives.</p>	

AO4 [12]	[0] is awarded for a response not worthy of credit.	[0]
Level 1	<ul style="list-style-type: none"> • Overall impression – analysis is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. use of the hand held camera places the viewer in 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	<ul style="list-style-type: none"> • 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. Luhrmann also injects some pace into the sequence with the use of a handheld camera and its quick, sometimes erratic movements. This places the viewer right in the middle of the confrontation. • 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	<ul style="list-style-type: none"> • 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. Luhrmann also injects some pace into the sequence with the use of a handheld camera and its quick, sometimes erratic movements. This places the viewer right in the middle of the confrontation. This is a departure from Leone's very slow build up to the climax of the standoff. • 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	Baz Luhrmann's Romeo and Juliet borrows from a number of film genres. Discuss how and why the director uses the conventions of at least two genres. Refer to this sequence and at least one other example from the film. (16 marks)
Answer could include:	<p>The point of referencing other film genres in movies is to utilize the vast shared understanding of the meanings and visual styles associated with those genres. When viewers see gangs and guns, this triggers a response that causes their brains to search through all of their previous experiences to find matches to the situation they have been presented with.</p> <p>Often a viewer will have no direct experience of an event or situation (e.g. a gun battle or confrontation with armed assailants) so they recall third party knowledge mostly from news media or other fictional works. To aid a viewer's understanding of a situation, filmmakers ground their story in a perceived reality that the viewer finds familiar. The viewer can then access this shared knowledge of genre conventions, starting with the basic building blocks of plot, setting, characters, costume etc. By careful manipulation of these conventions, the director can incite an emotional response in the viewer.</p> <p>In this sequence the director uses a blend of pop-promo visual style, gangster movie characterisation and a set piece from the Spaghetti Western. The visual style is bright and brash, lighting is high key and the colours are highly saturated primary tones. This gives the sequence a comic book style, which when combined with the dialogue creates an almost dreamlike fantasy feeling.</p> <p>The camerawork (except the handheld movement), staging and editing borrow heavily from the Spaghetti Western. The whole sequence is a reworking of a Sergio Leone-like standoff. Cutting from long shot to close-up injects pace into the sequence and draws the viewer in, involving them in the dispute. Unlike Leone however, the wild, frenetic camerawork and fast paced editing disorients the audience and lets them feel the rush of excitement and the fear of the characters. Leone would have used an almost static camera and long slow shots increasing in tempo to the climax of the standoff.</p> <p>The film portrays the gangs and gun culture of Verona Beach. The rival families, with their gang colours and monogrammed guns are a close parallel for those found in many inner cities. Even Shakespeare's jibing taunting dialogue is delivered in a hip-hop style slang match.</p> <p>The main story is one of forbidden love, grounding the film's narrative in the Romance genre. In the midst of the tensions the star crossed lovers meet. They race towards a secret marriage, and when it seems that there may be some hope to bring the two warring sides together, events take a tragic turn. It is this central romantic tragedy that combines all of the other genre conventions into a hybrid that goes beyond any one genre, selecting, building upon and subverting carefully chosen elements to create this modern retelling of a classic love story.</p> <p>The hand held camera, use of news media, location shooting and rapid editing are all techniques of the French New Wave.</p>

	<p>How</p> <ul style="list-style-type: none"> • Luhrmann uses the characterisation of the gangster genre to show the two warring families in this film, while the police serve as the moral compass of the story. • The standoff is a recognisable set piece from the Spaghetti Western. • The visual style is often more like a music video than a Hollywood feature film. • Elements of the French New Wave such as the handheld camera, use of news media and rapid editing combine to inject pace and excitement into the sequence. <p>Why</p> <ul style="list-style-type: none"> • The characterisation of the Gangster genre is used to show the hostility and animosity that exists between these two families. Audiences are familiar with gang culture and have preconceptions that have been built up largely by images and stories of these gangs in the news. • The standoff, typical of the Western genre, is used to place the viewer in the action; the combination of frenetic camerawork and fast paced editing disorients the audience and lets them feel the rush of excitement and the fear of the characters. This is done through wide shots that establish where the characters are and then close-ups that let the viewer experience the reaction of the characters. It almost feels as if Tybalt is approaching and taunting you. • Genre conventions draw on the viewer's previous experiences and stereotypes which can then be manipulated or subverted to project the director's vision for the film. <p>Other examples which may be referenced:</p> <ul style="list-style-type: none"> • The gas station <p>Accept valid alternatives.</p>	
AO4 [16]	[0] is awarded for a response not worthy of credit.	[0]
Level 1	<ul style="list-style-type: none"> • 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. the film portrays the gangs and gun culture of Verona Beach. • 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	<ul style="list-style-type: none"> • Overall impression – adequate to competent. • An adequate to competent discussion identifying and commenting on some key points set out above, e.g. the film portrays the gangs and gun culture of Verona Beach. The rival families, with their gang colours and monogrammed guns are a close parallel for those found in many inner cities. • 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	<ul style="list-style-type: none"> • 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. the film portrays the gangs and gun culture of Verona Beach. The rival families, with their gang colours and monogrammed guns are a close parallel for those found in many inner cities. Even Shakespeare's jibing taunting dialog is delivered in a hip-hop style slang match. • 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

Bride of Frankenstein – Sequence C

Total Marks: 25

Q1	Identify and describe three characteristics of the horror genre in this sequence. (3 marks) <i>Use no more than one sentence to describe each characteristic.</i>	
AO5 [3]	<ul style="list-style-type: none"> • Mad scientist characters. • Shadowy surroundings. • Technological and scientific instruments. • Low-key high contrast lighting. • Monsters • Sudden startling moments of fright. • Emphasis on death and the macabre. 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 anticipation and suspense in this sequence: Lighting, Mise-en-scene, Camera Technique or Sound (including Music). (12 marks)	
Answer could include:	<p>Lighting</p> <ul style="list-style-type: none"> • The low-key high contrast lighting throws the corners and background of the scene into shadow, giving the scene a cold eerie atmosphere. • The strong overhead lighting gives the bride a menacing appearance and while keeping her eyes and features in shadow, it draws attention to the texture of her wrappings. • The lighting of the bride in her gown, conveys a less harsh appearance which is in stark contrast to the menacing appearance previously created. Lighting in this instance emphasises her beauty Accept valid alternatives. <p>Mise-en-scene</p> <ul style="list-style-type: none"> • The laboratory setting makes us feel uneasy, the audience knows they should not be playing God. • The bride's costume hides her appearance and as we see the first glimpses of life there is a sudden reveal of her eyes. • The stilted, awkward performance of the actress playing the bride lets the viewer know something is not quite right. Accept valid alternatives. <p>Camera Technique</p> <ul style="list-style-type: none"> • Close-ups of the characters' reaction to the bride as she awakes, show us their anticipation and excitement. • The forward tracking shot quickly draws us towards the bride, pulling the viewer towards this monster. • The sequence of ever-closer shots of the bride draws us into the scene. At first she appears perfect but then the close-up of her neck reveals the scars of her birth. Accept valid alternatives. <p>Sound (including music)</p> <ul style="list-style-type: none"> • The relative silence in the first part of the sequence makes the viewer feel apprehensive. • The sudden introduction of the horns when her eyes are revealed creates a shock. • The peaceful, melodic contrapuntal music as we approach the bride is in contrast to what we are seeing. What we see tells us to be scared but the music reassures us. • The next sequence of shots flips this on its head as we hear low rhythmic drums that build suspense and yet we see this beautiful girl in her pristine white dress. Accept valid alternatives.	

AO4 [8] AO5 [4]	[0] is awarded for a response not worthy of credit.	[0]
Level 1	<ul style="list-style-type: none"> • Overall impression – explanation is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. The sudden introduction of the horns when her eyes are revealed creates a shock. • 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	<ul style="list-style-type: none"> • 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. The forward tracking shot quickly draws us towards the bride, pulling the viewer towards this monster. • 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	<ul style="list-style-type: none"> • 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 peaceful, melodic contrapuntal music as we approach the bride is in contrast to what we are seeing. What we see tells us to be scared but the music reassures us. • 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	James Whale's <i>Bride of Frankenstein</i> is still celebrated for its striking horror iconography. Discuss how the director uses mise-en-scene to create a "world of gods and monsters." Refer to this sequence and at least one other from the film. (10 marks)
Answer could include:	<ul style="list-style-type: none"> • The mad scientist is one of the staple elements of the iconography of the horror genre; in this sequence we see the original Dr. Frankenstein and the very camp and quite disturbing Dr. Pretorius. Both characters are cast as creators, bringing Frankenstein's Monster and the Bride to life. The performance of the actors in these roles is larger than life, hinting at the unstable nature of the characters and their megalomaniac personalities. They think they are gods. • The monster is a key element of the horror genre and in the case of Frankenstein's Monster the appearance and styling of the character and in particular the make-up design by Jack Pierce was so iconic that it has made it's way into popular culture (even small children can identify the character). The tall figure with the heavy boots, flattened head, waxy pallor, visible scars and stitching and the electrodes in his neck are recognizable even to those who have never seen the films. The appearance of the Bride has also become iconic and has spawned several adaptations. • The Bride's costume in this sequence also draws to mind other classic Universal Studios horror characters like the Mummy. The inability to see the characters face and features plays on the viewer's fear of the unknown. The line of safety pins across her head also mirrors the monsters stitches and makes us imagine the horrific creature that will emerge. To our surprise when the Bride is revealed she is beautiful; Dr. Frankenstein has learned a lot from creating his first monster. However as we move closer we see her terrible scars and glean from the actress's performance that she is a damaged creation. • The settings for horror films have changed over the years in keeping with what society finds scary. One common recurring setting is the laboratory. In <i>Frankenstein</i> and <i>Bride of Frankenstein</i>, the laboratory symbolized the fear people had of science and technology; man was meddling with things beyond his understanding and with things only God should control. The consequences of these actions could be catastrophic. These are fears that still populate modern movies. Plagues, diseases, mutations and artificial life are all things that will continue to thrill and repulse us, all the product of the mad scientist's laboratory. • This set has many elements and props from the original <i>Frankenstein</i> sets. In fact this set is so iconic that it has appeared in many Universal horror pictures and is the image that leaps into your head when someone says "Mad Scientist's Lab". • The sets were not the only things to be reused. The Castle Thunder sound effect created for the original <i>Frankenstein</i> and used in <i>Bride of Frankenstein</i> has been used in many films and TV series like <i>Back to the Future</i> and <i>Escape from Alcatraz</i>. • Low-key high contrast photography is what an audience expects to see when viewing a horror film. It is the fear of the unknown, things lurking in the shadows and what is just around the corner that the director or Director of Photography is suggesting with this lighting style. <p>Other discussion points:</p> <ul style="list-style-type: none"> • Mary Shelley is generally credited with having written the first science fiction novel. • Timeless tale of beauty and the beast • Misunderstood characters • Anti-hero <p>Other examples which may be referenced:</p> <ul style="list-style-type: none"> • The graveyard scene. • The blind hermit scene. • The escape of the monster. <p>Accept valid alternatives.</p>

AO4	[0] is awarded for a response not worthy of credit.	[0]
Level 1	<ul style="list-style-type: none"> • Overall impression – explanation is basic. • The candidate may focus on a few obvious points (or parts of points) set out above, e.g. The monster is a key element of the horror genre. • 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	<ul style="list-style-type: none"> • Overall impression – adequate to competent explanation. • Candidate identifies and comments on some key points set out above, explaining how mise-en-scene is used e.g. The settings for horror films have changed over the years in keeping with what society finds scary. One common recurring setting is the laboratory. • 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	<ul style="list-style-type: none"> • Overall impression – highly competent explanation. • Candidate identifies and comments on most of the key points set out above showing an understanding of how mise-en-scene is used e.g. Both characters are cast as creators, bringing Frankenstein's Monster and the Bride to life. The performance of the actors in these roles is larger than life, hinting at the unstable nature of the characters and their megalomaniac personalities. They think they are gods. • 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 A

Wallace and Gromit in A Close Shave (1995) Director: Nick Park
DVD Chapter 5
Timecode: 00:25:24–00:26:10

Section B

William Shakespeare's Romeo and Juliet (1996) Director: Baz Luhrmann
DVD Chapter 20
Timecode: 00:57:04–00:57:44

Section C

Bride of Frankenstein (1935) Director: James Whale
DVD Chapter 16
Timecode: 01:06:28–01:07:35