



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2018**

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## **Moving Image Arts**

Assessment Unit A2 2:  
Advanced Critical Response

**[AMX21]**

**WEDNESDAY 13 JUNE, MORNING**

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**MARK  
SCHEME**

# General Marking Instructions

## *Introduction*

Mark schemes are intended to ensure that the GCE examinations are marked consistently and fairly. The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to candidates' responses. The mark schemes should be read in conjunction with these general marking instructions.

## **Assessment Objectives**

Below are the assessment objectives for GCE Moving Image Arts. Candidates must:

- demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts (AO1)
- apply creative and technical knowledge and skill in the pre-production, production and post-production of moving image products (AO2a)
- apply knowledge and skill in planning, organising, designing and managing resources and processes when creating moving image products (AO2b); and
- analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response (AO3).

## ***Quality of candidates' responses***

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17 or 18-year-old which is the age at which the majority of candidates sit their GCE A2 examinations.

## ***Flexibility in marking***

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

## ***Positive marking***

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17 or 18-year-old A2 candidate.

## ***Awarding zero marks***

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

## ***Levels of response***

Tasks and questions requiring candidates to respond in extended writing are marked in terms of levels of response. In deciding which level of response to award, examiners should look for the “best fit”, bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement.

The following guidance is provided to assist examiners:

- ***Threshold performance:*** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.
- ***Intermediate performance:*** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- ***High performance:*** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

## ***Marking Bands***

The Marking Bands overleaf contain criteria that are applicable to each examination question. These criteria are provided in order to detail the relationship between examination answers and their relevant assessment objectives.

They are intended to provide a broad indication of the general qualities associated with different levels of response. The marking criteria are set out in five levels reflecting the broad range of achievement expected.

## ***Descriptive/Narrative and Beyond***

Answers which consist of simple narrative or description as opposed to analysis or discursiveness should not be awarded beyond Level 3. You should not, of course, undervalue answers where there may be implicit relevance in the narrative treatment. Answers which, while basically narrative/descriptive, can still display qualities of perceptiveness and relevance. Within Level 4 you will find answers indicating increasing ability to analyse and discuss and to engage with the precise terms of the question. Top level answers will address key terms in an explicit and sustained way.

## ***Key Terms/Issues***

In all questions, candidates should take account of key terms, and structure their answers accordingly if they are to be relevant and properly focused. Key terms are of two distinct kinds: those which are directives (e.g. “discuss how effective...”, “show how far...”, “compare...”, “examine...”) and those which refer to specific qualities (e.g. “form”, “structure”, “tone”, “imagery”).

## ***Audio-Visual Stimulus***

Examiners will note that most A2 Unit 2 questions employ audio-visual sequences as a stimulus for their answers. Candidates are expected to show an awareness of the relationship of the audio-visual sequence to the question and to focus on the nuances of the sequence’s visual language and construction. **In general, the ability to “unpack” the question and to address all the issues which it raises is the sign of a good candidate.**

## ***Length of Answers***

Length is not important in this examination. Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding. Some brief answers are incoherent and vague, others cogent and incisive.

## ***Answers in Note Form***

Some answers may degenerate into typed note form or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. In other cases, poor time management under pressure may be a contributing factor. If in doubt, contact the Chief Examiner.

## ***Uneven Performance***

Be prepared for uneven performances. Mark each answer on its own merit. Do not mark up unfinished work because of the quality of the rest of the answers; mark what is before you. While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths elsewhere in the answer. The converse, of course, also holds.

## ***Quality of written communication***

Quality of written communication is taken into account in assessing candidates’ response to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within levels of response as follows:

- Level 1: Quality of written communication is unsatisfactory.
- Level 2: Quality of written communication is basic.
- Level 3: Quality of written communication is satisfactory.
- Level 4: Quality of written communication is good.
- Level 5: Quality of written communication is excellent.

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

**Level 1 (Unsatisfactory):** Form and style of writing are unsatisfactory. Presentation, spelling, punctuation and grammar may make intended meaning unclear. There is little use of appropriate terminology.

**Level 2 (Basic):** Form and style of writing are basic. Presentation, spelling, punctuation and grammar may make basic meaning clear. There is some use of appropriate terminology.

**Level 3 (Satisfactory):** Form and style of writing are satisfactory. There may be errors in presentation, spelling, punctuation and grammar. There is increasing confidence in the use of appropriate terminology, though this may not always be sustained.

**Level 4 (Good):** Form and style of writing are good and there is fluency and confidence in the application of moving image terminology to support arguments and responses. Spelling, punctuation and grammar are of a good standard.

**Level 5 (Excellent):** Form and style of writing are of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses. Spelling, punctuation and grammar are of a consistently high standard.

## Assessment Objectives

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

**In GCE Moving Image Arts Unit A2 2 Critical Response, candidates will be assessed on their ability to:**

- AO1** demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts;
- AO2a** apply creative and technical knowledge and skill in the pre-production, production and post production of moving image products; and
- AO3** analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response.

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

**Total Marks Available: 80**

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

Candidates will be assessed on the quality of their own written communication in Section A (Q1 and Q2 and Section C (Q4). This refers to candidates' ability to:

- select and use a form and style of writing appropriate to purpose and to complex subject matter;
- organise relevant material clearly and coherently using specialist vocabulary where appropriate; and
- ensure typed writing is legible, with accurate use of formatting, spelling, grammar and punctuation in order to make meaning clear. As the assignment will take the form of a paperless exam and will be performed by candidates on computer, basic keyboarding and navigation skills will therefore be necessary for the input of answers during the examination.

## Section A

### Realism: Narrative and Visual Style (60 minutes)

#### 1 Sequence: *A love-struck schoolboy sets out to impress a girl.*

Study the following sequence. Analyse the storytelling techniques the director has employed to portray the schoolboy's romantic fantasy.

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

5 marks (AO1)

10 marks (AO3)

Mark Scheme Expectations	
<b>The response should show knowledge and understanding of: (AO1)</b>	<ul style="list-style-type: none"><li>the director's creative purpose in the use of film language – camera technique, editing, cinematography and mise-en-scène;</li><li>the director's intention to create a comic mood of romantic fantasy.</li></ul>
<b>The response should provide analysis and evaluation of: (AO3)</b>	<ul style="list-style-type: none"><li>the way in which the director employs film language to convey a sense of romantic fantasy;</li><li>the use of storytelling techniques of the French New Wave such as hand-held camera technique, natural lighting, slow motion and the use of freeze-frames; and</li><li>the key role played by techniques such as POV camera and first person voice-over in conveying the subjective viewpoint of the schoolboy.</li></ul>

The response should provide a personal response stating how effective the candidate feels the techniques used by the director are (AO3).

Candidates can choose to evaluate each area of film language separately or within an integrated analysis of the entire sequence.

Answers may include:	
<b>The response should provide an analysis and evaluation of how:</b>	<ul style="list-style-type: none"><li>The sequence borrows several of the storytelling techniques of the French New Wave to transport us into the interior world of a nerdy schoolboy who has fallen head over heels in love.</li><li>Throughout the sequence a first person voice-over is employed to give us direct access to the schoolboy's thoughts as he attempts to justify his decision to participate in the collective bullying of a fellow student in order to ingratiate himself with his object of desire. The voice-over is rendered in a mock comic tone with the schoolboy describing the incident of bullying as "one of those vivid memories of youth that I would cherish when I was old and frail". The voice-over makes it clear to us that we are viewing this incident through the boy's vivid imagination and that there is a feeling of nostalgia already present as the boy looks forward to remembering the incident years into the future.</li></ul>

	<ul style="list-style-type: none"> <li>• Along with the first person voice-over narration, the director employs POV camera technique to convey the schoolboy's romantic fascination with Jordana. At the beginning of the sequence, three separate POV shots, played in slow motion, reveal the attraction that she holds for him. We first see the teasing of the schoolgirl in POV long shot, with Jordana at the centre of the frame, her red coat making her stand out from the crowd. Two POV midshots show her laughing at the victimising of the schoolgirl and then directly returning the schoolboy's gaze. Both of these POV shots isolate Jordana by placing her at the centre of the frame with the background out of focus. Her romantic allure is also emphasised by the use of slow motion. In the imagination of the geeky schoolboy, she has the appearance of an angel.</li> <li>• An uplifting, dreamy musical soundtrack begins to play over the POV shot of Jordana exchanging a look of desire with the schoolboy. The lighter-than-air musical melody marks the transition to the scene in the woods and signals to us that this is a romantic fantasy unfolding before our eyes.</li> <li>• Several key techniques of the French New Wave are now employed to portray the descent into romantic fantasy. A free flowing, hand-held camera frames the action, moving upwards from a low angle position and then panning from side to side to follow the movements of the characters. While the unsteady hand-held camera combined with the use of natural lighting in a real location all evokes a feeling of realism, the sudden stopping of time through the use of the freeze-frame indicates that what we are witnessing is fantasy, as if the schoolboy has found himself in a romantic dream.</li> <li>• The first freeze-frame of Jordana, frozen in a moment of joy and elation, is highly romantic, with the whimsical music continuing to play over the still image. The freeze-frame of the main character catching the yellow schoolbag is another moment of wish fulfilment by the schoolboy. He appears love-struck and over the moon as we see his POV of Jordana smiling back at him through the trees.</li> <li>• The undercurrent of comedy now comes to the fore in the fantastical climax of the sequence. Time stands still interrupting the fall of Zowie Priest and the director creates a moment of comic farce as all the characters are frozen to the spot for a few dramatic seconds. The characters stare in wide-eyed amazement at the girl and her schoolbag suspended in mid-air.</li> <li>• The dreamlike quality of the musical score has sustained the mood of fantasy throughout the scene in the woods. When time is suspended, the music begins to slow down becoming a tense countdown to the moment when gravity will return. The final note of the music triggers the resumption of normal time. A rapid cut to a close-up of the schoolgirl's feet giving way is followed by an extreme high angle view of Zowie Priest falling in slow motion into the water. The schoolboy's fantasy ends with a splash and a moment of cruel humour.</li> </ul>
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**Accept valid alternatives.**

**Award marks as follows:**

Level	Criteria	Marks
<b>1</b>	<ul style="list-style-type: none"> <li>• Candidate shows a limited knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts.</li> <li>• Response is underdeveloped.</li> <li>• There is little analysis and evaluation with the answer almost purely descriptive.</li> <li>• Level of communication and use of appropriate moving image terminology are limited.</li> <li>• Spelling, punctuation and grammar contain significant errors.</li> </ul>	<b>[1]–[3]</b>

2	<ul style="list-style-type: none"> <li>• Candidate shows an uneven knowledge and understanding of film language, film movements, storytelling techniques and realist conventions with some understanding of purposes and contexts.</li> <li>• Response lacks depth and references to the French New Wave may be lacking.</li> <li>• While there is some use of appropriate film language terminology, there is an uneven analysis and evaluation of mood, atmosphere or emotion.</li> <li>• Communication and structure tend to be narrative or descriptive.</li> <li>• Quality of spelling, punctuation and grammar is basic.</li> </ul>	[4]–[6]
3	<ul style="list-style-type: none"> <li>• Candidate shows a reasonably consistent knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts.</li> <li>• The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the storytelling techniques and the director’s creative purpose.</li> <li>• Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the emotional content, mood and comic tone of the sequence.</li> <li>• The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types – “the shot of the girl’s feet”).</li> <li>• Quality of spelling, punctuation and grammar is satisfactory.</li> </ul>	[7]–[9]
4	<ul style="list-style-type: none"> <li>• Candidate shows a confident knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts.</li> <li>• There is a reasonably good balance in the analysis of the storytelling techniques and a sound analysis and evaluation of the director’s creative purpose.</li> <li>• There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning.</li> <li>• There is a sustained analysis of the emotional content, mood and comic tone of the sequence.</li> <li>• There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, lighting, editing or sound.</li> <li>• Spelling, punctuation and grammar are of a good standard.</li> </ul>	[10]–[12]
5	<ul style="list-style-type: none"> <li>• Candidate shows a highly developed knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts.</li> <li>• Response is well structured with a fluent writing style and there is an excellent balance in the analysis of the storytelling techniques.</li> <li>• There is an exceptionally thorough, clear and insightful analysis and evaluation of the director’s visual style and creative purpose.</li> <li>• There is a sophisticated analysis of the emotional content, mood and comic tone of the sequence.</li> <li>• Candidate demonstrates clear critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response.</li> <li>• There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses.</li> <li>• Spelling, punctuation and grammar are of a consistently high standard.</li> </ul>	[13]–[15]

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

**2** Sequence: *A father is haunted by memories of the daughter he couldn't save.*

Study the following sequence. Analyse the poetic techniques the director employs to portray the memories of a distraught father.

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

5 marks (AO1)

10 marks (AO3)

Mark Scheme Expectations	
<b>The response should show knowledge and understanding of: (AO1)</b>	<ul style="list-style-type: none"> <li>the director's creative purpose in the use of film language – camera technique, editing, cinematography, and mise-en-scène;</li> <li>the director's intention to portray the painful memories of the father as he recalls the beautiful daughter he lost.</li> </ul>
<b>The response should provide analysis and evaluation of: (AO3)</b>	<ul style="list-style-type: none"> <li>the way in which the director employs film language to narrate the story visually;</li> <li>the central role played by poetic storytelling techniques such as slow motion cinematography, oblique editing, overexposed lighting and out-of-focus camera technique in creating mood and meaning; and</li> <li>the use of non-linear editing and an atmospheric musical score to convey the processes of memory.</li> </ul>

The response should provide a personal response stating how effective the candidate feels the techniques used by the director are (AO3).

Candidates can choose to evaluate each area of film language separately or within an integrated analysis of the entire sequence.

Answers may include:	
<b>The response should provide analysis and evaluation of how:</b>	<ul style="list-style-type: none"> <li>The sequence begins with a slow fade into focus and concludes with the tragedy being revealed through a series of blurred, out-of-focus shots signalling that this is a painful memory of a traumatic past event returning.</li> <li>The almost constant use of slow motion throughout the sequence, the over-exposed, blue tone of the cinematography and the blinding sunlight that we see from the young girl's POV give the sequence an other-worldly, dreamlike atmosphere. These poetic techniques are indicators that we are witnessing a memory from inside a tortured mind.</li> <li>Camera technique and editing are employed obliquely throughout the sequence to portray a father haunted by images of sublime beauty. In the opening out-of-focus shot, the young girl appears like an angel from out of a dream. The sudden cut to a low angle, slow tracking shot of a palm tree, with the sunlight streaming through, evokes a feeling of paradise on earth.</li> <li>Three abrupt cuts are used to show the daughter running in slow motion across the beach towards the camera. The same rhythmic cutting is used to portray her cartwheeling through the air, a free spirit without a care in the world. The quick cutting between high and low camera angles involves us in the slow motion cartwheeling movement, combining with the extreme low angle shot of the hammock and the girl's tracking POV of the blinding sun to create poetic moments of rapture and joy.</li> </ul>

	<ul style="list-style-type: none"> <li>• The slow, lyrical musical score contributes to the dreamlike, meditative atmosphere of the sequence and plays against the tragic events that gradually unfold. The sequence is marked, with one exception, by the absence of diegetic sound and the director forgoes the use of any ominous music that might forewarn us of what is to come. Instead, the director employs poetic images that offer us visual clues to the tragic events.</li> <li>• We are rudely awakened from this poetic reverie by an abrupt split-second cut that arrives like a shock to the senses. The alarming image of a panic-stricken boy on a speedboat offers a first fleeting glimpse in normal time of an incident that will change everything. There is also a sudden interruption in the musical score as we hear the first diegetic sound within the sequence – the buzzing of the speedboat’s engine. This rapid cut also disturbs us because we do not hear the sounds of the boy’s cries for help.</li> <li>• Slow motion and the strumming of mandolin strings resume as we see the girl, framed from a high angle, remove the ribbon from a gift box. The director now employs the close-up in a poetic manner to make the pink ribbon the focus of the sequence. Five striking close-ups from both high and low angles capture the unfurling of the ribbon, the girl holding it in her hand as it sways in the breeze, the ribbon drifting through the air and falling down to the ground.</li> <li>• With the use of slow motion extending the moments when the ribbon sails through the air and falls to earth, the object becomes a visual metaphor for the life of the young girl that is slowly ebbing away in front of our eyes. The constant use of the close-up evokes a sense of beauty and harmony while also emphasising the fragility of this almost weightless object as it is lifted and borne away by the wind.</li> <li>• Non-linear editing accentuates the dreamlike qualities of the sequence as the director inserts quick cuts of the sea horse necklace (in close-up) and the girl (in medium shot) wearing it, within the sequence of close-ups of the ribbon floating through the air. The director has captured perfectly the feeling of how memory plays with time recalling specific moments of significance, with no relation to chronology.</li> <li>• The sense of impending tragedy evoked by the poetic image of a ribbon slowly falling to earth in close-up gives way to cold reality when the director cuts suddenly to an unconventionally framed, low angle close-up of the legs of a young girl as she is carried away. At this point, the director offers us our only glimpse of the haunted figure of the father in present time, his head in his hands.</li> <li>• The full extent of the tragedy is soon revealed to us through the techniques of non-linear editing, slow motion, out-of-focus cinematography, the contemplative musical score and a complete absence of diegetic sound. The director’s poetic use of the pink ribbon as a symbol of the tragic loss of the young girl’s life is conveyed through the striking cut from the ribbon falling diagonally out of the frame to the young girl being placed diagonally on the ground – the two now seemingly have become one.</li> </ul>
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**Accept valid alternatives.**

**Award marks as follows:**

Level	Criteria	Marks
<b>1</b>	<ul style="list-style-type: none"> <li>• Candidate shows a limited knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts.</li> <li>• Response is underdeveloped.</li> <li>• There is little analysis and evaluation with the answer almost purely descriptive.</li> <li>• Level of communication and use of appropriate moving image terminology are limited.</li> <li>• Spelling, punctuation and grammar contain significant errors.</li> </ul>	<b>[1]–[3]</b>

2	<ul style="list-style-type: none"> <li>• Candidate shows an uneven knowledge and understanding of film language, film movements, storytelling techniques and realist conventions with some understanding of purposes and contexts.</li> <li>• Response lacks depth and references to poetic storytelling techniques may be lacking.</li> <li>• While there is some use of appropriate film language terminology, there is an uneven analysis and evaluation of mood, atmosphere or emotion.</li> <li>• Communication and structure tend to be narrative or descriptive.</li> <li>• Quality of spelling, punctuation and grammar is basic.</li> </ul>	[4]–[6]
3	<ul style="list-style-type: none"> <li>• Candidate shows a reasonably consistent knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts.</li> <li>• The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the poetic storytelling techniques and the director’s creative purpose.</li> <li>• Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the emotional content, mood and tragic tone of the sequence.</li> <li>• The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types – “the shot of the pink ribbon”).</li> <li>• Quality of spelling, punctuation and grammar is satisfactory.</li> </ul>	[7]–[9]
4	<ul style="list-style-type: none"> <li>• Candidate shows a confident knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts.</li> <li>• There is a reasonably good balance in the analysis of the poetic storytelling techniques and a sound analysis and evaluation of the director’s creative purpose.</li> <li>• There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning.</li> <li>• There is a sustained analysis of the emotional content, mood and tragic tone of the sequence.</li> <li>• There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, lighting, editing or sound.</li> <li>• Spelling, punctuation and grammar are of a good standard.</li> </ul>	[10]–[12]
5	<ul style="list-style-type: none"> <li>• Candidate shows a highly developed knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts.</li> <li>• Response is well structured with a fluent writing style and there is an excellent balance in the analysis of the poetic storytelling techniques.</li> <li>• There is an exceptionally thorough, clear and insightful analysis and evaluation of the director’s visual style and creative purpose.</li> <li>• There is a sophisticated analysis of the emotional content, mood and tragic tone of the sequence.</li> <li>• Candidate demonstrates clear critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response.</li> <li>• There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses.</li> <li>• Spelling, punctuation and grammar are of a consistently high standard.</li> </ul>	[13]–[15]

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

## Section B

### Creative Exercise (30 minutes)

3 Read the following script page.

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

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

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

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

10 marks (AO1)

10 marks (AO2a)

INT. BEDRCOM - DAY

Light breaks through the curtains in a suburban teenager's bedroom. Clutter lines the floor. Posters cover the walls. Snoring can be heard. In the centre of the room is a large double bed, a figure is curled-up under the covers. Snoring heavily.

Next to the bed is a bedside table, on top of that a Radio Alarm clock - its digital display reads 6:59 AM. The snoring continues. The time on the Radio Alarm Clock advances to 7:00 AM and the radio blares noisily into life.

RADIO ANNOUNCER (O.S.)  
That's right! It's Monday morning.  
Seven Whoah-clock! Time to get up...

A hand angrily slams down on the SNOOZE BUTTON on the Alarm clock. We see the sleeper - ALEX, a groggy looking seventeen-year-old boy - as he glares at the clock.

ALEX  
(withdrawing under  
the covers)  
Two more minutes...

Alex drifts back to sleep, snoring loudly again. The room grows brighter as the sun rises. Alex slowly stretches and yawns. He glances over at the Radio Alarm Clock - it now reads 8:50 AM. He bites his lower lip as he looks at it, then shakes his head. He glances at it again, just as the time changes to 8:51 AM. He screams as he leaps out of bed.

Alex pulls on his school trousers. Fastens the belt. Throws on his school shirt.

INT. STAIRWAY/HALL - DAY

He sits on the banister and slides down it at speed, he grits his teeth as he approaches the stair post at the end. His school bag hangs from the post, he catches it with one hand as he swings his legs over the other side of the banister.

INT. FRONT HALL - DAY

A pair of battered looking trainers with Velcro fasteners sit on the floor. Alex's feet land in them perfectly. He fastens them quickly then steps forward, his hand reaching for the handle of the front door.

**Answers may include:**

<b>Camera Technique</b>	<ul style="list-style-type: none"><li>Reference to high-angle shots to show Alex sleeping and static camera set-ups to showcase his initial inactivity. Reference to contrasting and more immersive techniques such as the use of a Snorri-Cam rig or Steadicam to follow Alex as he hurriedly leaves. Responses may also make reference to techniques such as handheld camerawork, focus-pulling, circular tracking shots, and slow motion. Wide shots may be used to capture Alex's entire body language.</li></ul>
<b>Editing</b>	<ul style="list-style-type: none"><li>The editing tempo of the film might flit between longer and shorter shots, creating a sense of comic suspense. There may also be interplay between footage shot at different speeds and frame rates. The 180 degree rule will have to be followed studiously and attention paid to the spatial dynamics of the scene. Montage techniques may be used to create comic suspense and compress time. These editing techniques might deliberately evoke stylistic approaches used in action cinema.</li></ul>
<b>Lighting</b>	<ul style="list-style-type: none"><li>Diffuse lighting and use of a single light source such as natural light or a studio light could be used to create the early morning atmosphere and look of the scene's opening moments. The lighting might then shift to high key lighting to establish the passage of time and build comic suspense. Coloured lighting gels may be used to establish mood.</li></ul>
<b>Mise-en-scène</b>	<ul style="list-style-type: none"><li>This could emphasise Alex's comic ill-preparedness. His uniform could be ill-fitting and poorly maintained. The actor's performance should stress both his comic slothfulness which makes him sleep in and his panicked efforts to compensate. Line delivery might also be comically inflected, perhaps through over-emphasis.</li></ul>
<b>Sound effects/ Music</b>	<ul style="list-style-type: none"><li>These might be used to emphasise Alex's comic plight. His snoring might be comically exaggerated. His frantic movements when he does awake might be accompanied with the sort of rapid swoosh noises used in martial arts movies or with deliberately exaggerated diegetic elements. Using sound in this way will emphasise his emotional state and allow us to both empathise with him and laugh at him. Exciting orchestral music or high impact rock-and-roll might be used to comic effect, making Alex's efforts to leave seem even more like a heroic "tooling up" montage from an action movie.</li></ul>

**Accept valid alternatives.**

**Award marks as follows:**

Level	Criteria	Marks
1	<ul style="list-style-type: none"> <li>• Candidate demonstrates a <b>limited knowledge and understanding</b> of film language, styles, practices, techniques and contexts;               <ul style="list-style-type: none"> <li>– Inaccurate or absent terminology. Very few techniques have been included with a limited range evident overall. (Knowledge)</li> <li>– Techniques selected are basic, general or irrelevant. Functions are inaccurate or not mentioned. (Understanding)</li> </ul> </li> <li>• Candidate shows a <b>superficial ability to translate the script extract into a plan</b>;               <ul style="list-style-type: none"> <li>– There is little sense of creative purpose or purposeful use of techniques. Response lacks explanation of intended effect.</li> </ul> </li> </ul>	<b>[1]–[5]</b>
2	<ul style="list-style-type: none"> <li>• Candidate demonstrates a <b>sound knowledge and understanding</b> of film language, styles, techniques and practices. There is likely to be growing understanding of styles and contexts;               <ul style="list-style-type: none"> <li>– Terminology is mostly accurate. A small range of techniques have been explored. (Knowledge)</li> <li>– Techniques selected have some direct relevance. Functions are mostly accurate though with little explanation provided. (Understanding)</li> </ul> </li> <li>• Candidate shows a <b>developing ability to translate the script extract into a plan</b>;               <ul style="list-style-type: none"> <li>– There is some sense of creative purpose. Response includes some explanation of intended effect.</li> </ul> </li> </ul>	<b>[6]–[10]</b>
3	<ul style="list-style-type: none"> <li>• Candidate demonstrates a <b>good knowledge and understanding</b> of film language, styles, techniques and practices and a sustained understanding of styles and contexts;               <ul style="list-style-type: none"> <li>– Terminology is accurate. A diverse range of techniques have been explored. (Knowledge)</li> <li>– Techniques selected are relevant. Functions are accurate and mostly well-explained. (Understanding)</li> </ul> </li> <li>• Candidate shows a <b>competent ability to translate the script into a plan</b>;               <ul style="list-style-type: none"> <li>– There is clear creative purpose. Response includes good evaluative explanations of intended effect and awareness of expression.</li> </ul> </li> </ul>	<b>[11]–[15]</b>
4	<ul style="list-style-type: none"> <li>• Candidate demonstrates a <b>highly developed knowledge and understanding</b> of film language, styles, techniques and practices and a sustained understanding of styles and contexts;               <ul style="list-style-type: none"> <li>– Terminology is detailed and accurate throughout. An extensive range of techniques have been explored. (Knowledge)</li> <li>– Techniques selected are relevant and effective throughout. Functions are well-explained with some detail provided. (Understanding)</li> </ul> </li> <li>• Candidate shows a <b>highly competent ability to translate the script into a plan</b>;               <ul style="list-style-type: none"> <li>– Creative purpose is clear and inventive throughout, with some evidence of independent thought. Response includes well-articulated and substantiated evaluation of intended effects and their expressive potential.</li> </ul> </li> </ul>	<b>[16]–[20]</b>

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

## Section C

### Comparative Analysis (45 minutes)

4 Sequence 1: *A boy is treated as an outcast.*

Sequence 2: *A man is pursued by a mob of children.*

Examine the following two film sequences in which the main character is victimised by children. Compare and contrast how each director uses film language to create mood and atmosphere.

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

5 marks (AO1)

10 marks (AO3)

Mark Scheme Expectations	
<b>The response should show knowledge and understanding of: (AO1)</b>	<ul style="list-style-type: none"> <li>the director's creative purpose in the use of film language - camera technique, editing, cinematography and mise-en-scène;</li> <li>the mood and atmosphere of both sequences; and</li> <li>each director's intention to portray the emotional experience of a male character who remains silent throughout his ordeal.</li> </ul>
<b>The response should provide analysis and evaluation of: (AO3)</b>	<ul style="list-style-type: none"> <li>the parallel situation of characters being taunted and harassed by a gang of children;</li> <li>the contrasting realist and expressionist techniques employed by both directors to convey the isolated situation of the main character; and</li> <li>the contrasting naturalism of Sequence 1 and distortion of reality in Sequence 2.</li> </ul>

The response should provide a personal response stating how effective the candidate feels the techniques used by the director are (AO3).

Candidates can choose to evaluate each area of film language separately or within an integrated analysis of the entire sequence.

Answers may include:	
<b>The response should provide an analysis and evaluation of how:</b>	<ul style="list-style-type: none"> <li>Both sequences feature a main character who finds himself surrounded and pursued by children.</li> <li>Throughout both sequences, the main character finds himself confined within an interior space that exudes a feeling of claustrophobia.</li> <li>The mood of the two sequences differs greatly. Sequence 1 is a low key, melancholic sequence following a young boy who is treated as an outcast by his peers, while the mood of Sequence 2 is much more sinister and disturbing.</li> </ul> <p><b>Sequence 1</b></p> <ul style="list-style-type: none"> <li>Sequence 1 is firmly located in reality and features a number of realist conventions that contrast sharply with the expressionist elements of Sequence 2. The location on a Council estate, the slow pace of the editing, the observational camera style, the use of a 42 second long take at the centre of the sequence, the naturalistic acting and the absence of any non-diegetic sound or musical score generate a powerful feeling of realism.</li> </ul>

- Camera technique and mise-en-scène are employed in a subtle manner to isolate the main character and distance him from the outside world. The sequence is composed using only four camera shots. In the first three shots the camera is positioned in observational style to frame the boy through a doorway, window and windscreen. The camera never ventures outside. It only ever views the scene from an interior perspective, like a hidden observer, frightened to go outside.
- In the opening long shot, the boy is revealed as a silent, solitary figure, gazing out of the window from a room interior that resembles a prison cell. The framing of the shot through two doorways generates a mood of isolation which is heightened by the next shot through the window of the busy street filled with boys playing football. With the curtain clearly visible on the left hand side of the frame, the camera is positioned as if it is the boy's POV, the window pane separating him from the world outside. However, when the boy walks into frame, we realise that the director is employing a fly-on-the-wall observational camera to allow us to view the scene as if we are actually there.
- The positioning of the camera in the third shot continues the pattern of viewing the main character through a pane of glass. When the boy enters the car, the sense of his isolation and separation from the world is conveyed by the tight framing of his head in close-up as the boys jeer and taunt him through the car window.
- The extended long take during which the camera tracks downwards to frame the boy in a medium close-up enables the director to generate a mood of claustrophobia within the car interior. As the car drives away, the soundtrack is dominated by the diegetic sound of the boys' threatening voices and cat calls and the droning of the car's engine. The main character's silence throughout the entire sequence evokes a melancholy feeling of loneliness.
- The static POV shot through the car windscreen that closes the sequence once again emphasises the main character's separation and alienation from a cruel reality. Since the opening scene, he has travelled from one confined interior space to another where he now looks forlornly out at a hostile world of children who chase after him through the streets, shouting out their rejection, scorn and contempt.

## Sequence 2

- In Sequence 2 the director employs an expressionist style to shock and disturb us. The opening extreme low angle shot reveals a wooden, cage-like structure in which the main character appears to be trapped.
- An atmosphere of claustrophobia is immediately established by the pattern of POV camera technique and editing which structures the first half of the sequence. Sudden swish pans and rapid cutting between close-ups of the menacing faces of the children and the man's anxious gaze back at them generate a mood of fear and foreboding.
- The close-ups of the children staring wide-eyed through the wooden slats are unnerving, as the main character finds himself in the situation of an animal in a zoo. The quick-fire editing conveys the nervousness and anxiety of the main character and keeps us on edge.
- The suffocating atmosphere becomes more intense when the director switches to extreme close-ups of the children's eyes. Sound and lighting combine to make these extreme close-ups truly sinister. The low-key lighting scheme throws the shadows of the wooden slats onto the staring eyes, while the soundtrack is filled with the laughter and squeals of the children, the diegetic voice of the second character and a jaunty, jazz score. However, no sound is emitted by the children who stare through the bars. Their stony silence and (as in Sequence 1) the silence of the main character deepens the strange, eerie atmosphere.

- The staccato editing pattern and rapid camera movement between extreme close-ups and a medium close-up of the main character builds tension and a tangible feeling of impending danger. The sudden, dizzying camera movement around the bars revealing the faces of more screaming children heightens the mood of anxiety to the point of rupture.
- The director cuts abruptly to a reverse tracking shot of the main character fleeing through a narrow passageway with the same cage-like structure as before. Pursued by the children, their high-pitched screams flooding the soundtrack, the character now finds himself trapped in a nightmare landscape.
- Expressionist techniques of distortion are employed by the director to create an oppressive feeling of entrapment. A wide angle lens distorts perspective, while chiaroscuro lighting envelops the man in shadow. Reality appears twisted and bent out of shape as the director cuts to a rapid low angle shot of the man running past the camera followed by a fast swish pan into the cage-like bars from the opposite direction.
- The director employs rapid cutting between close-ups of the wooden slats with the children staring through and two disturbing shots of the man running for his life through a maze of twisted corridors and blind alleys. The first shot is a reverse tracking shot in which the man runs towards the camera in medium close-up. The second expressionist image is an extreme long shot, composed in deep focus, of the man in the far distance entering the light at the end of the long, winding passageway. Through this chaotic see-sawing movement between different shot sizes and directional camera movements within a distorted mise-en-scène, the director creates disorientation and confusion so that we share the sensations of a man trapped in a maze.
- The sequence concludes with a frantic chase through an underground tunnel with the man desperately trying to stay ahead of the children. We first see the looming shadow of the man, framed in long shot from a low angle camera position, running through the tunnel. This is a striking composition that creates a strange, ghostly atmosphere with the shadow growing ever larger as the man comes closer to the camera.
- Low-key lighting is used throughout the sequence to throw ominous shadows onto the tunnel walls and reveal the malevolent figures of the children emerging out of the darkness. These disturbing shots of a lynch mob of children running through the tunnels in wild hysteria, their high-pitched squealing blending in with the eerie musical score, are images from the horror genre. Particularly menacing is the low angle composition of the giant shadows of the children preceding them as they run through the tunnel.
- The low angle reverse tracking shots of the man, framed in both medium long shot and medium close-up, convey his fear and mounting panic as the children steadily gain ground. In this labyrinthine setting, resonating with claustrophobia, there seems to be no escape for the hunted man.

**Accept valid alternatives.**

Level	Criteria	Marks
1	<ul style="list-style-type: none"> <li>• Candidate shows a limited knowledge and understanding of film language, forms, conventions, purposes and meanings.</li> <li>• Response is underdeveloped.</li> <li>• There is little comparative analysis and evaluation with the answer almost purely descriptive.</li> <li>• Level of communication and use of appropriate moving image terminology are limited.</li> <li>• Spelling, punctuation and grammar contain significant errors.</li> </ul>	[1]–[6]
2	<ul style="list-style-type: none"> <li>• Candidate shows an uneven knowledge and understanding of film language, forms, conventions, purposes and meanings.</li> <li>• Response lacks depth with the candidate addressing only one or two areas of film language or only one of the two sequences.</li> <li>• There is some uneven use of film language terminology and little comparative analysis and evaluation of mood, atmosphere or emotion.</li> <li>• Communication and structure tend to be narrative or descriptive.</li> <li>• Quality of spelling, punctuation and grammar is basic.</li> </ul>	[7]–[12]
3	<ul style="list-style-type: none"> <li>• Candidate shows a reasonably sound and consistent knowledge and understanding of film language, forms, conventions, purposes and meanings.</li> <li>• The response makes a reasonable attempt at answering the question, but lacks balance in the comparative analysis and evaluation of the two sequences (e.g. the analysis of key areas of film language are underdeveloped or absent in one of the sequences).</li> <li>• Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the emotional content of the sequences (e.g. the isolation of the young boy in Sequence 1, the fear and anxiety of the main character in Sequence 2).</li> <li>• The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or editing – “a lot of cuts” or “the shots of children’s faces”).</li> <li>• Quality of spelling, punctuation and grammar is generally satisfactory.</li> </ul>	[13]–[18]
4	<ul style="list-style-type: none"> <li>• Candidate shows a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings.</li> <li>• The candidate demonstrates a sound ability to comparatively analyse and evaluate formal and stylistic conventions.</li> <li>• There is a reasonably good balance in the comparative analysis of the two sequences and in the evaluation of at least three areas of film language in each sequence.</li> <li>• There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning.</li> <li>• There is a sustained analysis of the mood, atmosphere and emotional impact of both sequences.</li> <li>• There is some discussion of the use of realist or formalist techniques within either of the sequences.</li> <li>• There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, lighting, editing, mise-en-scène or sound.</li> <li>• Spelling, punctuation and grammar are of a good standard.</li> </ul>	[19]–[25]

5	<ul style="list-style-type: none"> <li>• The candidate shows a highly developed knowledge and understanding of film language, forms, conventions and a real confidence in applying film language terminology fluently and accurately to justify arguments and responses.</li> <li>• There is a very thorough, clear and convincing analysis and evaluation of the directors' visual style and creative purpose.</li> <li>• There is a sophisticated comparative analysis of exactly how film language is used to create mood, atmosphere and emotion in both sequences.</li> <li>• There is an excellent balance in the comparative analysis of the two sequences and a sustained evaluation of all of the main areas of film language featured in both sequences.</li> <li>• There is an insightful comparative analysis of the contrast in stylistic approach exploring the use of realist and/or formalist techniques by the directors (e.g. the realist conventions of Sequence 1, the expressionist style of Sequence 2).</li> <li>• The candidate demonstrates critical judgement and independent thinking, bringing personal insights, original thoughts and ideas to the response.</li> <li>• The response is well structured with a fluent writing style.</li> <li>• Spelling, punctuation and grammar are of a consistently high standard.</li> </ul>	[25]–[30]
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**Award [0] for work not worthy of credit.**

## List of Film Sequence References

### Section A

#### Question 1

*Submarine* (2010)  
Directed by Richard Ayoade  
Timecode: 05:53 - 06:56

#### Question 2

*Bloodline* (2015). Series 1. Episode 4  
Directed by Todd A. Kessler  
Timecode: 05:37-06:08/18:26-18:42/49:00-49:18

### Section C

#### Question 4

Sequence 1: *Southcliffe* (1962). Episode 4  
Director Sean Durkin  
Timecode: 07:27-08:37

Sequence 2: *The Trial* (1962)  
Director Orson Welles.  
Timecode: 1:40:10-1:40:34/1:47:30-1:48:06