



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2025**

Moving Image Arts

Assessment Unit AS 2: Critical Response

[SMX21]

TUESDAY 13 MAY, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

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

Assessment Objectives

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

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

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17-year-old which is the age at which the majority of candidates sit their GCE AS 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-year-old AS 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 two of the AS 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 AS 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; and

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

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

Total Marks Available: 80

- 10 marks for Section A Question 1. (AO1)
- 30 marks for Section A Question 2. (AO1 and AO3)
- 10 marks for Section B Question 3. (AO1)
- 30 marks for Section B Question 4. (AO1 and AO3)

Candidates will be assessed on the quality of their own written communication in Section A (Q2) and Section B (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.

<p>High Angle Shots:</p>	<ul style="list-style-type: none"> • High Angle Shots: Hitchcock often uses high angle shots to convey the notion that a character is in crisis or has arrived at some terrible realisation. In <i>North by Northwest</i> an extreme high angle is used as Cary Grant's character flees the UN building after being framed for murder. In <i>The Wrong Man</i> a high angle shot is used as Henry Fonda's innocent man is wrongly arrested for murder. • In <i>Psycho</i>, Hitchcock employs a high angle shot to mislead and wrong foot the audience. In the sequence of the detective's murder, Hitchcock suddenly switches to a high angle shot of the hallway as the killer prepares to strike. This elevated camera position keeps the true identity of the killer hidden until the final scenes of the film.
<p>Expressive use of the Close-Up:</p>	<ul style="list-style-type: none"> • Expressive use of the Close-Up: Hitchcock will often generate dramatic tension and suspense by framing an object that presents a danger to the hero or heroine in close-up. This technique is used frequently in <i>Notorious</i> where a gigantic close-up of a coffee cup forewarns us that it contains poison and later in the suspenseful scene where the female protagonist uses a stolen key to gain access to the wine cellar. • Hitchcock will often employ an expressive close-up of the face to reveal the beauty of his female characters. In <i>Rear Window</i>, Hitchcock employs an expressive close-up to introduce Lisa, the girlfriend of the protagonist who will help him solve the mystery. Framed in close-up from the POV of the main character as he awakens, Lisa is a vision of radiant beauty. In <i>Vertigo</i>, the mystery and elegance of Madeleine is conveyed by a tight close-up of her in profile in the restaurant scene. • Close-ups are employed in a powerful way within the abrasive montage of the Shower Scene in <i>Psycho</i>. Immediately after the murder, Hitchcock dissolves from a shot of blood being washed down the drain to an extreme close-up of Marion Crane's open eye. The spiral effect of the water superimposed over the eye is a haunting image of life ebbing away.

Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks
1	<p>A general and mainly descriptive response referencing few examples of Hitchcock's storytelling techniques.</p> <ul style="list-style-type: none">• Candidate offers little or no explanation of Hitchcock's approach to visual storytelling.• Candidate demonstrates limited knowledge and understanding of Hitchcock's visual style and creative purpose.• Candidate shows limited knowledge of film language and conventions and there is little use of appropriate terminology.	[1]–[3]
2	<p>A legitimate response which comments on some examples of Hitchcock's storytelling techniques.</p> <ul style="list-style-type: none">• Candidate offers some insight into Hitchcock's approach to visual storytelling and offers a partial explanation for each storytelling technique referenced.• Candidate demonstrates reasonably good knowledge and understanding of Hitchcock's visual style and creative purpose.• Candidate shows reasonably good knowledge of film language and conventions and there is little use of appropriate terminology.	[4]–[6]
3	<p>An insightful, well-informed and convincing response which comments on three examples of Hitchcock's storytelling techniques.</p> <ul style="list-style-type: none">• Candidate confidently explains Hitchcock's approach to visual storytelling and offers a full explanation for each storytelling technique referenced.• Candidate demonstrates an informed and accurate understanding of Hitchcock's visual style and creative purpose.• Candidate confidently draws on knowledge of a range of film language and conventions and there is frequent use of appropriate terminology.	[7]–[10]

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

2 Sequence: *French soldiers escort prisoners through a hostile crowd.*

Study the following sequence. Analyse how the director employs camera technique, editing and sound (including music) to generate tension and suspense.

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

10 marks (AO1)

20 marks (AO3)

Mark Scheme Expectations	
The response should show knowledge and understanding of: (AO1)	<ul style="list-style-type: none">• the director's creative purpose in the choice of camera technique, editing and sound (including music);• the mood of tension and suspense that builds up throughout the sequence;• the director's intention to create a scene of mounting tension and suspense by privileging the audience with information withheld from the characters whose lives are in danger.
The response should provide analysis and evaluation of: (AO3)	<ul style="list-style-type: none">• the central role played by visual storytelling techniques such as POV camera technique, close-ups and medium shots to place us in the perspective of the prisoners as well as the children at the dramatic climax;• the way in which the director employs an unsteady handheld camera throughout the sequence to convey the fear and anxiety of the prisoners; and• the increasing pace of the editing and intercutting as the sequence unfolds building to the violent denouement.

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

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

Answers may include

The response should provide analysis and evaluation of how:

- The sequence is an example of Pure Cinema with the director employing classic Hitchcockian techniques that generate tension and suspense without any resort to dialogue.
- The key visual technique employed throughout the sequence to generate tension and suspense is a restless, handheld POV camera that places us in the perspective of the prisoners and the soldier leading the procession. The entire sequence is structured around the use of handheld POV camera technique that makes us feel as if we are passengers on the horse-drawn cart as it rumbles along the road. The swaying motion of the camera conveys the unsteady movements of the cart, while the unstable, POV perspective injects the scene with a nervous tension and a subtle undercurrent of violence.
- The first POV shot is from the perspective of the soldier in command. The jerky, lateral motion of the tracking handheld camera picks out a youth staring back at the figure on horseback. A quick cut reveals another onlooker at a window, framed from below by a shaky, handheld POV camera. The director has abruptly shifted to the perspective of one of the convicts looking up at the women as the cart passes underneath the window.
- The director establishes a pattern of quick intercutting between the seated prisoners and the onlookers gazing at them in silence. The first 23 seconds of the sequence consist of ten shots, framed either in medium close-up or medium shot. The tight framing of these shots and the constant use of POV camera technique makes us focus on the human faces and the act of looking. We are made to share the prisoners' uncomfortable feeling of being stared at with a hostile intensity, of being objects of contempt.
- As the director intercuts between medium close-ups of the wary and dejected prisoners and unsteady POV shots of the staring townspeople, there is a tangible feeling of anxiety for the plight of the two vulnerable prisoners, their eyes downcast. The see-sawing POV camera gives us the perspective of a trapped animal desperately looking around for the source of imminent danger.
- While the stony silence of the spectators is unsettling, the director makes powerful use of sound to generate an atmosphere of foreboding and mounting suspense. As well as accentuating the feeling of constant motion, the oppressive, diegetic sounds of the heavy wooden cartwheels and the neighing and snorting of the horses begin to play on our nerves.
- When the director cuts to the POV shot of the two children seated on the steps, a brooding, non-diegetic bass note resonates with menace.
- When a quick cut offers a closer view of the children, the POV camera nervously scans the scene until it finally locates the source of danger. The shaky close-up of the hands of the sitting boy, ominously rolling the stones back and forth, is a disturbing image revealing to the beleaguered prisoners the lethal mob violence that is waiting to strike out at them.

- At 24 seconds, a chilling high-pitched, non-diegetic screech pierces the soundtrack, like a psychic alarm bell. The director cuts abruptly to an oblique, long shot of the horses, framed in profile from an extreme low-angle. We struggle to find our bearings as we are violently wrenched away from the POV camera perspective and view the procession from a distance. This disconcerting, off-kilter shot is held for five seconds and, overlaid by the diegetic squawking of crows - nature's harbingers of doom - dramatically increases the tension and suspense.
- The editing pace now increases as the assault on the prisoners is unleashed from above. From the first blow that is struck at 32 seconds to the final stone striking the horse at 54 seconds, the director employs 24 quick-fire shots to viscerally convey the chaos that breaks out and the panic and fear experienced by prisoners and soldiers alike as they all become human targets.
- The pattern of intercutting that previously emphasised the danger posed by the hostile townspeople now dramatically shifts so that the visual focus becomes the violence inflicted upon the prisoners, the soldiers and their horses. We are offered only a partial view of the beginning of the assault, through a low angle close-up of an anonymous hand hurling a stone from a high window and we see only one attacker in a POV medium long shot as he throws a stone towards us.
- The stoning of the prisoners and the impact of the violence is captured in 13 close-ups of the missiles striking the heads, arms and feet or bouncing of the wagon. Rapid editing, low angle framing of the wagon and the constant use of a shaky, handheld camera effectively convey the brutality of the relentless assault and the helplessness of the prisoners, trapped in the open as the stones rain down upon them.
- While the diegetic sounds of the stones hitting their targets, the motion of the wagon and the neighing of the distressed horses crowd the soundtrack, it is the constant refrain of the brooding, diegetic bass note – resounding like a foghorn – that sends a chill down the spine.
- The dramatic climax of the sequence is triggered by the rock that strikes the horse's head, captured in medium close-up with a handheld camera. The out-of-control handheld camera technique now enables the director to thrust us right into the danger zone. A sudden frontal medium shot of the driver cuts abruptly to a viewing position from behind the prisoners, the camera shaking violently throughout. We now find ourselves positioned on the wagon as it rushes forward dragged by the panic-stricken horses.
- Through fast cutting, handheld camera movement and the diegetic sound of thunderous hooves, the director creates an unstoppable momentum. After a 2 second ride on this runaway rollercoaster, we are removed to a safe distance and view the disaster through the eyes of children.
- The director employs three rapid cuts to capture the climatic moment when the speeding cart overturns. In close-up, we see the horrified faces of the two children who had previously taunted the prisoners with the threat of violence. The director's choice to adopt the perspective of the children is unexpected. Here they get to witness the dire consequences of their hatred of the prisoners as the director cuts rapidly between two POV shots, framed with a handheld camera.

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| | <ul style="list-style-type: none">• The explosive split-second cut between the POV long shot of the cartwheels lifting up from the ground to the closer long shot of the bodies of the driver and prisoners falling from the wagon has a visceral impact, accentuated by the ear-splitting diegetic sound of the horses voicing their distress.• In three seconds of abrasive editing, the director brings the tension and suspense to boiling point. The frenetic speed of the cutting turns the accident into a blink-and-you-miss-it moment. The sudden break in the pattern of intercutting between medium shots and close-ups and the fact that we view the accident through the POV of the perpetrators gives the violent climax a powerful emotional punch. |
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Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks
1	<ul style="list-style-type: none"> • Candidate shows a limited knowledge and understanding of film language, forms, conventions, purposes and meanings. • Response is underdeveloped. • There is little analysis and evaluation with the answer almost purely descriptive. • Level of communication and use of appropriate moving image terminology are limited. • Spelling, punctuation and grammar contain significant errors. 	[1]–[6]
2	<ul style="list-style-type: none"> • Candidate shows an uneven knowledge and understanding of film language, forms, and conventions with some understanding of purposes and meanings. • Response lacks depth with the candidate addressing only one or two areas of film language. • While there is some use of appropriate film language terminology, there is an uneven analysis and evaluation of mood, atmosphere or emotion. • Communication and structure tend to be narrative or descriptive. • Quality of spelling, punctuation and grammar is basic. 	[7]–[12]
3	<ul style="list-style-type: none"> • Candidate shows a sound knowledge and understanding of film language, forms and conventions. • The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the three areas of film language. • Ability to analyse and evaluate is mostly sustained. There may be insufficient depth of analysis of the emotional content of the sequence. • 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 prisoner’s face”). • Quality of spelling, punctuation and grammar is satisfactory. 	[13]–[18]
4	<ul style="list-style-type: none"> • Candidate shows a good knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings. • There is a reasonably good balance in the analysis of the three areas of film language. There is a sound analysis and evaluation of the director’s visual style and creative purpose. • There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning. • There is a sustained analysis of the mood, atmosphere and emotional impact of the sequence. • There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, editing or sound. • Spelling, punctuation and grammar are of a good standard. 	[19]–[24]

<p>5</p>	<ul style="list-style-type: none"> • Candidate shows a highly developed knowledge and understanding of film language, forms, conventions, purposes and meanings. • Response is well structured with a fluent writing style and there is an excellent balance in the analysis of the three areas of film language. • There is an exceptionally thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose. • There is a sophisticated analysis of exactly how the three elements of film language are used to create mood, atmosphere and emotion. • Candidate demonstrates clear critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response. • There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses. • Spelling, punctuation and grammar are of a consistently high standard. 	<p>[25]–[30]</p>
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Award [0] marks for work not worthy of credit.

Section B

Formalism: Early European Cinema and American Expressionism (45 minutes)

- 3 Explain how the following **three** elements of Film Noir's visual and narrative style generate mood and atmosphere.
Voice-over Narration; Flashbacks; Low-key Lighting.

Available Marks: [10] (AO1)

Answers may include	
Voice-over narration and flashbacks:	<ul style="list-style-type: none">• Many film noirs were crime novel adaptations. The hard-boiled crime stories of authors such as Dashiell Hammett, Raymond Chandler, James M. Cain and Cornell Woolrich provided the narrative source for many classic film noirs.• Many film noirs translate the confessional narrative of hard-boiled crime literature into a first person voice-over from the doomed protagonist. These adaptations often feature a non-linear narrative structure with the story unfolding in flashback.• The Noir world is corrupt, threatening and violent. French film critics saw the typical noir narrative as an existential nightmare from which the protagonist can never awaken. He is a doomed figure journeying through an underworld of crime and deception until a final betrayal by the femme fatale he has fallen in love with.• By beginning at the end of the narrative and telling their story in flashback through the voice-over narration of the main character, film noirs such as <i>Double Indemnity</i> and <i>Sunset Boulevard</i> (both directed by emigre filmmaker Billy Wilder) evoke a strong sense of the inevitable doom and retribution suffered by the protagonist.• Based on the James M. Cain novel of the same name, <i>Double Indemnity</i> begins at the end of the story with the male protagonist Walter Neff confessing his role in a murder plot and insurance scam in the first five minutes of screen time. The story is told in flashback through Neff's first person voice-over.• Billy Wilder's 1950 noir, <i>Sunset Boulevard</i>, begins with the discovery of a body in a swimming pool. The body is that of the lead character Joe Gillis who narrates the story in flashback from beyond the grave. This unusual choice of having a dead man as a first-person narrator relating the chain of events which leads to his own death was characteristic of film noir's unconventional narrative style.

<p>Low-key Lighting:</p>	<ul style="list-style-type: none"> • The visual style of Film Noir, film historian James Naremore writes, <i>“is characterised by strong contrasts of light and dark, the prevalence of shadows and areas of darkness within the frame...”</i> • In classic Film Noir, shadows dominate the frame. Low-key lighting is consistently used in Film Noir to trap characters in a frightening world of shadows and to create a strong sense of depth. Chiaroscuro lighting creates an atmosphere of dread and impending doom as darkness surrounds the noir protagonist and threatens to swallow him up. • Directors and cinematographers worked in close collaboration in Film Noir sharing a radical approach to lighting. John Alton is considered by many to be the greatest of all noir cinematographers. Alton was a skilled exponent of the chiaroscuro lighting techniques that have come to define Film Noir and he wrote the seminal work on cinematography <i>Painting with Light</i>, in which he discusses the importance of ‘Jimmy Valentine lighting’ or the positioning of a key light directly below the faces of villains, so that they take on a grotesque look. • According to film historian Janey Place, <i>“The visual style of film noir conveys the dominant mood (male psychological instability and moral uncertainty, paranoia, claustrophobia, a sense of doom and hopelessness, etc) through expressive use of darkness: both real, in predominantly underlit and night-time scenes, and psychologically through shadows and claustrophobic compositions which overwhelm the character in exterior as well as interior settings.”</i> • She goes to explain how, <i>“Characters (and we in the audience) are given little opportunity to orientate themselves to the threatening and shifting shadowy environment. Silhouettes, shadows, mirrors and reflections (generally darker than the reflected person) indicate his lack of both unity and control.”</i> • In the celebrated funhouse sequence in <i>The Lady from Shanghai</i>, directed by Orson Welles, low-key lighting is used throughout to trap the character in a frightening world of shadows. The expressionist lighting scheme creates an atmosphere of fear and menace as darkness surrounds the character and threatens to swallow him up. Shadows also completely dominate the frame in a number of key shots within the sequence.
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Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks
1	<p>A general and mainly descriptive response referencing few elements of the visual and narrative style of Film Noir.</p> <ul style="list-style-type: none">• Candidate offers little or no explanation of the mood of Film Noir.• Candidate demonstrates limited knowledge and understanding of Film Noir.• Candidate shows limited knowledge of film language and noir conventions and there is little use of appropriate terminology.	[1]–[3]
2	<p>A legitimate response which comments on some elements of the visual and narrative style of Film Noir.</p> <ul style="list-style-type: none">• Candidate offers some insight into how some elements generate mood and atmosphere.• Candidate demonstrates reasonably good knowledge and understanding of Film Noir.• Candidate shows reasonably good knowledge of film language and the visual and narrative style of Film Noir and there is some use of appropriate terminology.	[4]–[6]
3	<p>An insightful, well-informed and convincing response which comments on the three separate elements of the visual and narrative style of Film Noir.</p> <ul style="list-style-type: none">• Candidate confidently explains how the three elements generate mood and atmosphere.• Candidate demonstrates an informed and accurate understanding of Film Noir.• Candidate confidently draws on knowledge of all three elements of the visual and narrative style of Film Noir and there is frequent use of appropriate terminology.	[7]–[10]

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

4 Sequence: *A young girl is fascinated by a ghostly figure.*

Examine the following sequence showing a young girl's two encounters with a ghostly figure. Analyse how the director employs camera technique, mise-en-scène and sound (including music) to create a strange, otherworldly atmosphere.

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

10 marks (AO1)

20 marks (AO3)

Mark Scheme Expectations	
The response should show knowledge and understanding of: (AO1)	<ul style="list-style-type: none">• the director's creative purpose in the following areas of film language - camera technique, mise-en-scène and sound (including music).• the strange, otherworldly atmosphere of the sequence; and• the director's intention to play with the conventions of the horror genre and fairytale.
The response should provide analysis and evaluation of: (AO3)	<ul style="list-style-type: none">• the use of expressionist camera techniques including unbalanced compositions, low and high angle camera positions and off-centre framing to generate mood and atmosphere;• the colourful elements of the mise-en-scène that suggest the rich fantasy life of the young girl; and• the director's use of a complex multilayered musical soundtrack that veers from the sinister to the wondrous.

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

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

Answers may include

The response should provide analysis and evaluation of how:

- This is a heavily stylised sequence in which the director employs expressionist camera techniques across both scenes to create a strange, otherworldly atmosphere.
- The musical score and elements of the mise-en-scène evoke the world of childhood fantasy and imagination, while the narrative itself is strongly suggestive of a Grimm's fairytale, where a wide-eyed innocent young girl encounters the supernatural.

Mise-en-scène:

- The setting for this strange encounter is a golden cornfield, rather than the enchanted woods of Little Red Riding Hood. The sweeping camera movements and high angle framing used in several of the exterior shots emphasise the vast expanse of open countryside that the child considers her playground. The bright clothing, stylish hat and fluffy pink flapper scarf indicate that this is a girl who likes to dress up to act out childhood fantasies. The Barbie doll is an important element of her fantasy life and the girl speaks to it as to a close friend and confidant. So we are never entirely certain that what we are witnessing is simply her imagination running wild.
- Contrasting colours feature in other elements of the mise-en-scène from the dark clothing of the mystery woman to the grey and black charred beehives stacked so high that they menacingly tower over the child. The grim exterior of the house and the massive orange pumpkins strewn on the ground evoke a fairytale landscape.

Camera Technique and Sound:

- The director employs a complex multilayered musical score to accompany the intrusive camera movements that evokes contrasting emotions. The dominant feeling is one of mystery and foreboding. The ominous tone of the music combines with the diegetic cawing sounds of angry crows and buzzing insects to suggest something sinister is awaiting in store for the young protagonist.
- However, there is a second, fainter musical motif of gentle, happy, buoyant notes played on a xylophone that evokes an uplifting feeling of magic and enchantment. The woman's singing voice also works to counterattack the ominous feeling, as she is clearly in a joyful mood. At the end of the first shot, therefore, the director leaves us suspended in a state of emotional uncertainty.
- The static wide shot of the bus interior reveals a dark presence in a frame-within-a-frame composition. The mysterious female figure, veiled head to foot in black, has a gothic appearance that causes the young girl to identify her as a ghost and a burn victim. The song that she sings throughout the two scenes is an African spiritual and this contradicts our first impression that she may represent a danger to the child.
- Framed through the broken windowpanes, the figure moves in slightly blurred slow motion. The young girl's instant fascination is captured through a closer POV shot framing the mystery woman through the window as she moves in slow motion lifting a plant. In a tight, low angle close-up that emphasises the claustrophobic space of the bus, the curious child spies on the ghostly figure and shows no fear.

	<ul style="list-style-type: none"> • While the strange images of the dark-clad figure would seem to locate us within the territory of the horror genre, the subtle tonal changes in the musical score work to dispel our sense of foreboding. The enchanting motif is now gradually taking over the musical score generating a dreamlike, otherworldly atmosphere. • The sudden appearance of a bunny rabbit disappearing down a hole at the beginning of the second scene serves to further lighten the mood. This brief moment of comedy appears to be an echo of Alice in Wonderland and we wonder if the young girl is already following in the footsteps of Alice, down the rabbit hole of childhood fantasy. • The loud singing of the woman catches the attention of the young girl who now pursues her across the cornfield, as if in answer to a siren call. Every shot in this second encounter with the mysterious woman is an unbalanced composition suggesting that the young girl has indeed strayed into the topsy-turvy world of the fantastic. • From the canted angle long shot of the Disney-like bunny rabbit to the off-kilter POV shot of the woman strolling into the distance, the director keeps us visually off-balance and plays tricks with our perception of reality. As the sweeping reverse tracking shot frames the young girl walking across the windswept field, the rhythmic beat of a bass drum and the angelic notes of a xylophone evoke a sense of child-like wonder. The musical score transports us back in time to a magical world of childhood fantasy and imagination. • The tracking camera comes to a stop framing the young girl at an extreme canted angle as she watches in the distance as the mysterious figure disappears into thin air. Her voice also finally falls silent. The way in which the image dissolves without warning may suggest that she is a phantom of the young girl's imagination. • The musical score becomes even more dreamlike and evocative of a fairytale, with soft, lyrical notes played on a harp, as the director continues to employ expressionist camera angles and off-centre framing to show the young girl approaching the house. Our growing sense that the protagonist has strayed into a fairytale landscape is confirmed by the final canted, extreme low angle shot of the young girl stepping into the frame, the foreground dominated by oversized pumpkins. In this striking expressionist composition, the director uses a wide-angle lens to distort perspective and offers us a strange worm's eye view of the young girl's headlong rush to embrace the world of the imagination. • This worm's eye view of the world offers a stark contrast to the God's eye viewpoint that opened the sequence. From beginning to end, the director has employed expressionist framing and camera positioning to make us unknowingly cross the boundary between dream and reality.
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Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks
1	<ul style="list-style-type: none"> • Candidate shows a limited knowledge and understanding of film language, forms, movements, formalist techniques and conventions, purposes and meanings. • Response is underdeveloped. • There is little analysis and evaluation with the answer almost purely descriptive. • Level of communication and use of appropriate moving image terminology are limited. • Spelling, punctuation and grammar contain significant errors. 	[1]–[6]
2	<ul style="list-style-type: none"> • Candidate shows an uneven knowledge and understanding of film language, forms, movements, formalist techniques and conventions with some understanding of purposes and meanings. • Response lacks depth with the candidate addressing only one or two areas of film language. • While there is some use of appropriate film language terminology, there is an uneven analysis and evaluation of mood, atmosphere or emotion. • Communication and structure tend to be narrative or descriptive. • Quality of spelling, punctuation and grammar is basic. 	[7]–[12]
3	<ul style="list-style-type: none"> • Candidate shows a sound knowledge and understanding of film language, forms, movements, formalist techniques and conventions, purposes and meanings. • The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the three areas of film language. • Ability to analyse and evaluate is mostly sustained. There may be insufficient depth of analysis of mood and atmosphere. • Increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types – “the low shot of the young girl”). • Quality of spelling, punctuation and grammar is satisfactory. 	[13]–[18]
4	<ul style="list-style-type: none"> • Candidate shows a good knowledge and understanding of film language, forms, movements, formalist techniques and conventions and a consistent understanding of purpose and meanings. • There is a reasonably good balance in the analysis of the three areas of film language. There is a sound analysis and evaluation of the director’s visual style and creative purpose. • There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning. • There is a sustained analysis of the mood, atmosphere and emotional impact of the sequence. • There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, editing or sound. • Spelling, punctuation and grammar are of a good standard. 	[19]–[24]

<p>5</p>	<ul style="list-style-type: none"> • Candidate shows a highly developed knowledge and understanding of film language, forms, movements, formalist techniques and conventions, purposes and meanings. • Response is well-structured with a fluent writing style and there is an excellent balance in the analysis of the three areas of film language. • There is an exceptionally thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose. • There is a sophisticated analysis of exactly how the three elements of film language are used to create mood, atmosphere and emotion. • Candidate demonstrates clear critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response. • There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses. • Spelling, punctuation and grammar are of a consistently high standard. 	<p>[25]–[30]</p>
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Award [0] marks for work not worthy of credit.

List of Film Sequence References

Section A Question 2

La Veuve De Saint-Pierre (2000) Director: Patrice Leconte

DVD: Time Code: DVD Chapter 2 16:41 – 17:45

Section B Question 4

Tideland (2005) Director: Terry Gilliam

DVD Time Code: DVD Chapter 5 31:40 – 32:14/42:02– 42:37