



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2019**

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## **Moving Image Arts**

Assessment Unit AS 2: Critical Response

**[SMX21]**

**WEDNESDAY 22 MAY, 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-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.

## Section A

### Alfred Hitchcock and the Classical Hollywood Style (45 minutes)

- 1 “Mystery is an intellectual process, like in a ‘whodunnit’. But suspense is essentially an emotional process. You can only get suspense going by giving the audience information.”  
Alfred Hitchcock

Describe **three** types of suspense we commonly associate with Alfred Hitchcock and explain their purpose.

Available Marks: [10] (AO1)

#### Answers may include:

##### Vicarious Suspense:

- Alfred Hitchcock was always careful to differentiate his films from the mystery or detective genres, where the identity of the criminal or killer is kept hidden from the audience until the mystery is solved. For Hitchcock suspense has certain narrative rules which must be followed.
- The first rule relates to letting the audience into the secret as early as possible.
- Suspense in a Hitchcock film is therefore generated when the audience experiences anxieties and uncertainties on behalf of a film character. This happens after the audience is given important narrative information which the character is not aware of. This type of suspense is known as **vicarious suspense**.
- To explain his approach, Hitchcock used the scenario of a bomb planted under a table. If the bomb suddenly goes off, without the audience being aware of its presence, the result is a fifteen-second surprise. However, if the audience is made aware of the ticking of the bomb while the characters are not aware of it, the audience will feel anxiety on behalf of the characters and the director can create a long and drawn-out scene of mounting suspense. The bomb sequence in *Sabotage* (1936) is a key example of Hitchcock’s use of vicarious suspense.

Hitchcock felt therefore, that it was important to inform the audience as much as possible. The exception to the rule of revealing narrative information to the audience, according to Hitchcock, would only be if the film were to have a surprise twist or unexpected ending where the revelation to the audience would be an important part of the story.

##### Shared Suspense:

- There are many instances in Hitchcock’s films where the director does not consistently apply his first narrative rule of suspense. Often the audience is made to share the suspense with a character, rather than on the character’s behalf. Shared suspense involves both the character and the audience being aware of a threat to the character.
- The narratives of *Rebecca* (1940) and *Suspicion* (1941) are structured around shared suspense, with the protagonist and the audience fearing the threat from the husband.
- Other Hitchcock films employ shared suspense in key sequences such as the scene in *Rear Window* (1954) where Lisa is discovered breaking into the killer’s apartment and Jeffries is forced to watch helplessly as his girlfriend is attacked.

<p><b>Dual or Split Suspense:</b></p>	<ul style="list-style-type: none"> <li>• Often Hitchcock makes the audience identify with more than one character in his films. This is known as dual or split suspense. The entire second half of Psycho is structured around dual or split suspense where tension is generated by the audience being made to experience the conflicting emotions of fearing along with Norman that his attempts to conceal Marion's murder will be discovered, while also emotionally identifying with the investigative character's attempts to discover what has happened to Marion. Hitchcock in effect places the audience in a dual or split perspective of wanting the investigation into Marion's murder to succeed but dreading the consequences for Norman.</li> </ul>
<p><b>Direct Suspense:</b></p>	<ul style="list-style-type: none"> <li>• Direct suspense is where we experience anxiety and uncertainty primarily on our own rather than on a character's behalf. In this form of suspense, which is not dependent on identification with a character for its effect, the audience itself is placed in grave danger.</li> <li>• The climactic scenes of Psycho are a striking example of direct suspense. Hitchcock employs POV (point of view) camera technique to place the audience in extreme jeopardy. As Susan Smith explains;</li> <li>• "The tracking point-of-view shots used during Lila's approach towards the Bates house not only build us into the female character's experience but also render us susceptible to the kinds of horrific attack already inflicted upon two of the characters... We not only fear with Lila and for her, but also dread that this time it is we who are going to be assaulted with something quite horrific." (Smith, 2000) At the moment where Mrs Bates' corpse spins around to face Lila, Hitchcock dispenses with POV camera technique and confronts the viewer directly with the shocking close-up of the dead woman's grinning skull. In Psycho's final scene, the viewer is again placed directly into the visual structure of the film in a situation of direct suspense when the camera takes us alone into Norman's cell and gradually tracks towards him as his eyes stare outwards at both the camera and the viewer.</li> </ul>
<p><b>Surprise:</b></p>	<ul style="list-style-type: none"> <li>• Hitchcock also withholds narrative information from the audience and will occasionally spring a surprise that seems to run contrary to his other rules of suspense.</li> <li>• Two of Hitchcock's most acclaimed films, Psycho and Vertigo, depend upon the sustained withholding of information from the audience, paving the way for dramatic revelations that we commonly associate with the mystery genre. As Douglas Pye explains, "each of the films depart radically from Hitchcock's expressed preference for the methods of suspense, in which the spectator is placed in a position of knowledge, in favour of surprise, in which something previously withheld is suddenly revealed." (Pye, 1992)</li> <li>• The narrative rewards of Hitchcock seemingly breaking his own rules of suspense in Psycho are the electric shock of the shower murder of the main character, a third of the way into the film, and the final revelation that Norman, rather than his mother, is the psychotic killer.</li> </ul>

**Accept valid alternatives.**

**Award Marks as follows:**

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

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



2 Sequence: *An injured woman tries to warn two surfers of danger lurking in the water.*

Study the following sequence.

Analyse how the director employs camera technique, editing and sound (including music) to create a mood of suspense and terror.

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

10 marks (AO1)

20 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 and sound (including music);</li><li>the mood and emotional impact of the sequence;</li><li>the director's intention to create a scene of high tension and suspense by emotionally engaging the viewer in a frantic race against time to escape the predator in the water.</li></ul>
<b>The response should provide analysis and evaluation of: (AO3)</b>	<ul style="list-style-type: none"><li>the central role played by visual storytelling techniques such as POV camera technique, high and low angle framing, canted angles, contrasting shot sizes, slow motion and rapid editing to create the mood of suspense.</li><li>the evocative use of an ambient musical soundtrack to generate a feeling of foreboding and strike notes of terror at key moments in the sequence.</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 director employs contrasting shot sizes to visually establish the relationship between the characters at the beginning of the sequence. Close-ups of the woman's face are intercut with an over-the-shoulder shot revealing the two surfers swimming in the distance. A POV long shot of the waves appearing to submerge the two men establishes an immediate mood of suspense, as from her frantic warning calls and the look of concern on her face, the woman clearly fears for their safety.</li><li>While it is the diegetic sound of the woman's voice that sounds the first note of alarm in the sequence, it is the slow, eerie high-pitched note washing over the soundtrack as the two men appear to sink beneath the waves, that conveys a tangible feeling of dread.</li><li>Time seems to stand still for a moment as the long shot of the empty sea is held for two seconds causing the tension to rise. The POV camera framing places us in the perspective of the stranded woman, frozen to the spot, creating anxiety that something terrible is about to happen.</li><li>A slow, extreme low angle tracking shot from a canted angle towards an injured seagull with a blood-stained wing, conveys a feeling that things are going out-of-kilter. The image plays like an echo of Hitchcock's iconic film, <i>The Birds</i>.</li></ul>

- However, the key element subtly sustaining a mood of slow burning suspense is the ambient, haunting soundtrack with its incessant note of disquiet. When the director cuts back to the wide angle perspective of the rolling waves, an ominous boom resounds as the surfer reappears on the surface of the water. This is yet another warning signal that increases the sense of foreboding.
- The director employs another expressive technique to both extend and heighten the mood of suspense, cutting together a series of unconventional shots – a high angle shot of the woman, a low angle close-up of the squawking bird and high angle close-up of the woman’s anxious face – all diagonal compositions, framed at a canted angle. These shots are composed in slight slow motion, conveying a feeling that the woman is watching a tragedy slowly unfolding, without any means of preventing it.
- The repetitive squawking of the bird is disturbing and clearly an alarm call, meant to put us on edge. When the shark suddenly attacks, we witness the horror in long shot from the POV of the injured woman and share her sense of shock.
- The director now raises the level of suspense to boiling point by propelling us into a desperate race against the clock from the POV of the camera attached to the helmet of the stranded surfer. The rapid cut to the cam-view is disorientating and the violent swaying of the camera and blurry video image throws us off balance, brilliantly conveying the panic and terror that grips the surfer as he attempts to swim to safety.
- These emotions are also conveyed by the dramatic change of pace in the musical soundtrack. While non-diegetic sound drops to a low volume for the moment when the shark attacks, suddenly a loud, distorted sound floods the screen and a fast-paced, pulsating drumbeat evokes the frantic nature of the race to escape from the shark.
- The editing pace also quickens as the director intercuts between long shots of the surfer – which show the vast distance he needs to swim – and a series of tighter, medium shots of the woman as she attempts to come to the young man’s aid.
- The director employs slow motion in a number of high angle shots of the woman to stretch out time and intensify the mood of suspense. The surfer’s efforts to escape appear to be in vain as we view him in long shot from the woman’s POV, still far away, when another wave completely submerges the struggling figure.
- The rhythmic beating of the drums falls silent as the wave washes over and for over ten seconds as the camera lingers on the empty sea, we appear to have arrived at the climactic moment of suspense.
- However, the director has one final shock in store. The eerie sense of calm, evoked by the ambient soundtrack, is interrupted by a rapid split-second cut to something coming out of the water. This time the feeling of suspense lasts for only the blink of an eye as the fate of the surfer is revealed in a dramatic bird’s eye perspective of the broken surf board flying high into the air. The slow motion images extend the eruption of shock and horror, like ripples in a pool.

**Accept valid alternatives.**

**Award marks as follows:**

<b>Level</b>	<b>Criteria</b>	<b>Marks</b>
<b>1</b>	<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 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]–[6]</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• Candidate shows an uneven knowledge and understanding of film language, forms, and conventions with some understanding of purposes and meanings.</li> <li>• Response lacks depth with the candidate addressing only one or two areas of film language.</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>	<b>[7]–[12]</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• Candidate shows a sound knowledge and understanding of film language, forms and conventions.</li> <li>• The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the three areas of film language.</li> <li>• Ability to analyse and evaluate is mostly sustained. There may be insufficient depth of analysis of the emotional content of the sequence.</li> <li>• 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 woman’s face”).</li> <li>• Quality of spelling, punctuation and grammar is satisfactory.</li> </ul>	<b>[13]–[18]</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• Candidate shows a good knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings.</li> <li>• 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.</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 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, editing or sound.</li> <li>• Spelling, punctuation and grammar are of a good standard.</li> </ul>	<b>[19]–[24]</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• Candidate shows a highly developed knowledge and understanding of film language, forms, conventions, purposes and meanings.</li> <li>• 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.</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 exactly how the three elements of film language are used to create mood, atmosphere and emotion.</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>	<b>[25]–[30]</b>

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

## Section B

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

- 3 In what ways did the formalist style of German Expressionist Cinema challenge the rules and storytelling conventions of Hollywood filmmaking?

Available Marks: [10] (AO1)

Answers may include:	
<b>Expressionism and the German Film Industry:</b>	<ul style="list-style-type: none"> <li>• Expressionist art was a significant influence on German film giving its name to the new film movement that emerged in the aftermath of the First World War. Expressionism reacted against realism and turned towards extreme distortion in its representations to express an inner emotional reality. Many of the stylistic features of Expressionism appeared in the style and mise-en-scène of German Expressionist Cinema.</li> <li>• According to film historian Mike Budd, a key feature of the German film industry was its openness to artistic experimentation. “German writers, directors, actors, set designers and other studio workers were often artistically orientated, in contrast to the craft and commercial orientation of their Hollywood counterparts. Thus they excelled at an artistic stylisation that contrasted with the usual realism of American films.”</li> </ul>
<b>Expressionist Mise-en-Scène:</b>	<ul style="list-style-type: none"> <li>• Mise-en-Scène in German Expressionist Cinema draws attention to itself breaking one of the cardinal rules of the “invisible style” of Classical Hollywood narrative. Expressionist techniques of distortion and exaggeration are used in <i>The Cabinet of Dr Caligari</i> to create a strange and distorted world of horror and madness. In scene after scene, the setting features twisted buildings and deranged perspectives painted on canvas backdrops like a theatrical set.</li> <li>• The exaggerated acting style in German Expressionist Cinema departs significantly from the mise-en-scène of Classical Hollywood Style which at all times gives the appearance of realism. In <i>The Cabinet of Dr Caligari</i> Werner Krauss as Caligari and Conrad Veidt as Cesare make no attempt at realistic performance; their jerky or dancelike movements match other elements of the film’s stylised mise-en-scène. Viewed in long shot, the gestures of the actors appear dancelike as they move and blend into the patterns dictated by the sets. In one of <i>Caligari</i>’s most memorable scenes, Cesare literally blends in with a forest of artificial trees.</li> </ul>
<b>Expressionist lighting:</b>	<ul style="list-style-type: none"> <li>• While most Expressionist films employ a relatively simple lighting scheme, to a director such as F. W. Murnau, the use of shadows is a key expressionist technique. In <i>Nosferatu</i>, the elongated shadows of the prowling vampire create one of the most influential compositions in horror cinema.</li> <li>• Lighting plays a key role in <i>Nosferatu</i> with many scenes shot in a half-light, which renders the edge of the frame almost totally black. Murnau combines chiaroscuro lighting techniques with production design to express a sense of claustrophobia and imprisonment. His characters are cleverly positioned beneath arches and behind window frames to further emphasise this.</li> <li>• Chiaroscuro lighting techniques offer a radical alternative to the high key lighting scheme employed in celebrated films of Classical Hollywood such as <i>Casablanca</i>.</li> </ul>

<b>Expressionist Camera Techniques:</b>	<ul style="list-style-type: none"> <li>In <i>The Last Laugh</i> (1924), F.W. Murnau explored the expressive potential of camera technique to convey the subjective experience of a hotel doorman whose self-esteem crumbles when he is demoted from his job. The director uses close-ups, POV shots, extreme camera angles, daring camera movements, a distorting lens, superimpositions and a dream sequence to portray the emotional and psychological turmoil suffered by the elderly man. These techniques present the man's world not as it is, but as he sees it, distorted by his anxious mental state.</li> <li>F.W. Murnau's daring approach to camera technique broke the rules of the continuity style which values an unobtrusive camera style with no sudden movements of the camera or strange angles which might draw the attention of the audience away from the story to the style.</li> </ul>
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**Accept valid alternatives.**

**Award Marks as follows:**

Level	Criteria	Marks
<b>1</b>	<p>A general and mainly descriptive response referencing few elements of German Expressionist Cinema or Hollywood filmmaking</p> <ul style="list-style-type: none"> <li>Candidate offers little or no explanation of creative purpose.</li> <li>Candidate demonstrates limited knowledge and understanding of German Expressionist Cinema.</li> <li>Candidate shows limited knowledge of how the formalist style of German Expressionist Cinema challenged the storytelling conventions of Hollywood and there is little use of appropriate terminology.</li> </ul>	<b>[1]–[3]</b>
<b>2</b>	<p>A legitimate response which identifies and comments on some elements of German Expressionist Cinema and Hollywood filmmaking.</p> <ul style="list-style-type: none"> <li>Candidate offers some insight into creative purpose and offers a partial explanation for each element of German Expressionist Cinema referenced.</li> <li>Candidate demonstrates reasonably good knowledge and understanding of German Expressionist Cinema.</li> <li>Candidate shows reasonably good knowledge of how the formalist style of German Expressionist Cinema challenged the storytelling conventions of Hollywood and there is some use of appropriate terminology.</li> </ul>	<b>[4]–[6]</b>
<b>3</b>	<p>An insightful, well informed and convincing response which identifies and comments on key elements of German Expressionist Cinema and Hollywood filmmaking.</p> <ul style="list-style-type: none"> <li>Candidate confidently explains the creative purpose of each element of German Expressionist Cinema referenced.</li> <li>Candidate demonstrates an informed and accurate understanding of German Expressionist Cinema.</li> <li>Candidate confidently draws on knowledge of the key differences between the formalist style of German Expressionist Cinema and the storytelling conventions of Hollywood filmmaking and there is frequent use of appropriate terminology.</li> </ul>	<b>[7]–[10]</b>

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



4 Sequence: *A young boy finds himself in a mysterious place.*

Examine the following sequence.

Analyse how the director uses **three** of the following film language elements to create mood and atmosphere:

Camera technique; Editing; Cinematography; Mise-en-scène; Sound (including music).

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

10 marks (AO1)

20 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 choice of three of the following – camera technique, editing, cinematography, mise-en-scene and sound;</li> <li>the mood and atmosphere of the sequence; and</li> <li>the director's intention to create a strange and eerie scene that plays with the conventions of the horror genre.</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 the three selected areas of film language to evoke an atmosphere of menace and claustrophobia;</li> <li>the use of expressionist camera techniques such as unbalanced compositions, unconventional camera framing and positioning, extreme high and low angles and off-centre framing; and</li> <li>the director's use of an ambient soundtrack to establish a mood of foreboding and unease.</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:	
	<ul style="list-style-type: none"> <li>The sequence works visually, creating an air of mystery and growing suspense without any dialogue. It is an example of Pure Cinema.</li> <li>The director employs a 13 second long take to introduce the young boy, framing him from a slightly elevated angle, as he emerges out of the darkness and slides back the door.</li> <li>A single, disquieting piano note can be faintly heard on the soundtrack as the sequence opens, before the soundtrack is flooded by an ambient noise reminiscent of a wind tunnel that accentuates the palpable feeling of isolation and unease conveyed by the visual imagery. Only the diegetic sounds of the boy's footsteps and the door sliding back, intrude upon the eerie silence.</li> <li>The rapid cut to a POV shot as the massive door slides open immediately sets us on edge. The POV long shot reveals a silent, ghostly space, empty of colour and life. The director creates an unsettling, wide angle composition which accentuates the diagonal and vertical lines and plays with perspective.</li> <li>Lighting and mise-en-scene generate a powerful atmosphere of claustrophobia and entrapment. The low-key lighting scheme throws diagonal shadows across the floor while the soft, subdued lighting from the overhead lamps traces another diagonal line towards the vanishing point.</li> <li>The muted, dull colour scheme, the rows of empty beds stretching into the distance and the oppressive pillars that dominate the room evoke a sense of a cavernous, prison-like space of labyrinthine depths. We have the feeling that the boy has stepped out of reality into a place of nightmare.</li> </ul>

- The director creates a heightened sense of mystery by employing a slow, tracking POV camera to explore this gloomy and foreboding place. The first POV shot lasts 8 seconds, before a sudden cut to a low angle reverse tracking shot of the boy. This unexpected switch in perspective draws our attention to the boy's vulnerability and creates anxiety for what might be lying in wait for him.
- As he strolls casually along the rows of beds, hands in pockets, the boy's body language suggests that he is unaware of any danger. The subtle non-diegetic heartbeats that begin to pulsate on the soundtrack from the moment that the boy slides open the door are clear warnings against complacency, their incessant fast rhythm outpacing the slow, diegetic footsteps of the nonchalant boy and evoking an undercurrent of dread.
- For the audience, the air of foreboding is intensified by the POV shot of the empty straightjacket lying on the bed and the abrupt cut to a canted angle, God's eye perspective that throws us off balance and creates a vivid sense of visual disturbance. This is a classic expressionist composition and the presence of the straightjacket has revealed the place to be an asylum.
- The faint echoes of the Cabinet of Dr Caligari running through this sequence increase dramatically when the director cuts from high to low angle, revealing the interior of a cell. This constant use of off-centre framing and unbalanced compositions throws the world out of kilter and skews perspective. Viewed from a slanted, low angle camera position bending setting and character to the diagonal, the white walls, pillars and prison bars (on both windows and door) exude a sense of menace and claustrophobia.
- The director continues the now established pattern of camera and editing technique with a slow, 24 second long take of the boy's tentative movements towards the mysterious figure slumped in the corner of the cell. The sudden cut to a low, canted angle medium shot of the asylum inmate turning his head to face the boy creates a moment of shock that the director has been steadily building towards.
- While the cropped hairstyle, striped pyjamas, hunched posture, and crazed, open-mouthed grin on the man's face clearly spook the boy and send him fleeing from the bleak institution, the real shock is delivered by the soundtrack.
- Throughout the sequence, the director has been employing ambient sound effects to subtly shift the emotional temperature. When the cell door swings open, the heartbeats suddenly disappear from the soundtrack so that only the wind can be heard. Seven seconds into the sequence as the boy passes the window, non-diegetic discordant sounds, like the distorted cries of crows and gulls, start to build up on the soundtrack, rising to a disturbing cacophony just as the boy reaches his hand towards the inmate's shoulder.
- These cries intensify the mood of foreboding, but are suddenly drowned out by the deafening, metallic sound that detonates dramatically the moment the inmate's head spins around. The impact of the abrasive sound is like a depth charge reverberating over the long shot of the fleeing boy and creating a visceral shock more powerful than the visual images.
- The sound is like a giant metallic door closing shut and it may signify the fate that awaited the boy if he did not take to his heels and escape. When it finally dies out, the sound is replaced by the howling wind now heard over the closing scenes at a much higher volume than before.
- The director concludes the sequence with two starkly contrasting images. The penultimate shot is a frame-within-a-frame of the asylum inmate crouched in the corner of the cell like a lost soul, natural light seeping through the windows, while ominous shadows dominate the foreground.
- This is a desolate image of confinement, madness and claustrophobia. It slowly dissolves, in a seamless match-cut, into its very opposite – an extreme long shot of the boy running to the horizon, framed using the rule of thirds. Set against the bleakness of the mental institution, this radiant image of the burning sun, creating a lens flare in a rose-tinted sky, evokes an intense feeling of freedom and hope.

Accept valid alternatives.

**Award Marks as follows:**

Level	Criteria	Marks
1	<ul style="list-style-type: none"> <li>• Candidate shows a limited knowledge and understanding of film language, forms, movements, formalist techniques and conventions, purposes and meanings.</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]–[6]</b>
2	<ul style="list-style-type: none"> <li>• Candidate shows an uneven knowledge and understanding of film language, forms, movements, formalist techniques and conventions with some understanding of purposes and meanings.</li> <li>• Response lacks depth with the candidate addressing only one or two areas of film language.</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>	<b>[7]–[12]</b>
3	<ul style="list-style-type: none"> <li>• Candidate shows a sound knowledge and understanding of film language, forms, movements, formalist techniques and conventions, purposes and meanings.</li> <li>• The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the three areas of film language.</li> <li>• Ability to analyse and evaluate is mostly sustained. There may be insufficient depth of analysis of mood and atmosphere.</li> <li>• 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 boy”).</li> <li>• Quality of spelling, punctuation and grammar is satisfactory.</li> </ul>	<b>[13]–[18]</b>
4	<ul style="list-style-type: none"> <li>• Candidate shows a good knowledge and understanding of film language, forms, movements, formalist techniques and conventions and a consistent understanding of purpose and meanings.</li> <li>• 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.</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 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, editing or sound.</li> <li>• Spelling, punctuation and grammar are of a good standard.</li> </ul>	<b>[19]–[24]</b>



<p><b>5</b></p>	<ul style="list-style-type: none"> <li>• Candidate shows a highly developed knowledge and understanding of film language, forms, movements, formalist techniques and conventions, purposes and meanings.</li> <li>• 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.</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 exactly how the three elements of film language are used to create mood, atmosphere and emotion.</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>	<p><b>[25]–[30]</b></p>
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**Award [0] for work not worthy of credit.**

## List of Film Sequence References

### Section A Question 2

*The Shallows* (2016) Director: Jaume Collet-Serra

Timecode: 00:45:31–00:46:41

### Section B Question 2

*Pink Floyd: The Wall* (1982) Director: Alan Parker

Timecode: 01:00:57 to 01:02:07