



Rewarding Learning

**ADVANCED
General Certificate of Education
2023**

Moving Image Arts

Assessment Unit A2 2:
Advanced Critical Response

[AMX21]

WEDNESDAY 14 JUNE, 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 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 young woman helps a blind man cross the street.*

Study the following sequence. Analyse how the director employs film language to convey the atmosphere of a busy Paris street.

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

5 marks (AO1)

10 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 use of film language – camera technique, editing, cinematography and mise-en-scène; the director’s intention to capture the sights and sounds of a busy Paris street and evoke a sense of wonder.
The response should provide analysis and evaluation of: (AO3)	<ul style="list-style-type: none"> the use of key techniques of documentary realism – a fast moving, jerky handheld camera, unstable framing, rapid whip pans; and the use of formalist techniques such as slow motion cinematography, colour filters, off-centre framing and dynamic editing; and the key role played by mise-en-scène in introducing an undercurrent of fantasy into the sequence.

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 an analysis and evaluation of how:	<ul style="list-style-type: none"> In this radically stylised sequence, the director employs both formalist and realist techniques to convey the cacophony of sights and sounds of a busy Paris street, bursting with life. The sequence exudes an irresistible energy and zest for life that is communicated to the blind man verbally by the fast talking main character and to the audience visually by the documentary realist camera style, frenetic editing and colourful mise-en-scène. The lead female character (Amelie) is a self-styled Good Samaritan who helps a blind man cross the road and describes all the street sights that he cannot see. We are introduced to her by an unseen narrator, who describes how she has been engulfed by “a surge of love” and “an urge to help mankind.” The formalist techniques employed at the beginning of the sequence give it a dreamlike quality. The opening twelve seconds are filmed in slow motion – the off-centre framing of Amelie in close-up from behind, an extreme low-angle tracking shot of the legs of the blind man as he taps his walking stick against the pavement followed by a slow, high-angle downward tracking shot revealing the head of the blind man in massive close-up, mirroring the opening shot of Amelie.

- With the ebullient accordion music dominating the soundtrack, the only diegetic sounds that can be heard are the tapping of the blind man's stick against the sidewalk and the noise of passing traffic. The framing of the blind man in close-up conveys his isolation and separation from the crowd. In the background of the third shot in the sequence, anonymous city dwellers float through the street in slow motion, as if in a dream. This use of slow motion contrasts starkly with the fast-paced camera technique and editing that soon follows.
- The fourth shot – a striking forward tracking shot into a close-up of Amelie's face as she spots the blind man - marks a moment of change in the sequence. Time is no longer decelerated and dreamlike. Instead Amelie moves into action like a whirlwind, propelling the blind man across the road and along the busy high street.
- This sudden rush of energy is conveyed by a restless, handheld camera that moves through the air like a busy bee. The pace of the editing increases as Amelie, framed in medium close-up from behind, walks the blind man across the road. Her comment about "the drum major's widow" triggers a split-second cut to the stern-faced woman, framed in medium shot, walking past the moving camera.
- The jaunty accordion music also imparts a sense of forward movement to the sequence. At the beginning of the sequence, the rhythm of the musical score is steady and it seems to glide along with the slow-motion movements of the characters. Once Amelie grabs the arm of the blind man, the pace of the accordion playing suddenly accelerates and the pitch rises to a higher register conveying a sense of urgency and haste.
- While Amelie rushes the blind man along the street, a series of quick cuts reveal POV close-ups of the strange and quirky objects that adorn the shop windows – the golden horse's head, the smiling lollipop display. Amelie's runaway description of the street life and the jerky, fast motion and sudden whip-pans of the mobile camera recall the documentary realist techniques pioneered by the French New Wave filmmakers on these same Parisian streets.
- The shaky handheld camera seems to move in all directions – a whip pan of the horse's head ends on a frontal close-up of Amelie and the blind man; the observational tracking camera moves back a distance to frame the action from behind a grocer's stall before an abrupt cut repositions it on the opposite side of the stall, where the camera whip pans rapidly to left to reveal that it is now following the two principal characters from behind.
- The rapid, see-sawing, handheld camera movements visualise Amelie's vivid descriptions to the blind man – images that he cannot actually see - connecting the different threads of life in this busy street together. In the accelerated whip pan from the baby to the dog and, moving in the opposite direction, from the dog to the roasting chickens, the camera weaves through the connective tissue of life.
- The director clearly wishes to push the fly-on-the-wall observational camera style to extremes. The spinning of the handheld camera, the unstable framing, the bobbing up and down movements and the constant change of camera positions create a dizzying sensation for the viewer. The energy and joie de vivre of the busy street is viscerally conveyed by the nervous, jerky, camera movements, the non-diegetic swoosh sounds that accompany the movements of certain passersby and Amelie's exhilarating non-stop exuberant descriptions.
- The sense of wonder in this sequence is also conveyed by the subtle presence of colourful fantasy elements that might seem diametrically opposed to the realist camera style.

- | | |
|--|---|
| | <ul style="list-style-type: none"> • The cinematography has a green hue giving the sequence an undercurrent of fantasy that may spring directly from the imagination of Amelie. The mise-en-scène is dominated by the colours green and red. Green trees dominate the opening shot; a red car and a green car dominate the background in the third shot and another green car drives past the blind man as he turns his head. Costumes and the objects in the window displays evoke the world of childhood fairy tales – the widow wearing the red majorette uniform, the harlequin-like Pierrot Gourmand in the bakery window. • Accompanied by the buoyant rhythms of the accordion music and the fast-paced, constantly shifting handheld camera movement and rapid editing, these images convey the pleasurable feeling of being on a merry-go-round. The close-up of the golden horse’s head may be the telltale sign of the director’s ultimate intention. • The final cut in the sequence follows the whip pan of the dog and frames Amelie and the blind man in a medium two-shot as the camera tracks their movement towards the Metro. As they pass the green newspaper kiosk and green lamp post with the Metro sign, the camera ascends to an extreme high angle God’s eye viewpoint. • Through the intensive use of close-ups throughout the sequence, the director gives us a ringside seat on the merry-go-round of life, now in one single sweeping camera movement we are removed to a safer distance where we can view the crowds more dispassionately. |
|--|---|

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, film movements, realist conventions, purposes and contexts. • 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]–[3]
2	<ul style="list-style-type: none"> • Candidate shows an uneven knowledge and understanding of film language, film movements, realist conventions with some understanding of purposes and contexts. • Response lacks depth and references to realism may be lacking. • 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. 	[4]–[6]
3	<ul style="list-style-type: none"> • Candidate shows a reasonably consistent knowledge and understanding of film language, film movements, realist conventions, purposes and contexts. • The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of film language and the director’s creative purpose. • Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the upbeat mood and joyful atmosphere of the sequence. • 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 blind man’s head”). • There is some discussion of the use of realist techniques, but references to realism may lack depth. • Quality of spelling, punctuation and grammar is satisfactory. 	[7]–[9]
4	<ul style="list-style-type: none"> • Candidate shows a confident knowledge and understanding of film language, film movements, realist conventions, purposes and contexts. • There is a reasonably good balance in the analysis of film language and a sound analysis and evaluation of the director’s 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 upbeat mood and upbeat atmosphere 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, lighting, editing or sound. • The discussion of the director’s use of realist techniques is convincing. • Spelling, punctuation and grammar are of a good standard. 	[10]–[12]
5	<ul style="list-style-type: none"> • Candidate shows a highly developed knowledge and understanding of film language, film movements, realist conventions, purposes and contexts. • Response is well structured with a fluent writing style and there is an excellent balance in the analysis of the different elements 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 the mood, atmosphere and emotion, including both realism and the undercurrent of fantasy. • 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. 	[13]–[15]

Award [0] for work not worthy of credit.

2 Sequence: *A woman recalls the happiness of family life in her mountain home.*

Examine the following sequence. Analyse the director's poetic use of film language to convey the mood and atmosphere of a simple life.

Available Marks: [15] (AO1 & AO3)

5 marks (AO1)

10 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 use of film language - camera technique, editing, cinematography, and mise-en-scène;the director's intention to portray the simple life of a family and rural community and the rhythms of work, rest and play.
The response should provide analysis and evaluation of: (AO3)	<ul style="list-style-type: none">the way in which the director employs film language to portray the harmony between humans and the natural world.the central role played by poetic storytelling techniques such as voice-over narration, oblique framing, restless camera movement, natural lighting, panoramic images of landscape, contemplative scenes of nature and a lyrical musical score; andthe use of an extended flashback to create a powerful feeling of nostalgia for lost moments in a family's idyllic life together.

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:

- In this moving portrait of the simple life of a rural family and the community at work, the director evokes many heart warming emotions – feelings of love, security, companionship, togetherness, romance, harmony with nature and the joy and freedom of happy children at play.
- The narrative structure of the sequence is built around the first person voice-over of the mother whose first words are, “How simple life was then.” The director informs us that the entire sequence is composed of the subjective impressions and nostalgic memories of the mother who is looking back to a time when, “It seemed no trouble could reach our valley.”
- The entire sequence is therefore an extended flashback and it mirrors the process of memory, presenting fragments of the mother’s past, viewed as if through rose-tinted spectacles. The sequence features minimal dialogue so the voice-over narration, the evocative musical score and the contemplative visual images are the principal storytelling devices.
- The sequence has a poetic structure and from the opening montage of the fast flowing river and the stunning panoramic wide shot of the mountain landscape, the screen is flooded with poetic visions of nature that convey the harmony between humans and the natural world.
- The mood of harmony and communion with nature is conveyed by the restless, tracking camera that effortlessly follows the movements of the characters through the landscape and creates the feeling that we, the audience, are walking along behind them.
- In the opening shot, the husband and wife are framed together in long shot as they walk through the lush green grass. The floating camera tracks right up to the couple, stopping within touching distance of the mother, framing her in a tight medium shot at a canted angle.
- A similar feeling of intimacy with the family is created by the tracking shot that follows behind the young girl as she chases after the chickens. The flight of the camera through the air communicates the joy and excitement of the child.
- Low angle shots are another principal technique the director employs to allow us to eavesdrop on the family. In the interior spaces of the house and the barn, low-key lighting and an extreme low angle perspective offer us a glimpse of two sides of the family’s pastoral existence.
- In the deep shadows of the house, the husband and wife are backlit by natural light from the windows as the father prepares a bottle for the hungry child. This claustrophobic composition appears immediately after the spectacular mountain view and the director has consciously juxtaposed the spiritual power of the landscape with parental love for a child within the domestic realm, two sides of the same coin.
- Warm sunlight dominates the background of both contrasting shots suggesting that the beauty and tranquility of the natural world is mirrored in the warmth, generosity and human kindness of a loving family. This scene culminates with a touching close-up of the child staring into his father’s eyes. The only close-up featured in the sequence, this is a powerful vision of human love and filial connection.
- In the next shot within the barn, a low angle camera tracks forward from behind the stationary child who is absorbed in watching the labour of her parents. Similar to the scenes within the home, the use of natural light, flooding into the darkened interior space through the doorway, creates an atmosphere of calm and contemplation.
- The low-key framing is continued in the following two shots of the parents swinging their daughter through the air and the chicken jumping out the door. The seamless editing pattern of cutting on movement allows these juxtapositions to blend into one visual theme – the exhilarating feeling of freedom and safety in the arms of loved ones.

- | | |
|--|--|
| | <ul style="list-style-type: none"> • There is a timeless, painterly quality to the compositions evoking landscape artists such as Caspar David Friedrich. The wide shot of the group threshing the corn echoes Bruegel's <i>The Haymakers</i> in its focus upon a peasant custom that stretches far back in time. • The use of natural light, the fluid, free-flowing camera movements and the presence of the bucolic landscape as a character contribute to a vision of the ethereal and the eternal that bears out the truth of the mother's words, "We lived above the clouds." • The director has kept the most poetic and entrancing image until the end. The off-kilter, static long shot of the three children walking through the golden field is an unusual composition, as the children are framed at the extreme left of the screen along a diagonal line. • The rule of thirds has been followed with the tall green trees and the homestead dominating the horizon. This poignant image of carefree children returning home through open fields – as their mother speaks the word in voice-over – evokes a sense of the pastoral landscape as a refuge and safe haven from the troubles of the world, a place of innocence and hope. • The musical soundtrack that plays throughout the sequence evokes this same sense of wonder and immersion in the peace, tranquility and freedom of the outdoors. Yet the soft violin contains a melancholy note as if to remind us that what we are witnessing is a vision of lost innocence, a Garden of Eden in the clouds now lost in the mists of time. |
|--|--|

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, film movements, storytelling techniques, realist conventions, purposes and contexts. • 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]–[3]
2	<ul style="list-style-type: none"> • Candidate shows an uneven knowledge and understanding of film language, film movements, storytelling techniques and realist conventions with some understanding of purposes and contexts. • Response lacks depth and references to poetic storytelling techniques may be lacking. • While there is some use of appropriate film language terminology, there is an uneven analysis and evaluation of the mood and atmosphere of love, joy, freedom, harmony with nature, etc. • Communication and structure tend to be narrative or descriptive. • Quality of spelling, punctuation and grammar is basic. 	[4]–[6]
3	<ul style="list-style-type: none"> • Candidate shows a reasonably consistent knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts. • 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. • Ability to analyse and evaluate is sustained, but uneven. There may be insufficient depth of analysis of the mood atmosphere. • 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 mountain”). • Quality of spelling, punctuation and grammar is satisfactory. 	[7]–[9]
4	<ul style="list-style-type: none"> • Candidate shows a confident knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts. • 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. • There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning. • There is a sustained analysis of the emotional content – love, joy, freedom, harmony with nature, etc, etc. • 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. • Spelling, punctuation and grammar are of a good standard. 	[10]–[12]
5	<ul style="list-style-type: none"> • Candidate shows a highly developed knowledge and understanding of film language, film movements, storytelling techniques, realist conventions, purposes and contexts. • Response is well structured with a fluent writing style and there is an excellent balance in the analysis of the poetic storytelling techniques. • 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 the emotional content, mood and atmosphere. • 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. 	[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 tension, suspense and excitement?

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. BEDROOM - NIGHT

A child's bedroom. The walls are covered in a mix of glossy images of planets and posters for science-fiction films. Model space ships and plastic planets hang from the ceiling. The curtains are open, the pale glow of the streetlights spills into the room through the frosted over windowpane. The wind howls.

We see a shape move under the covers of the bed. Closer inspection reveals it to be DAVID, aged ten - he's under the blanket, reading a sci-fi comic with a torch. His eyes wide as he sees a large splash panel on one of the comic pages: - a vast alien mother-ship hovering over New York City.

Suddenly there's a loud RUMBLE. The toys hanging from the ceiling swing. David pulls back the covers, sitting up.

DAVID

What the heck?

The string holding an X-Wing Fighter toy snaps and the craft falls to the floor. The RUMBLING gets louder. More items fall from the ceiling.

David quickly pulls on some jeans, slides his feet into some trainers, pulls on a sweater grabs an old fashioned looking video camera from the dresser and runs into...

INT. FRONT HALL - NIGHT

David runs into the cluttered-looking hall. The RUMBLING louder now. A brilliant flashing ORANGE LIGHT shines through the panes of the front door. He flicks the camera on, pointing it at himself as he speaks.

DAVID

It's January 23rd 2023 and we are finally being visited by aliens from another world!

He kicks toys out of his way as he throws the front door open. The wind blows snow into the hall as he steps outside.

EXT. HOUSE, FRONT STEP - NIGHT

The orange light getting closer. David's mouth hangs open. Shaking as he points the video camera... the craft pulls into frame. His face falls - it's a heavy GRITTING VEHICLE. Its amber roof lights flashing in the snow.

Answers may include:

**Camera
Technique**

- Rapid tracking shots may be used to push in towards David's face to show his sense of awe. POV shots might be used to show David reading the comic or staring at the ceiling. A distorted electronic POV shot may be used to show what David sees through the viewfinder. Handheld camera might be used to convey the excitement of the scene. High and low angle shows might be used to convey the boy's stature. He might seem heroic and plucky when viewed in flattering low angles. High angle might be used to diminish him when the gritter is revealed.

Editing

- The editing tempo of the film might flit between longer and shorter shots, creating a sense of suspense. The final reveal of the GRITTER might be held for longer to emphasise the punchline and to show David's disappointment. Montage techniques might be used to show him getting dressed. Continuity elements might be applied to give the impression of these events happening quickly and in real time.

Lighting

- The 180 degree rule will have to be followed studiously and attention paid to the spatial dynamics of the scene.
- The interior shots may make creative use of shifting lighting styles. We may begin with a more realist lighting scheme with muted colours into an expressive one with bright colours and moving light sources. Fill lights can be used to ensue that David's awestruck face is visible. Lighting could also be used to draw attention to his eyes.

Mise-en-scène

- The acting style could emphasise David's sense of wonder and mounting fears. The reveal of the GRITTER could be punctuated with a change of acting style, David's response suddenly being muted and underplayed. The set design and decoration could stress David's interests. Perhaps all of his clothes are space themed. The house itself might be slightly old-fashioned so as to evoke sci-fiction films of the 70s or 80s. Clutter might be used to suggest a messy home and a child too often left to his own devices.

**Sound effects/
music**

- Music might be ignored entirely in favour of using the noises of approaching craft and the sounds of David's frantic reaction. Alternatively the sequence might be scored using 80's style electronic music, perhaps with pulsing alien sounds. A Spielbergian orchestral track evoking the wonder of films like ET.
- When the gritting vehicle is revealed the use of more realistic sound effects can punctuate the comedy.

Accept valid alternatives.

Award Marks as follows:

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

Award [0] for work not worthy of credit.

Section C

Comparative Analysis (45 minutes)

4 Sequence 1: *A paranoid mother tries to protect her daughter from a violent world.*

Sequence 2: *A father teaches his daughter to hunt.*

Study the following two sequences in which daughters recall dark moments from their past. Compare and contrast how each director uses film language to convey powerful childhood memories.

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 use of film language - camera technique, editing, cinematography and mise-en-scène;the mood and emotional impact of both sequences; andeach director's intention to portray the subjective experience of characters recalling powerful childhood experiences.
The response should provide comparative analysis and evaluation of: (AO3)	<ul style="list-style-type: none">the parallel situation of daughters relating how they were taught by a parent how to use a deadly weapon and the different emotional impact of this experience on them; andthe comparative storytelling techniques such as innovative transitions into flashbacks, tracking camera movement, extreme close-ups of the human eye, dynamic editing and the use of diegetic and non-diegetic sound; andthe contrasting stylistic techniques employed by both directors to convey the emotions of the characters.

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 sequence separately or within an integrated analysis of the different elements of film language within each sequence.

The response should provide an analysis and evaluation of how:

- Both sequences are organised around a flashback structure as a conversation between a mother and a daughter brings revelations of childhood traumas. Both sequences feature the main character within the flashback poised with a rifle and looking through the telescopic sights. In each sequence, the final haunting image that we see in flashback is an extreme close-up of the main character's eyes.
- Common to both sequences is the theme of violence and how it marks the life of a young girl. In Sequence 1, the mother describes to her daughter the abnormal childhood experiences inflicted on her by her fearful and paranoid mother. In Sequence 2, a daughter relates to her mother an almost spiritual experience of hunting with her father.
- Both sequences focus upon childhood memories of dark and unsettling moments from the past. Both sequences feature a parent who teaches a child to use a deadly weapon.
- Despite the similarities in characters, subject matter and theme, there is a striking contrast in the visual choices each director makes to portray the childhood memories. The frenetic editing style of Sequence 1 presents a series of fragmented memories, while Sequence 2 plunges us deep into an extended flashback in which time appears to slow down to a crawl.

Sequence 1

- The flashbacks in Sequence 1 explode onto the screen like bullets from a gun, a clear stylistic choice of the director to shock and disturb the audience. By employing rapid, abrasive editing and a cinematic montage style to depict each of the four flashbacks, the director creates an atmosphere of fear and foreboding that evokes the paranoia and sense of nightmare that the mother describes to her daughter.
- The musical soundtrack plays a key role in generating this disturbing mood. A sinister piano score begins on the sudden cut to the first flashback and continues to play throughout the remainder of the sequence, over both the flashbacks and the narration of the mother, linking past and present. The constantly repeating notes, resonating in a spiralling pattern familiar from the horror genre, have a chilling effect.
- Both diegetic and non-diegetic sound is used to give a visceral force to the rapid cutting of the flashbacks. The sudden transition to the first flashback is both subtle and abrasive. As we watch mother and daughter framed in medium shot in a night time setting, in the background car lights can be glimpsed and the diegetic sound of vehicles can be heard. In a jarring cut, these lights suddenly burst into the foreground. In a fast, horizontal tracking shot, their distorted colours accompanied by the amplified "swoosh" sound of a car in motion, lead us into the flashback.
- The speed of both the cut and the tracking camera movement, the blurred motion and the dissonant sound, combine together to create a visceral shock effect, as if we have been violently wrenched out of the present and transported back to the past.
- This feeling of disorientation is maintained by the blurred motion of the young girl as she runs through the trees framed by a rapidly tracking camera. In a series of dizzying split-second cuts, we gradually make out the running figure in long shot, medium shot and medium close-up, before we catch our first clear glimpse of her as she looks through the rifle's telescopic sights, pulling back the bolt as she whispers the word, "Gothca". This rapid editing technique has an almost strobe-like effect on the senses.

- The quick cut to the final shot of the flashback is timed with the diegetic sound of the rifle firing. The medium close-up shot is framed slightly further back than the previous shot so that we can see the orange flash made by the bullet exiting the muzzle. The loud explosion of sound is another jolt to our system and disguises the cut back to the present where the mother is explaining to her daughter how she, “learned to shoot a gun when I was eight.”
- The words “I learned how to fight” trigger a second rapid-fire flashback that begins with a close-up of the bandaged fists of the young girl. This is followed by a close-up, before the camera tracks sideways framing the girl in medium shot as she punches the bag. This two second flashback seems to take place in the blink of an eye. With the loud, diegetic sound of the girl’s repeated punching dominating the soundtrack, the flashback conveys the visceral force of violence as it takes possession of an innocent child.
- In the third flashback, the sequence moves from exterior to interior, revealing a dark subterranean space being constructed. We seem to have descended to a new level of darkness with the director employing a low-key lighting design to create a sombre and fearful atmosphere. This four second montage consists of four rapid shots beginning with a close-up of a buzz saw cutting through wood, red sparks flying into the air.
- This is another disturbing image but, as with the punches in the second flashback, it is the abrasive diegetic sound of the screeching saw that sets off the alarm bells in our heads. The deafening sound continues to play over the medium close-up of the girl, shrouded in shadows, and the downward tracking shot moving towards the pulley. It is replaced by another jarring mechanical noise, the diegetic zapping sound of two electrical wires connecting, the mechanism that releases the metal door.
- In this scene, camera technique, editing and sound combine to generate a mood of entrapment and claustrophobia. In the second shot of the flashback, the girl is framed in semi-darkness on the left of the screen as a wooden structure dominates the right. Now a high angle camera positioned immediately above the girl reveals that she is confined in a tight space, enclosed on all sides.
- The feeling of claustrophobia is subtly intensified by the downward tracking camera movement that threatens to further reduce the space. An almost subliminal jump cut is triggered when the two wires connect. This, in turn, releases the metal door. The loud diegetic boom that resounds when the door slams shut makes us jump in our seats. It is as if the heavy door of a dungeon has been closed. This panic room may be a metaphor for the dark mental space in which the girl now seems to be imprisoned.
- The final, four second flashback portrays the release of the girl from this domestic prison. As the bedroom door swings open, a POV tracking camera enters the room with the diegetic sound of the creaking door dominating the soundtrack. The camera framing is off-kilter conveying the fractured mental state of the girl.
- The elevated long shot of the POV of the rescuer, looking down upon the solitary figure sitting on the bed, conveys a sense of abandonment. The composition foregrounds the mise-en-scène of the bedroom which seems to signify the absence of the mother – the empty rocking chair, the sparsely furnished doll’s house and the two toy figurines with their arms raised in surrender.
- The final, oblique cut captures the moment when the girl turns her head to face the unseen visitor. The close-up of her sad, unblinking eyes is a troubling image of pain and suffering, emotions that are given greater emphasis by the melancholy piano notes that have taken over the soundtrack.

Sequence 2

- In contrast to the multiple flashbacks of Sequence 1, Sequence 2 is a single, extended flashback to a formative childhood experience in which a parent and a child bond through hunting. Although the young woman in Sequence 2 appears to be very different from the solitary, troubled teenager of Sequence 1, tyrannised by a paranoid mother and always alone in the flashbacks, there is nevertheless something disturbing about Sequence 2 indicating that this character may also have been scarred by a childhood encounter with violence.
- The note of disquiet in Sequence 2 is conveyed by the slow, deliberate editing pace (a marked contrast to the montage editing of Sequence 1), the strange, haunting images of the natural world and the combination of amplified diegetic sounds and an ominous musical score. These techniques generate an eerie atmosphere.
- In both sequences, the initial movement into flashback is heavily stylised and marks a radical break in the narrative flow. In contrast to the visual and sonic pyrotechnics of Sequence 1, the director of Sequence 2 executes a spectacular visual flourish that is just as technically daring. The slow-moving, kaleidoscope-like transition from an extreme close-up of a brush combing through human hair to an extreme high angle God's eye view of a wind-blown field of tall grass has a mesmerising, dreamlike effect. With the subdued, diegetic sounds of nature gently washing across the soundtrack, it seems to transport us to another world.
- The subtle, seamless editing between close-up and long shot is a technique that the director applies again cutting from an extreme close-up of the young girl's eye to a point of view tracking shot along the branches of a tree. The blurring of the imagery, with the branches moving in and out of focus indicates that we are seeing the world through the lens of the rifle's telescopic sights.
- After cutting back to a close-up of the young girl's eye, the director presents another startling image from the main character's point of view. The extreme close-up of the beetle rolling the acorn reveals the omniscient viewpoint that technology affords humans into the natural world, leaving everything at our mercy.
- In contrast to the dynamic editing of Sequence 1, time seems to slow down creating a quiet moment of contemplation, where diegetic sounds that normally elude the human ear – leaves rustling and branches creaking in the wind, the acorn rolling over – can be heard in between the silence.
- When a target finally comes into view and we are given a POV of the cross-hairs of the rifle sights trained on the unsuspecting bird, the mood of the sequence begins to shift. The note of foreboding in the musical score becomes more insistent and the editing pace speeds up with quick cuts to medium close-ups of daughter and father, rifles at the ready.
- The climax of the sequence plays out like a countdown to a moment of horror as the girl prepares to fire the gun. There is a steady build up of dramatic tension and suspense as the ominous music rises in volume and we hear the disturbing words of the young girl's voice-over narration, "Sometimes you need to do something bad to stop you from doing something worse".
- An intensive close-up of the girl's finger resting on the trigger accompanies these words, but the final moments appear to bring a reprieve from the impending violence. The rapid editing at the climax of the sequence brings a sudden surprise as the director cross-cuts between past and future, from the close-up of the girl's eye to a strange double image of mother and daughter in the present reflected in a mirror.

	<ul style="list-style-type: none">• The mounting tension reaches boiling point with the POV shot of the bird ascending into the air. The musical soundtrack and the loud quaking of the doomed bird reaches a deafening intensity as the camera tracks into an extreme close-up of the finger pulling back the trigger. We hold our breath waiting for the inevitable explosion, but it never comes.• In a single second of rapid-fire, subliminal editing, the mother grabs her daughter's hand in the present and appears to halt the shooting of the bird in the remembered past. Sequence 2 ends with a striking example of the visceral editing technique used so effectively in Sequence 1. Here it creates a sensory shock and seems to stop time (in the flashback) in its tracks, wrenching us back to the present where a close-up, framed unconventionally at the extreme right of the screen, reveals the daughter lost in thought.
--	--

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 comparative 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, conventions, purposes and meanings. • Response lacks depth with the candidate addressing only one or two areas of film language or only one of the two sequences. • There is some uneven use of film language terminology and little comparative 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 reasonably sound and consistent knowledge and understanding of film language, forms, conventions, purposes and meanings. • 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). • 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 psychological damage and trauma suffered by the young girl in Sequence 1, the bonding with her father experienced by the daughter in Sequence 2). • 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 shot of the young girl’s eye”). • Quality of spelling, punctuation and grammar is generally satisfactory. 	[13]–[18]
4	<ul style="list-style-type: none"> • Candidate shows a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings. • The candidate demonstrates a sound ability to comparatively analyse and evaluate formal and stylistic conventions. • 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. • 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 both sequences. • There is some discussion of formalist techniques, including the distinctive stylistic approach to the flashbacks within either of the sequences. • 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. • Spelling, punctuation and grammar are of a good standard. 	[19]–[24]

5	<ul style="list-style-type: none"> • 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. • There is a very thorough, clear and convincing analysis and evaluation of the directors' visual style and creative purpose. • There is a sophisticated comparative analysis of exactly how film language is used to create mood, atmosphere and emotion in both sequences. • 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. • There is an insightful comparative analysis of the contrast in stylistic approach (e.g. the montage editing pattern of the flashbacks in Sequence 1, the slow-paced, poetic techniques in Sequence 2). • The candidate demonstrates critical judgement and independent thinking, bringing personal insights, original thoughts and ideas to the response. • The response is well structured with a fluent writing style. Spelling, punctuation and grammar are of a consistently high standard. 	[25]–[30]
---	--	-----------

Award [0] for work not worthy of credit.

List of Film Sequence References

Section A

Question 1

Amelie (2001)

Director: Jean-Pierre Jeunet

Timecode: 33:30 – 34:32 (DVD Edition)

Question 2

A Hidden Life (2019)

Director: Terrence Malick

Timecode: 6:02 – 7:05 (DVD Edition)

Section C

Question 4

Sequence 1: *Halloween* (2018)

Director: David Gordon Green

Timecode: 26:51 – 27:25 (Blu-ray Edition)

Sequence 2: *Stoker* (2013)

Director: Park Chan-Wook

Timecode: 101:15 – 102:26 (Blu-ray Edition)