



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2023**

Moving Image Arts

Assessment Unit AS 2: Critical Response

[SMX21]

TUESDAY 16 MAY, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

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

Assessment Objectives

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

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

Quality of candidates' responses

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

Flexibility in marking

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

Positive marking

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

Awarding zero marks

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

Levels of response

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

The following guidance is provided to assist examiners:

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

Marking Bands

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

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

Descriptive/Narrative and Beyond

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

Key Terms/Issues

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

Audio-Visual Stimulus

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

Length of Answers

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

Answers in Note Form

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

Uneven Performance

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

Quality of written communication

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

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

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

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

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

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

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

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

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

Assessment Objectives

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

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

AO1 demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts; and

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

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

Total Marks Available: 80

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

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

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

Section A

Alfred Hitchcock and the Classical Hollywood Style (45 minutes)

- 1 Identify **three** realist techniques employed in Hollywood filmmaking and explain how they are used to create a sense of realism.

Available Marks: [10] (AO1)

Answers may include:	
Long Take:	<ul style="list-style-type: none"> A long take is a continuous shot, which may last for several minutes without a cut. It can bring fluency to a sequence and raise tension, as it is often used to build towards a climax. It also shows events in real time and creates the illusion of reality. This is ironic, as the long take requires greater planning and rehearsal than most other shot types. The audience is more active in viewing the long take, as they are constantly aware of what might enter into the frame at any moment or of what the character might discover by the end of it and this builds up their expectations.
Deep Focus:	<ul style="list-style-type: none"> Deep focus cinematography brings everything that can be seen in the foreground, mid-ground and background of a frame into focus at the same time. To achieve this, the cinematographer must manipulate lighting, composition, camera lens and depth of field. The depth of field refers to the distance from the object or character at the front of the image to the object or character at the back. To achieve deep focus there is usually a large depth of field, which refers to a large distance between the foreground and the background. The use of deep focus means that the <i>mise-en-scène</i> is more significant and meaningful, as everything can be seen very clearly. Deep focus is often combined with deep space, which involves placing characters or significant objects in different planes within the scene, in the front, middle and background. Deep space enables the cinematographer to manipulate the size of objects or characters to convey meaning. If an object is large in the frame it is automatically given more emphasis.
Hand-held Camera Technique:	<ul style="list-style-type: none"> Hand-held Camera Technique: When the camera is held by the camera operator rather than mounted on a tripod or other device, the footage appears shaky. This is a technique, which is difficult to master but allows the filmmaker to create an intimate feeling and can enable the spectator to engage more closely with the action. Depending on the genre and purpose of this technique it can also be disorientating and visceral in its effect, as well as giving a documentary feel, and can therefore add to the verisimilitude of the scene. Early cameras were heavy and made them more difficult to use in this way. Hand-held camera only really developed as a technique for the first time during World War II, when lighter cameras were available and were used to record actual documentary footage. The technique was then later adopted by both mainstream and independent cinema.
Continuity of Time and Space:	<ul style="list-style-type: none"> Continuity of Time and Space: Both time and space are constructed artificially in cinema, though they appear to be continuous, and linear. They are represented as a unified whole to reflect how we perceive real world events. The purpose here is to ensure that the audience is able to place things in context and understand how characters, locations and events are connected. Space and time is necessarily condensed through the use of continuity editing.

<p>Use of CCTV Cameras to TV News Footage:</p>	<ul style="list-style-type: none"> • Use of CCTV Cameras or Television News Footage: CCTV footage, in theory, reduces the element of mediation in its creation, as no one is strictly operating the camera. This can help to give an impression of reality. CCTV is often used in thrillers to enhance suspense and show events from a detached bird's-eye view, where a threatening figure can be seen approaching an unsuspecting victim, for example. Other films which use CCTV and TV footage often have surveillance as a theme and this type of footage can be integral to their narratives. News footage, meanwhile, is familiar to audiences as a source of 'factual' reporting, which also increases the sense of realism. This type of footage is frequently used in films to convey a backdrop to events taking place in the narrative, such as news reports of disasters, or larger more apocalyptic events, for example.
<p>Location Shooting:</p>	<ul style="list-style-type: none"> • Location Shooting: This is the practice of filming in the actual setting in which a story takes place rather than on a constructed set. Most films use both sets and location shooting. Location shooting offers a greater illusion of reality to the audience. It enables the filmmaker to place things in their real-life context and provides opportunities for both realism and spectacle. But it can also mean that the filmmaker has less control over the environment. For that reason film-makers sometimes adapt practical locations as stand-ins for real places where filming would be impractical. Other films use real locations, which are not adapted in any way.
<p>Naturalistic Acting:</p>	<ul style="list-style-type: none"> • Naturalistic Acting: This is a style of acting which attempts to create an illusion of reality. In naturalistic acting performers will use every-day physical movements rather than extravagant and unrealistic poses and will aim to speak their lines in a manner which feels believable and sounds authentic. Actors may sometimes speak over each other or allow sentences to trail off mid-speech. Some directors prefer to encourage actors to improvise during a performance, such as the British director Mike Leigh and American director John Cassavetes, who use scripts like a skeleton, giving actors a brief outline of what is intended and then encouraging them to interact and improvise.
<p>Use of Diegetic Sound and Music:</p>	<ul style="list-style-type: none"> • Use of Diegetic Sound and Music: Film-makers frequently use non-diegetic music to enhance the mood and meaning of scenes. Diegetic sound, on the other hand, relates to sound and music which originate within the world of the film and are therefore the only sounds which the onscreen characters are able to hear and experience. Using only these diegetic sounds in the soundtrack helps to add to the sense of realism.

Accept valid alternatives.

Award Marks as follows:

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

Award [0] for work not worthy of credit.

2 Sequence: *A mother's worst nightmare*

Study the following sequence in which a young girl mysteriously disappears.

Analyse how the director employs camera technique, editing and sound (including music) to convey the shifting mood of the sequence.

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

10 marks (AO1)

20 marks (AO3)

Mark Scheme Expectations	
The response should show knowledge and understanding of: (AO1)	<ul style="list-style-type: none">the director's creative purpose in the choice of camera technique, editing and sound (including music);the changing mood of the sequence;the director's intention to create a scene of mounting tension and suspense that takes the audience by surprise.
The response should provide analysis and evaluation of: (AO3)	<ul style="list-style-type: none">the role played by key conventions of the continuity style such as the long shot, medium close-up, tracking shot and invisible editing in establishing the calm and relaxed mood at the opening of the sequence;the director's use of formalist techniques such as dynamic editing, oblique framing, high and low angles and an ominous musical score to dramatically shift the mood of the sequence and generate suspense; andthe director's use of the iconography of the horror genre at the climax of 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 analysis and evaluation of how:	<ul style="list-style-type: none">There is a radical shift in atmosphere and tone in this sequence as a scene of peace and tranquility is dramatically transformed into one of deep anxiety, panic and finally horror.The director brilliantly evokes the feeling of a mother's worst nightmare. It begins with bright, sun-dappled, almost dreamlike images of childhood innocence and the security of maternal love until suddenly all colour and light drains away as if an abyss of darkness has opened at the mother's feet.The frontal medium shot of the mother smiling warmly at her daughter accompanied by slow, melodic piano notes establishes a calm mood of serenity and contentment. The musical score has an uplifting, hopeful ambience. The diegetic sound of chirping birds can also be heard, further elevating the happy mood.The centring of the mother in the frame, her eyes fixed firmly on her daughter, conveys a powerful impression of maternal love and devotion. The feeling of safety and parental protection is sustained over the slow, reverse tracking shot framing the mother's movement away from her child.

- These opening moments have a gentle, lyrical quality generated by the slow editing pace (the shot is a long take held for 12 seconds) and the serenity evoked by the musical soundtrack. The idyllic images seem to flow like the calm waters of the lake, the dazzling rays of sunlight reflecting off its surface.
- The director cuts on movement as the mother exits the frame, from long shot to a close up of the young girl framed against the waves. While the slow paced tracking camera movement and gentle piano notes continue the peaceful mood, this composition seems to be signalling something beyond the idyllic surface appearance. The child is an isolated, vulnerable figure and the downward camera movement allows the slightly out of focus lapping waves to gradually dominate the image.
- This is not the first time that the director has left us subtle clues indicating that this may be the calm before the storm. In the 12 second long shot, mist can be seen rolling across the background setting off a brief ripple of disquiet.
- The next shot – a low angle medium shot of the mother unfurling the blanket – marks the turning point in the sequence. In a split-second cut, the screen turns white and the camera reveals a tiny spot of colour in close-up, clasped in the mother's hand. Like the proverbial single thread that unravels everything, the discovery of the pink earring seems to tip the sequence into nightmare.
- From a medium close-up of the mother staring at the object and calling out to her daughter, the camera tracks to the right following her line of sight, only to reveal an empty space where the child had been playing.
- The director announces the seismic break in the fabric of reality caused by the young girl's sudden disappearance by abruptly jettisoning the enchanting musical score. The tracking camera reveal is accompanied by a new, brooding note of menace invading the soundtrack, gradually rising in volume to drown out the diegetic sound of the wind.
- The mood now dramatically darkens as camera, editing and sound combine to convey the extreme emotional distress of the mother as she desperately searches for her daughter.
- Now it is the distraught mother who is isolated in the frame. With an abrupt cut on movement as she gets to her feet, the director employs a medium close-up to convey the full force of the terrible shock she has suffered.
- She is framed on the right hand side of the screen, rather than in the centre, evoking her disorientation and confusion. The director has used shallow focus in this composition so that the background is completely blurred, conveying a sense that the mother has suddenly become lost and confused, the ground has disappeared beneath her feet.
- Perhaps the most powerful narrative device the director uses to alter the mood is the ominous soundtrack that resembles the booming of a distant foghorn warning of an approaching storm. Deep bass notes now dominate the musical score, the light melody now replaced by portentous piano notes that evoke a sense of fear and anxiety. This dramatic shift in the musical register generates an intense mood of suspense.

- In the next high angle tracking shot, the background has become visible again, but the woman appears as a frightened and forlorn figure, lost in a landscape that is growing ever darker and more threatening. This elevated tracking shot is held for nine seconds following the woman as she hurriedly retraces her footsteps back to where she left her daughter.
- To communicate the mounting anxiety and growing sense of panic of the mother, the director now dispenses with the balance and symmetry of conventional framing and employs an editing pattern of frenetic and oblique cuts that mirror the disorientation and terror of the anguished woman.
- A shaky, hand-held camera, slipping in and out of focus, frames the running woman from behind in medium close-up until only her head is in view in the bottom right hand corner of the screen. This three second shot is followed by a quick-fire succession of nine separate shots in eleven seconds in which the woman is framed in alternating low and high angle close-ups and medium close-ups with a unsteady camera, as she screams out her daughter's name.
- This visual assault of repetitive, intense close-ups or MCUs places us in close contact with the emotional trauma that has gripped the mother, while the fast-paced editing and fragmented, unstable framing convey a sense of a desperate woman losing all hope as her world falls apart before our eyes.
- We are abruptly released from this suffocating atmosphere when the director once again cuts from close-up to long shot. In the final, disturbing tracking shot, the woman is viewed in long shot from behind, from a low angle camera position.
- As the camera tracks away from the shore, we have the feeling of a descent into the abyss. The long shot is held for six seconds until it finally reveals the sinister source of her daughter's disappearance, reaching out from the dark waters of the lake.
- This haunting composition suggests a supernatural force at work in the world and the sequence has firmly entered the uncanny territory of the horror genre.

Accept valid alternatives.

Award marks as follows:

Level	Criteria	Marks
1	<ul style="list-style-type: none"> • Candidate shows a limited knowledge and understanding of film language, forms, conventions, purposes and meanings. • Response is underdeveloped. • There is little analysis and evaluation with the answer almost purely descriptive. • Level of communication and use of appropriate moving image terminology are limited. • Spelling, punctuation and grammar contain significant errors. 	[1]–[6]
2	<ul style="list-style-type: none"> • Candidate shows an uneven knowledge and understanding of film language, forms, and conventions with some understanding of purposes and meanings. • Response lacks depth with the candidate addressing only one or two areas of film language. • While there is some use of appropriate film language terminology, there is an uneven analysis and evaluation of mood, atmosphere or emotion. • Communication and structure tend to be narrative or descriptive. • Quality of spelling, punctuation and grammar is basic. 	[7]–[12]
3	<ul style="list-style-type: none"> • Candidate shows a sound knowledge and understanding of film language, forms and conventions. • The response makes a reasonable attempt at answering the question, but lacks balance in the analysis of the three areas of film language. • Ability to analyse and evaluate is mostly sustained. There may be insufficient depth of analysis of the emotional content of the sequence. • Increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types – “the shot of the woman’s face”). • Quality of spelling, punctuation and grammar is satisfactory. 	[13]–[18]
4	<ul style="list-style-type: none"> • Candidate shows a good knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings. • There is a reasonably good balance in the analysis of the three areas of film language. There is a sound analysis and evaluation of the director’s visual style and creative purpose. • There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning. • There is a sustained analysis of the mood, atmosphere and emotional impact of the sequence. • There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, editing or sound. • Spelling, punctuation and grammar are of a good standard. 	[19]–[24]
5	<ul style="list-style-type: none"> • Candidate shows a highly developed knowledge and understanding of film language, forms, conventions, purposes and meanings. • Response is well structured with a fluent writing style and there is an excellent balance in the analysis of the three areas of film language. • There is an exceptionally thorough, clear and insightful analysis and evaluation of the director’s visual style and creative purpose. • There is a sophisticated analysis of exactly how the three elements of film language are used to create mood, atmosphere and emotion. • Candidate demonstrates clear critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response. • There is a sustained confidence in applying film language terminology fluently and accurately to justify arguments and responses. • Spelling, punctuation and grammar are of a consistently high standard. 	[25]–[30]

Award [0] for work not worthy of credit.

Section B

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

- 3 Explain how the Expressionist art movement influenced the mise-en-scène of German Expressionist films such as *The Cabinet of Doctor Caligari*.

Available Marks: [10] (AO1)

Answers may include:	
Key films of German Expressionist Cinema:	<ul style="list-style-type: none"> The German cinema of the early 1920's is invariably associated with Expressionism and films such as <i>The Cabinet of Doctor Caligari</i> (Robert Wiene, 1920), <i>Nosferatu</i> (F.W. Murnau, 1922), <i>Metropolis</i> (Fritz Lang, 1927), <i>The Last Laugh</i> (F.W. Murnau, 1924), <i>Doctor Mabuse: The Gambler</i> (Fritz Lang, 1922) and <i>M</i> (Fritz Lang, 1931).
The Expressionist art movement:	<ul style="list-style-type: none"> In the first decades of the twentieth century, a revolution took place in virtually all the arts, known as Modernism. Dynamic new art movements challenging traditional artistic styles emerged across Europe: Cubism and Surrealism in France; Futurism in Italy; Constructivism in the Soviet Union and Expressionism in Germany. Expressionism reacted against realism and turned toward extreme distortion in its representations to express an inner emotional reality. Expressionist art often used large shapes of bright, unrealistic colours with dark, cartoon-like outlines. Figures might be elongated and faces wore grotesque, anguished expressions. Buildings might sag or lean, with the ground tilted up steeply in defiance of traditional perspective.
Expressionism and the German Film Industry:	<ul style="list-style-type: none"> The emergence of Expressionism in the early twentieth century took place against the backdrop of a flourishing film industry in Germany. 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." (Budd, 2000)
Expressionist Mise-en-scène:	<ul style="list-style-type: none"> Expressionism had a significant impact on German film and many of the stylistic features of Expressionism appeared in the style and mise-en-scène of what was to become known as German Expressionist Cinema.
The Cabinet of Doctor Caligari:	<ul style="list-style-type: none"> Premiered in Berlin on 26 February 1920, <i>The Cabinet of Doctor Caligari</i> introduced Expressionism to the cinema. When it was shown around the world the film became an international sensation. <i>The Cabinet of Doctor Caligari</i> is now considered to be cinema's first art film as well as being an early example of a horror film.
Expressionist Mise-en-scène:	<ul style="list-style-type: none"> A major stylistic feature of Expressionism is the use of distortion and exaggeration. Expressionist techniques are used in the mise-en-scène of <i>The Cabinet of Dr Caligari</i> to create a strange and distorted world of horror and madness.

<p>Stylised Settings:</p>	<ul style="list-style-type: none"> • Stylised Settings: The film employs the stylisation of Expressionist painting in its studio-built sets, with scene after scene featuring twisted buildings and deranged perspectives painted on canvas backdrops like a theatrical set. These bizarre settings draw immediate attention to themselves breaking one of the cardinal rules of the “invisible style” of Classical Hollywood narrative. • Throughout the film, the stylised expressionist settings are used to convey character emotion. In the scene where Francis walks down the stairs of the police station, his path of light is painted directly onto the steps, while strange patches of painted light mark the walls. As Mike Budd comments, “If we reflect that this character is about to begin the process of solving a murder mystery, the bizarrely irrational nature of his surroundings becomes even more striking.” (Budd, 2000)
<p>Make-up, Costumes and Acting:</p>	<ul style="list-style-type: none"> • Make-up, Costumes and Acting: Werner Krauss as Caligari and Conrad Veidt as Cesare make no attempt at realistic performance in <i>Caligari</i>; their jerky or dancelike movements, more often than not, come across as extreme versions of silent film acting. Yet this style of acting was very deliberate. The exaggerated acting style was designed to match other elements of the film’s stylised mise-en-scène. So for example, 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. As David Bordwell and Kristin Thompson comment, “His body echoes the tilted tree trunks. His arms and hands, their branches and leaves.” (Bordwell & Thompson, 2001) • It is therefore important that such performances are not judged by the standards of realism, but rather by how they fit into the expressionist mise-en-scène as a whole.

Accept valid alternatives.

Award Marks as follows:

Level	Criteria	Marks
1	<p>A general and mainly descriptive response referencing few elements of the German Expressionist Cinema or the Expressionist art movement.</p> <ul style="list-style-type: none"> • Candidate offers little or no explanation of how the Expressionist art movement influenced the mise-en-scène of <i>The Cabinet of Doctor Caligari</i>. • Candidate demonstrates limited knowledge and understanding of German Expressionist Cinema. • Candidate shows limited knowledge of the mise-en-scène of German Expressionist Cinema and there is little use of appropriate terminology. 	[1]–[3]
2	<p>A legitimate response which identifies and comments on some elements of the German Expressionist Cinema or the Expressionist art movement.</p> <ul style="list-style-type: none"> • Candidate offers some insight into how the Expressionist art movement influenced the mise-en-scène of <i>The Cabinet of Dr Caligari</i> • Candidate demonstrates reasonably good knowledge and understanding of German Expressionist Cinema. • Candidate shows reasonably good knowledge of the mise-en-scène of German Expressionist Cinema and there is some use of appropriate terminology. 	[4]–[6]
3	<p>An insightful, well informed and convincing response which discusses German Expressionist Cinema or the Expressionist art movement.</p> <ul style="list-style-type: none"> • Candidate confidently explains how the Expressionist art movement influenced the mise-en-scène of <i>The Cabinet of Doctor Caligari</i>. • Candidate demonstrates an informed and accurate understanding of German Expressionist Cinema. • Candidate confidently draws on knowledge of the mise-en-scène of German Expressionist Cinema and there is frequent use of appropriate terminology. 	[7]–[10]

Award [0] for work not worthy of credit.

4 Sequence: *In a futuristic world, an injured detective is hunted by a fugitive.*

Study the following sequence set in an abandoned building.

Analyse how the director employs **three** of the following elements of film language to generate mood and atmosphere.

Camera Technique; Editing; Lighting; Mise-en-scène; Sound (including Music).

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

10 marks (AO1)

20 marks (AO3)

Mark Scheme Expectations	
The response should show knowledge and understanding of: (AO1)	<ul style="list-style-type: none"> the director’s creative purpose in the choice of three of the following areas of film language - camera technique, editing, lighting, mise-en-scène, and sound (including music). the mood and atmosphere of the sequence; and the director’s intention to create an atmospheric chase scene that draws on the conventions of the film noir.
The response should provide analysis and evaluation of: (AO3)	<ul style="list-style-type: none"> the use of expressionist techniques such as low-key lighting, the heavy use of shadows, strobe-like lighting effects and a low and high angle camera positions to evoke a feeling of claustrophobia; the way in which the director employs a derelict and decaying mise-en-scène to entrap the protagonist; and the sequence’s complex soundtrack in which the director mixes diegetic sound, the human voice and a brooding musical score.

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:	<ul style="list-style-type: none"> In this sequence, the director employs an expressionist lighting design within a ruined and abandoned building to create a menacing atmosphere of claustrophobia and entrapment. The mise-en-scène and chiaroscuro lighting locate the sequence within the tech-noir subgenre. The dishevelled detective, dressed in a long trench coat, evokes the film noir archetype, but his gun appears to be a futuristic weapon. All colour has been drained from the mise-en-scène and the blue light invading the darkness has a cold, hostile feel. The boarded up windows and door frames take the place of the venetian blinds of classic noir, allowing light to penetrate into the building and throwing horizontal shadows, that resemble prison bars, onto the walls. From the opening moments of the sequence, an eerie atmosphere is established by the abrasive diegetic soundtrack, first a spine-chilling vocal assault like the wailing of a banshee and then the unsettling drone of buzzing flies. The sense of dereliction and decay in the abandoned building is palpable. The main character is running for his life and an air of mystery is maintained for the first twenty-six seconds of the sequence as the source of the threat remains unseen. It is as a threatening voice resounding in the darkness that the spectral presence of the antagonist is first felt. After calling out “Yeehaa”, he mockingly sings the words, “I’m coming,” as if he is a drunken evil spirit haunting the detective.

- The sequence begins with the ghostly image of what appears to be a mannequin dressed in a white gown seated on the left of the screen as the detective enters from the right. The protagonist is backlit with bright lights that flicker with a strobe-like effect, but as he advances into the enveloping darkness of the next room, he is transformed into a silhouette.
- A reverse tracking shot follows the detective as he enters the second room, before a quick cut repositions us behind the main character as he approaches the boarded up window.
- The director has also borrowed another convention of classic noir – the visual metaphor of the labyrinth. With shafts of light constantly illuminating the darkness, the empty building is revealed to be an expansive, maze-like space in which the protagonist is trapped.
- The director has chosen to frame the action in long shot or medium long shot employing only three brief close-ups throughout the sequence. This shot selection ensures that the huge, cavernous space always dominates the frame and overwhelms the human figures.
- Throughout the sequence, the director creates oppressive expressionist compositions that ensnare and imprison the characters. The first of these is the thirteen second tracking shot following behind the detective as he approaches the two openings through which light is flooding into the room.
- The four revolving spotlights create sinister patterns of blinding light that shine into the room, illuminating the window slats and the silhouetted figure of the detective desperately searching for an exit. These monochrome images remind us of a prisoner clawing at his prison bars. For a moment, we wonder if the spotlights are also hunting the detective.
- Revealed through a POV long shot of the ceiling, the detective spots a possible escape route above him. The director employs a low angle camera position to frame the solitary figure at the extreme bottom left of the screen. Behind him, the roving spotlights flood the vast interior with beams of light. In this cathedral-like space, the director has conjured up a religious vision of a supplicant stranded in darkness awaiting salvation by divine light.
- The first appearance of the detective's pursuer is a low angle, deep focus long shot that employs a frame-within-frame composition to visually enclose the running figure within a tunnel-like space.
- In the foreground of this static shot, light streams through an opening on the right of the screen, while deep in the background the prowling figure is illuminated by light from another partially boarded up opening.
- A disturbing metallic chime rings out on the soundtrack just before the antagonist begins to advance, as if it is tolling the impending doom of the main character. As the predator runs along the passageway into the foreground of the shot, emitting strange animal-like panting noises, he has the appearance of a demonic figure emerging from the darkness.
- The director's technique of cutting abruptly from low angle to high angle shots suddenly shifts our perspective to the ceiling of the building where we are given a bird's eye view of the protagonist climbing the wall. A quick cut to a low angle perspective catches the moment when the detective's weapon falls to the floor. The sudden rise in dramatic tension is emphasised by a close-up of the handgun, now well beyond the detective's reach.
- The dense atmospheric soundtrack of non-diegetic reverberating metallic chimes, hissing steam escaping into the air, the incessant buzzing of flies and the mocking taunts, laughter and wild howling of the antagonist creates the feeling of an unstoppable, elemental force bearing down on the detective.
- The symmetrical long shot of the predatory figure sprinting past the slanted windows as light floods the interior and steam vents in the air suggests that the detective is at the mercy of a wild animal.

- From a low angle position, we watch the detective's desperate attempt to reach the roof of the building, while his pursuer continues to taunt him. The beams of the spotlights continue to illuminate the darkened space, intensifying the sense that the hunter is closing in on his prey.
- Our final sight of the wolf-like predator, comes when the director cuts rapidly to two static medium shots of the bare-chested figure framed against the window slats and wire mesh. Bright light floods the background of the shot and heavy rain pours down on his head and he shouts out, "I can see you!". In the second of these frame-within-a-frame compositions, the antagonist is pictured as a caged beast, howling at the top of his voice.
- These twin shots are an ironic, reverse mirror image of the earlier expressionist shot of the detective, framed at the boarded windows, trying to break out. Now his pursuer is on the other side of those windows, trying to break in.
- The penultimate medium close-up of the detective, framed at the top of the ceiling, clinging to the grey statue of a child evokes both desperation and claustrophobia. The architecture appears to bear down on the beleaguered figure, the chiaroscuro lighting serving to trap the detective in the tight corner.
- A quick cut to an exterior close-up of the detective's hand reaching through a hole in the roof of the building reveals that he has broken out of his prison. However, the ominous, diegetic sound of heavy rain, streaming down on the roof with the ferocity of a biblical flood, indicates that his ordeal may only be about to begin.

Accept valid alternatives.

Award Marks as follows:

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

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

List of Film Sequence References

Section A Question 2

Jordskott (2015) (TV Series) Director: Henrik Bjorn

DVD Timecode: Episode 1 16:39 – 17:48

Section B Question 4

Bladerunner - The Final Cut (2017)

DVD Timecode: 1:34.19 – 135.19

Blu-ray Timecode - 1:38.21 – 139.22