

**GCE A2**

**Moving  
Image Arts**

**Summer 2009**

**Mark Scheme**

Issued: October 2009

Revised: December 2009



**NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE)  
AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION (GCE)**

**MARK SCHEMES (2009)**

**Foreword**

***Introduction***

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

***The Purpose of Mark Schemes***

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.



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**ADVANCED  
General Certificate of Education  
Summer 2009**

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**Moving Image Arts**

**Assessment Unit A2**

**[A2X21]**

**TUESDAY 12 MAY, MORNING**

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**MARK  
SCHEME**

## Assessment Objectives

The assessment objectives below provide an indication of the skills and abilities which the A2 AU 2 examination is designed to assess, together with the knowledge and understanding specified in the subject content.

Total A2 AU 2 Examination Assessment Weighting: 30%

Total Marks Available: 90 (30 marks per question)

**In A2 Assessment Unit 2 candidates will be assessed on their ability to:**

**AO5** Analyse and critically evaluate moving image products and texts, demonstrating knowledge and understanding of film language, forms, conventions, purposes, meanings and contexts.  
Assessment Weighting: 30%

### Assessment criteria

**The following Assessment Criteria AO5 a–c are directly based on this objective.**

**In Assessment Unit A2 2 candidates will be assessed on their ability to:**

**AO5a Demonstrate Knowledge and Understanding** of film language, forms, conventions, purposes and meanings.

**AO5b Analyse and Critically Evaluate** moving image products and texts.

**AO5c Demonstrate Knowledge and Understanding** of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators

Candidates will also be assessed on the quality of their written communication.

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;
- 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.

In the event that candidates have access to spelling and grammar aids on their computers during examination, assessment of spelling, grammar and punctuation accuracy will be relative to the availability of such assistance. Legibility and presentation of the typed word will maintain high assessment priority in these cases.



## Advice to Examiners

### 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.

The nature of this subject allows for a variety of responses even within a levels-of-response mark scheme and therefore mark schemes do not contain rigidly prescriptive responses. In an operational examination situation candidates' answers will be considered by all members of the examining and marking team at the marking conference for each paper. The answers will serve to exemplify the mark scheme and, if necessary, to illustrate where adaptation may be necessary to ensure proper credit is given.

### 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; indeed, answers which, while basically narrative/descriptive, display qualities of perceptiveness and relevance, can score up to 15. 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 all 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.

### Multiple Stimuli

Where questions require candidates to select more than one audio-visual sequence, distinguish between those requiring close examination of the second/third sequences and those, which ask for "reference to". In the first case, examiners should expect equal treatment to be given to each audio-visual sequence and reward accordingly; in the second case, candidates who make no reference to a second sequence should not be placed above the top of level 4.

### 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 scrappy, others cogent and incisive. In this A2 Unit 2 examination, time restraints will make it virtually impossible for candidates to contribute very lengthy responses to questions. Emphasis should therefore instead be made on candidates' ability to be concise and to the point in how they answer the questions set.

### **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 reverse, of course, also holds.)

### **Assessing the Responses of Candidates**

- You will be expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- Be positive in your approach. Look for things to reward, rather than faults to penalise.
- Using the marking grids overleaf, decide first which mark level best describes the attainment of the candidate in response to the particular question set. Further refine your judgement by deciding the candidate’s overall competence within that level and determine a mark.
- Do not bunch marks. You must use the whole scale [0]–[30]. Do not use half marks.
- Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted in the comments section of the mark sheet and drawn to the attention of the Chief Examiner.

## Question 1

Sequence 1. *Fighting to free his homeland, a Russian boy soldier dreams of his mother.*

Sequence 2. *From the war in the Pacific, an American soldier writes a love letter to his wife.*

**Examine the following two sequences set during the Second World War.**

**Compare and contrast how each director uses film language to convey the emotional effects of war and loss.**

**Available Marks: 30**

**Assessment criteria**

**Candidates will be assessed on their ability to:**

**A05a Demonstrate Knowledge and Understanding** of film language, forms, conventions, purposes and meanings.  
**(10 marks available)**

| Level | Performance Descriptors   | Marks |
|-------|---|-------|
| 1     | Show minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.   | 1–2   |
| 2     | Show a limited knowledge and understanding of film language, forms and conventions. There is likely to be some understanding of purposes and meanings.                  | 3–4   |
| 3     | Show a reasonably consistent knowledge and understanding of film language, forms and conventions. There is likely to be growing understanding of purposes and meanings. | 5–6   |
| 4     | Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings.                           | 7–8   |
| 5     | Show a consistently high level of knowledge and understanding of film language, forms, conventions and a considerable understanding of purposes and meanings.           | 9–10  |

**Knowledge and Understanding refers to:**

**Sequence 1**

Narrative form and technique: Flashback opens the sequence.

Camera: Unbalanced compositions. Off-centre framing. Extreme high and low angles. Long shots, close-ups and extreme close-ups. Fast tracking camera shot. Extended, long takes. Hand-held camera. Crane shot.

|                 |  |
|-----------------|--|
| Cinematography: | Black and white cinematography. High-key lighting for the dream sequence. Low-key lighting for the waking sequence.  |
| Editing:        | Continuity style. Abrupt cut to exit from the dream. Slow paced editing of extended, long takes in the waking sequence.  |
| Mise-en-scene:  | Exterior setting of sunlit countryside. Interior shot of inside a windmill. Exterior setting of a ruined landscape. The iconography of the war genre – the uniform of the boy soldier, fire, smoke and flares, lifeless bodies, abandoned military vehicles. |
| Sound:          | Soft, lyrical music for the dream sequence. Ominous musical score for the waking sequence. Diegetic sounds of a human cry, machine gun fire, a howling wind, a creaking windmill, exploding flares.  |

## Sequence 2

|                               |  |
|-------------------------------|--|
| Narrative form and technique: | First person voice-over narration. Flashbacks.   |
| Camera:                       | Extreme low and high angle framing. Panoramic long shots, medium shots, close-ups. POV shot. Tracking camera movement. Slow motion. Unbalanced compositions in the shots of the swing.   |
| Cinematography:               | Lush, colour cinematography. High-key, naturalistic lighting for exteriors. Low-key lighting for the interior scene and the night-time scene, illuminated by flares and explosions.  |
| Editing:                      | Continuity style. Slow paced editing. Cross-cutting between the soldier and his wife.  |
| Mise-en-scene:                | The iconography and colours of nature - green jungle foliage, trees and grass, expansive ocean views, white waves crashing on to the shore, bright, blue sky, white clouds. The female wears dresses of a variety of colours – white nightdress, blue-green summer dress. The iconography of the war genre – the uniformed soldier, flares and explosions. |
| Sound:                        | A rich, lyrical score. Diegetic sounds of battle.  |

**A05b Analyse and Critically Evaluate** moving image products and texts.  
(20 marks available)

| Level | Performance Descriptors   | Marks |
|-------|---|-------|
| 1     | Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory.   | 1–4   |
| 2     | Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology.<br>Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar.               | 5–8   |
| 3     | Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar.           | 9–12  |
| 4     | A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses.   | 13–16 |
| 5     | A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses. | 17–20 |

**Analysis and Evaluation refers to:**

Each sequence focuses upon a lone soldier figure who struggles to come to terms with the personal loss, loneliness and separation caused by war. Each sequence features flashbacks that reveal the main character to be haunted by dreams and memories of loved ones and the precious moments they shared before the war. Both examples of the war genre, each sequence finds new and distinctive ways to evoke the atmosphere of war. Through a series of striking images that have a strange, hallucinatory quality, each director takes us on an emotional journey beyond the physical reality of war.

**Sequence 1** establishes a dramatic contrast between dreams and reality. In the boy's dream, the director conveys a sense of joy and wonder. As he stares in close-up at the sunlight streaming through the trees and runs in long shot to join his mother, the bright, radiant lighting and soft, lyrical music evoke feelings of happiness and childhood innocence. This mood is cruelly shattered when the sound of gunfire floods the soundtrack and the mother's smile turns to fear. This is the end of the dream and in a single, disorientating camera movement the director converts it into a nightmare. The sudden speed of the camera tracking into an extreme close-up of the mother's face and tilting sharply to the right as she falls creates a strong emotional impact. The abrupt cut to the extreme low angle shot of the boy as he almost jumps out of his skin, his desperate cry to his mother still ringing on the soundtrack, is shocking and disturbing.

The boy awakens into what seems like a living nightmare. In the dark, enclosed wooden room, the boy is framed from extreme low and high angles with a hand-held camera as he makes his way downstairs. The director adopts an expressionistic style of unbalanced compositions, low-key lighting and an ominous soundtrack to create a tense and fearful mood.

The off-centre, extreme low angle close-up of the boy exiting the door is disorientating and claustrophobic. The world appears to have been knocked off its axis and the windmill towers overhead like a menacing figure of doom. The wide shots of the boy moving across this barren wasteland with smoke drifting in the background, have an eerie, unreal quality. He is like a lost soul wandering through the landscape of hell. This is the world of the horror film.

The director films his journey from two static camera positions that offer us strange and distorted perspectives on the world. In the first view, the boy moves from long shot into a sudden and unexpected close-up, like a silent ghost. In the second, the camera is tilted on its axis as the boy walks to the distant horizon through a field of dead bodies and abandoned military vehicles, the sunlight glinting through their ruined bodywork. The haunting sound of a howling wind accompanies this extended long shot. Like the creaking sounds from the windmill and the exploding flares later on, this diegetic sound contributes added menace to the scene.

The foreboding atmosphere of a lifeless world, filled with shadows and death, is intensified in the final high angle crane shot of the tiny figure, wading through a swamp. This grey, desolate image of dead birch trees and darkness illuminated by signal flares forms a striking contrast to the boy's dream. Whereas in the dream nature was vibrant and alive, here the forest is dead. The lyrical music that filled the soundtrack with hope and joy has been replaced by the sinister sounds of harsh brass and the low, bass notes of kettle drums booming in the distance.

**Sequence 2** is also a hymn to the life-giving power of nature and a solitary protest against the ugliness and destructiveness of war. The director adopts a different means of drawing us into the interior reality of the soldier. He achieves this, not by entering a dream, but through the first person narration of a love letter and the deeply personal memories of his wife that the soldier holds dear.

The soldier's words are spoken over a rich, lyrical score that perfectly complements the slow, languid pace of the editing and camera movement and creates an almost mystical atmosphere of romantic love and longing. Like Sequence 1, a strong contrast is established between the beauty and wonder of nature experienced by those unaffected by the war and the destructive impact of war on human lives and the natural world.

The mood of this sequence is contemplative and reflective. There is none of the fear or anxiety of Sequence 1. Unlike Sequence 1, where only a fleeting glimpse is given of the boy's childhood with his mother, here the images of warfare do not visually dominate the sequence. We hear the soldier tell his wife about the "blood, filth and noise", but the first sign of war is the distant sounds of battle as the

soldier looks out to sea. Only at the end of the sequence do we see the carnage of war in a haunting night time long shot of exploding flares, remarkably similar to the final scene of Sequence 1.

Whereas Sequence 1 invites us to follow the main character through a bleak, monochrome landscape, filled with death, here the landscape and scenery is breathtaking. Whereas in Sequence 1, expressionist shadows darken the land, here lush cinematography captures the beauty and colour of the landscape in the slow tracking shot of the soldier's POV of the verdant jungle, the 'magic hour' long shot of the soldier framed in twilight against the ocean and the high angle POV shot of his wife watching the waves crashing onto the shore. The serene atmosphere and quiet tranquility of these pastoral scenes evoke the spiritual in nature. They suggest the depth of love that the soldier feels for his wife as well as the vast distances that separate them.

The director inter-cuts these stunning panoramic landscape shots with evocative images of the intimate moments between man and wife. These memories are heavily stylized and dream-like in their strange intensity. We first see his wife framed from above through a slow, revolving, tracking shot, as she stirs in her sleep. Single source lighting highlights her white silk nightdress giving her the luminous appearance of a classical sculpture at night.

She next appears framed against the ocean in sparkling sunlight. The mise-en-scene suggests that in the soldier's imagination she is a vision of the flowering of nature. With her blue-green dress, she blends in with ocean and sky, while her golden hair exactly matches the colour of the vegetation to her left. The radiant beauty of his young wife is further connected to nature in the following scene where, in blinding sunlight, she swings low across the lush pastures of the grass, and then high into the clear, blue sky where she eventually vanishes, like an angel returning to the light.

These poetic, romantic images have a strange, ethereal quality. This is achieved by the director's unconventional camera and editing strategies – first the close, hand-held camera framing of the young woman creating an intimate side profile view of her that can only be the POV of her husband, then the slow motion high angle view of her swinging in and out of close-up. After a quick cut to a low angle shot of her swinging high into the sky, the previous angle of view is reversed and we view the see-sawing movements of the swing from upside down. For this spectacular shot, the director has turned the world upside-down to convey just how much the soldier is mesmerised by his wife's warmth and beauty. For him she is a heavenly figure who transcends all earthly conflict and so she literally fades into the sky as the memory recedes.

Sequence 2 juxtaposes the opposing passions of love and war through visual metaphor. Soon after the soldier asks "who lit this flame in us?", the night sky explodes into flame. The soldier is sure that the fires of love cannot be extinguished by the furnace of war and he is determined to return unchanged from the war, "the man I was before". For the young boy in Sequence 1, this possibility no longer exists. It is clear that the war has shattered his world and destroyed his childhood. While he continues to cherish the memories of life before the war, he now inhabits a world of horror from which there seems no escape.

## Question 2

Sequence 1. *A woman finds herself menaced by dark forces.*

Sequence 2. *A young girl becomes increasingly aware of a threat.*

**Examine the following two sequences. Compare and contrast how each director uses film language to generate mood and emotion.**

**Available Marks: 30**

**Assessment criteria**

**Candidates will be assessed on their ability to:**

**AO5a Demonstrate Knowledge and Understanding** of film language, forms, conventions, purposes and meanings.  
**(10 marks available)**

| Level | Performance Descriptors   | Marks |
|-------|---|-------|
| 1     | Show minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.   | 1–2   |
| 2     | Show a limited knowledge and understanding of film language, forms and conventions. There is likely to be some understanding of purposes and meanings.                  | 3–4   |
| 3     | Show a reasonably consistent knowledge and understanding of film language, forms and conventions. There is likely to be growing understanding of purposes and meanings. | 5–6   |
| 4     | Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings.                           | 7–8   |
| 5     | Show a consistently high level of knowledge and understanding of film language, forms, conventions and a considerable understanding of purposes and meanings.           | 9–10  |

**Knowledge and Understanding refers to:**

### Sequence 1

Camera Technique: Unbalanced compositions. Unconventional framing. Extreme low angles. Long shots, medium shots, close-ups. Tracking camera movements. POV shots. Hand held camera. Slow motion. Changes in focus. Use of shallow focus.

Cinematography: Low-key lighting. Grey, washed out tonal quality.

Editing: Dynamic editing. Rapid cutting between real time and slow motion.



- Sound:** Absence of any diegetic sound, apart from ghostly laughter and the heavy metal music that comes from the television at the end. Non-diegetic soundtrack of heavy industrial sounds, distortion and white noise.
- Mise-en-scene:** Exterior setting of a working class estate. Dull, grim tower blocks, devoid of colour. Garbage litters the ground. An old woman with a fierce white dog on a leash. The woman is clothed in a drab full length coat, that marks out her lower class status. Menacing figures that appear to be wearing masks. An electric current. An abandoned television that comes to life. The sinister face onscreen screams at the woman and dog.
- Sequence 2**
- Camera:** Unconventional camera framing. Extreme low angles. Unbalanced compositions. Tracking camera movements. POV tracking shot. Recurrent use of the long shots. An extreme close-up for the final shot.
- Cinematography:** Black and white cinematography. Low-key lighting. Flashes of lightning.
- Editing:** Continuity style. Fast cutting between interior and exterior.
- Mise-en-scene:** Interior setting of a living room with distorted perspectives. Angular walls, windows and doors, crooked furniture, tilted lamp and picture. Wallpaper peels from the walls. The lead female character and her reflection have a hexagonal shaped head and black and white character design. Exterior setting of trees. A strange, stick-like creature lurks outside the house.
- Sound:** Absence of any musical score. Diegetic sounds of rain, thunder, noise of a television, a creaking window, panting, thumping, high-pitched screams and heavy breathing.

**AO5b Analyse and Critically Evaluate** moving image products and texts.  
(20 marks available)

| Level | Performance Descriptors   | Marks |
|-------|---|-------|
| 1     | Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory.   | 1–4   |
| 2     | Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar.                  | 5–8   |
| 3     | Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar.           | 9–12  |
| 4     | A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses.   | 13–16 |
| 5     | A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses. | 17–20 |

**Analysis and Evaluation refers to:**

Both sequences feature a vulnerable female under threat from unknown figures lurking in the shadows and both end with a disturbing image. The directors adopt different means of building tension, suspense and fear. The most obvious contrast is the stark realism of the mise-en-scene of Sequence 1 and the classic expressionist visual style of Sequence 2. However in the area of sound this difference is subverted as Sequence 1 features a chaotic, multi-layered non-diegetic soundtrack while Sequence 2 employs only diegetic naturalistic sound to accompany the visuals.

The contrasting use of time is also interesting. While Sequence 2 seems to take place in real time, the repeated use of slow motion in Sequence 1 gives it a strange, dreamlike quality that plays against the realism of the mise-en-scene. The expressive use of slow motion, low key lighting, unconventional framing, out-of-focus composition, dynamic editing and an abrasive, dissonant soundtrack in Sequence 1 creates a level of stylisation that more than matches the expressionism of Sequence 2 (Sequence 1 is, in fact, the opening scene of a music video).

**Sequence 1** employs low angle, off centre framing, ominous tracking camera movements and a loud, dissonant non-diegetic soundtrack to draw us into a cold, hostile environment. The dull, grey tones of the cinematography and the soulless, concrete towering blocks evoke the mood and atmosphere of a prison. The heavy industrial sounds, intense distortion and white noise dominating the soundtrack speak of pain and violence. This is a bleak landscape drained of colour and life, a barren wasteland, strewn with rotting garbage and scattered debris – domestic waste, an abandoned supermarket trolley and television. With camera framing that largely blocks out the sky and low-key lighting emphasising the dark, forbidding spaces of the tower blocks, the atmosphere reeks of depression and decay. The very air seems polluted. This could be a modern vision of hell.

The immediate effect of the revolving camera movement is one of disorientation as we struggle to find out exactly where we are. The relentless, reverberating soundtrack rises in volume as the camera tracks rapidly downward along the length of the tower block to reveal an isolated human figure with her dog. Clothed in a drab, full length coat, the woman seems to blend into this ugly environment, but sound, camera framing and mise-en-scene convey an overwhelming feeling of alienation and imminent danger.

The extreme low angle camera position and use of slow motion, used in a quick succession of cuts, serve to isolate the old woman and to highlight her vulnerability. Is the dog meant to offer her protection in this brutal environment? As our anxiety continues to mount, there is a sudden change in the soundtrack over the real time POV shot of the woman looking down at the portable television. The disturbing echoes sound the first note of danger. There is an undercurrent of violence running throughout this sequence and the slow motion close-up of the dog is another warning sign that something is about to burst through the surface.

The hand-held camera POV shot of an unknown figure watching the woman from the shadows is made doubly disturbing by the eerie, abrasive soundtrack and the ghostly mocking laughter that accompanies the long shot of this sinister figure. At this point the pace of the editing is speeded up, quickly building up dramatic tension and suspense. Sound, lighting and composition create an overwhelming sense of claustrophobia and terror.

The rapid cutting between the slow motion shot of the running figure, the off centre, low angle shot of the tower block and the close-up of the woman's face (again in slow motion) throws the viewer off-balance and intensifies the mood of fear. In these slow motion close-ups of the woman's face and her POV shot looking into the shadowy depths of the tower block, the background is kept deliberately blurred and out of focus powerfully conveying the old woman's frailty and confusion. Perhaps her eyesight is failing and the deafening soundtrack also indicates that she has difficulty hearing.

When the threat is eventually revealed, it comes from an unexpected source. The violent electric shock to the dog comes as a surprise, as we have seemingly been lulled into a false sense of security by the decrease in the level of dread conveyed by the soundtrack and by the amusing close-up of the dog, moving in and out of focus, as he does his business. A scene of comedy erupts into sudden, explosive violence.

In the final part of the sequence, we seem to have fully entered the realm of the horror film. A disturbing vision of violence and rage is created through the fast paced editing of the alternating shots between long shot and close-up of the ferociously barking dog and the woman's frantic efforts to restrain him. This striking technique of rapid-fire editing of slow motion sequences in which the barking of a near rabid dog has been replaced by atmospheric sounds and dissonant echoes gives the sequence the unreal quality of a nightmare. The nightmare seems only to be beginning, though, as sound and picture go into sensory overload. In the final chilling close-up of the distorted face of a demon, the director confronts us with a television broadcast from hell.

In both style and subject matter, **Sequence 2** is heavily influenced by German expressionist classics such as the *Cabinet of Caligari*, a film that has been studied by generations of animators. The opening shot of the camera tracking through the trees towards the window plunges us deep into the world of the fairytale or horror film. Horror genre conventions have taught us to read a tracking camera moving towards an unsuspecting victim as the POV shot of a stalker or monster. We do not even need to see the intruder for a mood of fear and foreboding to immediately take hold. The darkness of the night, the heavy rainfall and the POV tracking shot moving relentlessly towards the window is enough to put us on edge. Our imagination supplies the rest.

If this brief glimpse of the world outside the window suggests threat and danger, the sinister atmosphere is continued within the interior of the house. Low-key lighting highlights the stark monochrome and distorted perspectives of this strange living room. The angular walls, windows and doors, the crooked furniture and the tilted lamp belong to the fantastical world of German expressionism and signal to us that we have entered the territory of nightmare. This is a grim, forbidding place to make a home. Furnishing is sparse and signs of decay and deterioration are everywhere (wallpaper is peeling from the walls). This is comparable to the cityscape of Sequence 1 and here again the principal character seems to blend into her environment. The hexagonal shaped head and black and white character design of the animated female connects her to this twisted world.

Sound plays a significant role in the creation of mood and atmosphere. The director dispenses with a musical soundtrack and relies solely upon a stripped down, diegetic sound design of driving rain and loud thunderclaps to establish a mood of slow-burning suspense. There is a subtle play of light and shadow, sound and silence in this sequence that creates a palpable feeling of mounting dread.

A dramatic example of this is when the television goes dead, and the silence of the room (rain can be heard outside) is suddenly pierced by two loud thunderclaps. The first lightning flash is a moment of heart-stopping terror as a demonic figure is silhouetted in the window. The second flash of lightning reveals only the trees. By the time the director cuts to an exterior shot through the window, it is clear to us that the young girl is in mortal danger. She, however, has failed to notice the presence of the prowler and is "still in the dark", literally and metaphorically.

The director keeps us in this state of suspense for the remainder of the sequence. There is an ominous undercurrent of fear and nervous tension conveyed by the constant sound of thunder and rain and the buzzing of the revolving light. The interplay between light and shadow continues to drive the narrative, setting up the strange encounter between the young girl and her reflection. Once again when the light comes on, it fails to illuminate the young girl's predicament. The distorted perspectives and twisted spaces of the room mirror the young girl's confused state of mind. Her view of reality is distorted and she mistakenly believes herself under threat from her mirror image.

Unconventional camera framing and unbalanced compositions raise the stylisation of the mise-en-scene to further extremes. The purpose is to convey the alarm of the young girl and the frantic efforts of her own reflection to warn her of the impending danger. We have previously seen images reflected in windows and mirrors, and now every object becomes a mirror. The static, extreme low angle camera

position from which we view the young girl's flight is a highly effective technique for communicating her hysterical emotional state. With the glass tilting to the left in the foreground, the television bending to the right in the background and the floor and ceiling going in opposite directions, this unconventional long shot plays havoc with perspective and conveys a powerful feeling of claustrophobia. The walls and ceiling are literally closing in around her and the two static long shots that provide perspective-in-depth of the twisted surfaces of the room transform it into a maze-like hall of mirrors and reflective surfaces from which the young girl cannot escape.

She is literally running away from her own image as it appears reflected on the glass, the television and the window. This is a frightening vision of fear and paranoia. Is the room a physical manifestation of the young girl's paranoid state of mind? Is the girl afraid of her own shadow? And has she conjured up her own inner demon from the darkness of her fears and anxieties, while a real one is lurking around outside?

Sound, editing, lighting and camera movement work seamlessly together in the final part of the sequence to intensify the mood of fear and anxiety. Mounting tension and suspense is generated, not by an eerie, atmospheric score, but by the naturalistic sounds of the real world – the panting of the young girl as she flees in panic, the thumping of her fists on the door, the high-pitched screams that merge with the rumbling thunder, the creaking of the window and the heavy breathing of the prowler. The editing pattern that begins after the first shot of the open window creates an unstoppable momentum of rising terror as the camera tracks ominously in on the open window (interior shot), towards the frightened face of the young girl, and finally, at an increased pace, into the closed window (viewed from the exterior) as the young girl gazes out into the darkness of the night.

This rapid camera movement into the window keeps us guessing, as we might well mistake it for the POV of the prowler. We do not know until the flash of lightning illuminates the reflection on the window that the young girl is at the mercy of intruder who is now inside the house. The next tracking camera movement **is** the POV of the prowler and we are forced to watch through the eyes of the monster and listen to its sinister (Darth Vader-like) breathing as it quickly closes in on the trapped girl. This is a spine-chilling scene of terror employing a technique used in many horror films to place a terrified victim at the mercy of an evil presence. The dark corners and distorted perspectives of this claustrophobic interior seem to seal her doom. Escape is impossible from this eerie, forbidding space that looks more like a crypt or a tomb, than a place to live. From the opening POV shot moving towards the window, it seems that despite all the warnings this innocent young girl was fated to die at the hands of the prowler, whose presence she failed to notice. The final image of the POV camera tracking into extreme close-up, as the shadow falls across the helpless victim's face, the lightning strikes and the thunder drowns out her screams, is shocking and powerful.

### Question 3

Sequence 1. *A montage of scenes from Amelie*

**“Amelie is a film that celebrates the triumph of imagination over realism.”**

**How does director Jean-Pierre Jeunet use film language to portray the fantasy world of his main character?**

**Available Marks: 30**

**Assessment criteria**

**Candidates will be assessed on their ability to:**

**AO5c Demonstrate Knowledge and Understanding** of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators.  
**(10 marks available)**

| Level | Performance Descriptors  | Marks |
|-------|--|-------|
| 1     | Show minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.   | 1–2   |
| 2     | Show a limited knowledge and understanding of personal style and techniques. There is likely to be some understanding of themes, purposes, meanings and contexts.                  | 3–4   |
| 3     | Show a reasonably consistent knowledge and understanding of personal style and techniques. There is likely to be growing understanding of themes, purposes, meanings and contexts. | 5–6   |
| 4     | Show a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts.                           | 7–8   |
| 5     | Show a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts.        | 9–10  |

**Knowledge and Understanding refers to:**

French director Jean-Pierre Jeunet has been described by the film journal *Positif* as “the national filmmaker who develops the richest visual world, combined with a technical mastery and artistic sense, which place him on the level of Tim Burton, or even Francis Ford Coppola.”

Jeunet is an extraordinary visual stylist who began his career studying animation at the Cinemation Studios. Jeunet met Marc Caro at the Annecy Animation festival in 1974. Together they made two short animated films *The Escape* (1978) and *The Merry-Go-Round* (1979), with the latter winning a Cesar for best animated short. Their third animated short, *The Last Burst Bunker* (1981) was heavily influenced by Expressionism.

The influence of animation and comics can be seen in the first two feature films directed by Jean-Pierre Jeunet and Marc Caro, *Delicatessen* (1991) and *The City of Lost Children* (1995). *Delicatessen* is a surreal gothic horror comedy set in a post-apocalyptic world where food is scarce. The film's strange cast of characters includes a circus clown and a gruesome butcher who is clearly a descendant of Sweeney Todd. The film has the look of a live cartoon and the many comic gags recall the music hall humour of Laurel and Hardy and Buster Keaton.

According to Isabelle Vanderschelden, "the film introduced distinctive stylistic elements that prefigure the visual style of *Amelie*, such as the use of wide-angle lenses, which distort faces, high angle shots and exaggerated sound effects."

*The City of Lost Children* is another dark tale of the imagination, set in a Dickensian city of the future where a sinister scientist kidnaps children to steal their dreams. The visual influences include Perrault's fairytales, *The Night of the Hunter* and the futuristic visions of Jules Verne and George Melies.

Jean-Pierre Jeunet's first solo film as director took him outside his native country to Hollywood. He was hired by 20th Century Fox to direct the fourth film in the *Alien* series, *Alien Resurrection*. After another journey into darkness and fear, Jeunet was ready for a complete change of direction.

"After *Alien* I realized that I had never made a truly positive film. This was of interest to me: building, rather than destroying presented me with a new, interesting challenge. I wanted to make a sweet film at this point in my career and life, to see if I could make people dream and give them pleasure. This is my personal film, one I had dreamed about for a long time."

In *Amelie*, the director set out to recreate the world of his childhood:

"I was born in 1953 and I have retained some nostalgia for the France of my childhood, or rather for its images, its fashion, and its objects."

Jeunet has spoken of his admiration for the work of French director Marcel Carne and screenwriter Jacques Prevert, the leading figures of French Poetic Realism. Prevert's themes have been described as "innocent love, societal repression, hypocrisy, fate and the triumph of the imagination."

Jeunet has acknowledged the influence of Prevert in the writing of *Amelie*.

"The reference to Prevert was constant. His vision is so poetic and surreal! He also makes lists and collects things. His work is a collection of magical words... That's exactly what I was aiming for."

**AO5b Analyse and Critically Evaluate** moving image products and texts.  
(20 marks available)

| Level | Performance Descriptors   | Marks |
|-------|---|-------|
| 1     | Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory.   | 1–4   |
| 2     | Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar.                  | 5–8   |
| 3     | Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar.           | 9–12  |
| 4     | A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses.   | 13–16 |
| 5     | A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses. | 17–20 |

**Analysis and Evaluation refers to:**

The main character exists in a fantasy world, rather than reality. Though the film was shot on the streets of Paris, the director employed a high level of stylisation and digital artistry to create a magical world far away from the gritty realism of recent social dramas set in Paris, such as *La Haine*. Some commentators have ascribed the film to the category of “poetic realism”, a movement of French cinema in the 1930s that combined naturalism and lyrical stylization.

“I tried to work outside as if I was on a stage. We modified a lot of reality. But it was important that the film take place in the Paris of today, not in some kind of timeless dimension. For example, we changed things on the walls, got rid of graffiti, added signs.”



Reality was also altered through digital special effects. “We changed skies, we put in clouds. I wanted an explosion of colour – the yellowish, Ektachrome-style look was part of my concept from the beginning.” Jean-Pierre Jeunet

In Amelie’s imagination, the world is a place of magic and wonder. The film has been linked to the literary genre of fairytales with the doe-eyed, pixie-like Amelie in the role of the good fairy performing acts of kindness that transform the lives of sad and lonely people. Amelie longs for conventional, fairytale romance.

In Amelie’s fantasy life, objects and photographs come to life and comment on the action, the television broadcasts dreams, and reality is invaded by images from cartoons, cinema and TV. Amelie views life, and in one memorable scene her own funeral, through the flickering images on her black and white television screen and imagines herself as a female version of the swashbuckling hero, Zorro.

Throughout the film, the director dissolves the boundaries between reality and fantasy so that Amelie’s imaginary world and thoughts become a structuring device within the narrative. Amelie’s daydreaming frequently crosses over into reality and drives the story forward. For example, it is while imagining her own memorial tribute on television that she decides to reactivate her father’s taste for travel.

There are many surreal and comic episodes in the film that are clearly the subjective perspective of the main character. CGI animated images transform Amelie into a cartoon character in moments where her emotions threaten to overwhelm her. We see her beating heart at the train station and she dissolves into liquid on the café floor.

In such fantastical scenes, and the dream sequences influenced by the surrealist paintings of Salvador Dali and Magritte, imagination triumphs over reality in unusual and unexpected ways. The director’s frequent use of surrealistic symbols such as clocks as well as the eye imagery that is so central to Dali’s work indicate a wish to create a breathtaking fantasy world in which the imagination can run wild.

Amelie’s fantasy world is brought to life through a retro nostalgic visual style marked by

- bright, rich colours and amber lighting that create a surreal, fairytale atmosphere.

The dominant colours in the mise-en-scene are red and green, often complemented by golden yellow. Together these glowing colours generate a mood of warmth and happiness. Present in almost every scene in the film, red is a recurring motif in Amelie’s clothes and home, the café façade, the throbbing heart, the garden gnome and many other places and objects. The blending of shades of red and orange in Amelie’s flat creates a comforting mood of warmth and safety. The retro atmosphere in many outdoor scenes is achieved by combining red with rich golden browns.

In contrast to the warm feelings evoked by red and yellow, the various shades of green used in the mise-en-scene often have the opposite effect. Luminous, spooky green tones generate an eerie atmosphere in the metro scene with the blind man and the scene with the ghost train. According to Isabelle Vanderschelden, a major aspect of the film’s originality is the combination of colour tones that are not traditionally complementary such as the mixing of gold and green with a range of other colours. “These combinations produce enchanting effects that enhance the innocence and simplicity of Amelie’s world. They stimulate the imagination or trigger memories (Christmas decorations for example).”

The lighting brings out this colour chemistry with filters being used to control changes in natural light. “Much of the film is shot in a haunting amber light straight out of Magritte”, writes E. Abee.

- the expressive use of slow motion, fast tracking Steadycam movements, stylised compositions and rapid editing that convey the emotional rollercoaster of Amelie’s romantic fantasy life.

In the stunningly inventive scene with the blind man, the director employs extreme low angle framing, sudden zooms, frantic camera movements and fast cutting that sweep us along the streets and transform everyday reality into an exhilarating flight through time and space, a surreal, out-of-body experience for someone without sight. The sheer pleasure and warmth of the blind man’s experience is conveyed in the spectacular shot of the light streaming from the sky.

- a playful soundtrack of infectious accordion music and exaggerated non-diegetic sounds that transport us to a world of childhood memory and nostalgia.

## Question 4

Sequence 1. *A montage of scenes from Howl's Moving Castle*

**Explain how director Hayao Miyazaki uses visual style and setting to create mood and atmosphere. Refer to at least two different dimensions.**

**Available Marks: 30**

**Assessment criteria**

**Candidates will be assessed on their ability to:**

**AO5c Demonstrate Knowledge and Understanding** of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators. **(10 marks available)**

| Level | Performance Descriptors  | Marks |
|-------|--|-------|
| 1     | Show minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.   | 1–2   |
| 2     | Show a limited knowledge and understanding of personal style and techniques. There is likely to be some understanding of themes, purposes, meanings and contexts.                  | 3–4   |
| 3     | Show a reasonably consistent knowledge and understanding of personal style and techniques. There is likely to be growing understanding of themes, purposes, meanings and contexts. | 5–6   |
| 4     | Show a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts.                           | 7–8   |
| 5     | Show a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts.        | 9–10  |

**Knowledge and Understanding refers to:**

Animation director Hayao Miyazaki has earned a lasting place in cinema history by taking the Japanese genre of anime to international audiences.

In the BFI's Cinema Book, Kathe Geist describes anime as a genre "that not only displays imagination and technical prowess, but also engages with themes of social identity, romance, sexuality and gender confusion, and such sensitive political issues as the post-World War Two US occupation. Anime also provides in graphical art form a version of many of the live action genres for which Japanese cinema is most famous, including the samurai film (*Ninja Scroll* 1993), horror (*Blood: The Last Vampire* 2000), the thriller (*Perfect Blue* 1998), high-tech noir (*Akira* 1988) and sci-fi (*Cowboy Bebop* 1998- TV)."

Miyazaki first gained attention for his distinctive children's animations, *My Neighbor Totoro* (1988) and *Kiki's Delivery Service* (1989). He became an international phenomenon with his fantasy epic,

Princess Mononoke (1997) and, in 2001, his surreal tale of the supernatural, Spirited Away, won the Academy Award in the newly created category of best animated feature film. Miyazaki's films have gained critical attention by engaging with the legacy of Disney and re-inventing Japanese tradition through an eco-friendly lens.

Miyazaki's Studio Ghibli borrows ideas and images from an eclectic range of sources, including Western art and literature. The visual style of Spirited Away was partly inspired by Lewis Carroll's Alice's Adventures in Wonderland. The sources of inspiration for Howl's Moving Castle include fairytale narratives such as The Wizard of Oz and Beauty and the Beast and the work of 19th century science fiction writers, Jules Verne and H.G. Wells. The film is an adaptation of the novel by the British writer Diana Wynne Jones, the first time that Miyazaki has adapted an original work.

Miyazaki's films are marked by narrative complexity, unpredictable plot turns and tireless invention. With their magnificent backdrops and fine detail, the films have a powerful visual appeal that distinguishes them from the Hollywood animation studios that are increasingly dominated by computer-generated imagery.

Miyazaki has also been acclaimed for his uncanny sense of space, time and weight. If the characters fly through the air, we can feel the height and the sensation of floating. There are many examples of Miyazaki's mastery of gravity and motion in Howl's Moving Castle. When Sophie and the Witch of the Waste climb the endless stairs to the royal palace, Miyazaki makes us feel every straining step.

Michael Atkinson identifies another unique aspect of Miyazaki's work:

"His films always have a spiritual perspective. In Howl's Moving Castle, there is no simplistic division of the world into good guys and bad guys, no 'us' versus 'them' battles in which we cheer for the heroes and hiss when the villains appear on the screen. Humans, demons, sorcerers, and witches all demonstrate moments of goodness, selfishness, and folly.

For this achievement alone, Miyazaki deserves to be commended for advancing the cause of a mystical appreciation of our connections with all others, no matter how strange or unappealing they seem at first. No one can be cast out of our hearts. For example, in one of the most daring developments in the story, the elderly Sophie volunteers to look after the vanquished Witch of the Waste, the same one who put her under a spell."

**AO5b Analyse and Critically Evaluate** moving image products and texts.  
(20 marks available)

| Level | Performance Descriptors   | Marks |
|-------|---|-------|
| 1     | Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory.   | 1–4   |
| 2     | Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar.                  | 5–8   |
| 3     | Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar.           | 9–12  |
| 4     | A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses.   | 13–16 |
| 5     | A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistently high standard with moving image terminology applied fluently and effectively to justify arguments and responses. | 17–20 |

**Analysis and Evaluation refers to:**

Howl’s Moving Castle has been described as “a phantasmagoric delight”. It is a visually stunning work of the imagination that transports us to a strange Victorian fantasy world on the brink of total war. The combination of organic, mechanical and magical elements blend the utopian images of progress and discovery found in the work of Jules Verne with the dark visions of the future predicted by writers such as H.G. Wells.

The porthole in Howl’s moving castle provides access to several different dimensions of time and space. The movement from one dimension to another takes us on a fantastic journey through

dramatically contrasting atmospheres and emotional landscapes – from rustic village to imperial city and opulent royal palace, from lush, beautiful countryside to a hellish wasteland of darkness and fire. Moving between heavenly pastels and oppressively dark greys, the director of Howl's Moving Castle uses colour, texture and light in spellbinding ways to paint timeless images of terror and tranquility.

A major theme of Howl's Moving Castle is the horror and devastation of war. The most powerful and dramatic scenes in the film transport us to a dark netherworld where Howl is transformed into a great birdlike warrior to do battle with fantastical flying war machines and strange creatures. The massive terror bombings of the city is like a scene from Dante's *Inferno*. This is a spectacular and gripping scene of dynamic camera movement and fast cutting between exploding buildings, falling bombs, high angled shots of a terrified Sophie cowering in the street and long shots of Howl swooping through the sky. The dark sky is illuminated by bright flames that threaten to consume the entire city. The sound of whizzing bombs, loud explosions and a menacing musical score create an apocalyptic vision of mass destruction, culminating in a high angled shot of Howl astride a speeding bomb as it falls to earth.

Set in stark contrast to this violent world of darkness and night, are the evocative and stylish scenes of expansive scenery in Star Lake and the old mill house of Howl's childhood. The alpine setting of Star Lake and the luminous, blue lake of the old mill are a hymn to nature and the beauty of the natural world. The slow tracking shot across the sky-blue landscape with the soft, white clouds reflected on the surface of the lake and the sound of running water on the soundtrack is breathtaking. It is like a Japanese garden with giant lily pads and flowers gently swaying in the breeze that leaves us awestruck. The feelings of peace and harmony evoked by these dreamy landscapes bring out the film's anti-war message and its affirmation of love. The visual poetry of the images is perfectly complemented by a tranquil, romantic score.

As this commentator points out, these moments of contemplation in the film are unique to Miyazaki's cinema, "Unlike most animated films, which feel the need to constantly move at a breakneck pace, Miyazaki loves to sit still from time to time, just listening or watching or waiting, as did the great Japanese director Yasujiro Ozu before him. It gives viewers a moment to rest and reflect, and it keeps the film from growing tedious."

The pivotal scene in the film is the flashback to Howl's childhood. Through the dramatic use of light and luminous colours in this scene, the director creates stunning visual fireworks and an atmosphere of awe and wonder.

# A2 Moving Image Arts Examination Marking Grids

## Unit Total: 90 marks (30 marks per question)

| Assessment Criteria   | Total Marks          | Level 1<br>1–6<br>(1–18)  | Level 2<br>7–12<br>(19–36)   | Level 3<br>13–18<br>(37–54)   | Level 4<br>19–24<br>(55–72)   | Level 5<br>25–30<br>(73–90)  |
|---|----------------------|---|--|---|---|--|
| <b>AO5a</b><br>(Q 1&2)<br>Demonstrate knowledge and understanding of film language, forms, conventions, purposes and meanings.  | 10<br>(per question) | Show minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.   | Show a limited knowledge and understanding of film language, forms and conventions. There is likely to be some understanding of purposes and meanings.   | Show a reasonably consistent knowledge and understanding of film language, forms and conventions. There is likely to be growing understanding of purposes and meanings.   | Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purposes and meanings.   | Show a consistently high level of knowledge and understanding of film language, forms and conventions and a considerable understanding of purposes and meanings.   |
| <b>AO5c</b><br>(Q 3 only)<br>Demonstrate knowledge and understanding of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators | 10<br>(per question) | Show minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.  | Show a limited knowledge and understanding of personal style and techniques. There is likely to be some understanding of themes, purposes, meanings and contexts.  | Show a reasonably consistent knowledge and understanding of personal style and techniques. There is likely to be growing understanding of themes, purposes, meanings and contexts.  | Show a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts.  | Show a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts.  |
| <b>AO5b</b><br>Analyse and critically evaluate moving image products and texts  | 20<br>(per question) | Minimal ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. The quality of written communication may be unsatisfactory. | Limited ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image using appropriate terminology. Limited application of moving image terminology to support responses. The quality of written communication may be basic and there may be limited attention to spelling, punctuation and grammar. | Uneven, but sustained ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Increasing confidence in application of moving image terminology to support arguments and responses. The quality of written communication is satisfactory but there may be errors in spelling, punctuation and grammar. | A sound ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. The quality of written communication is good and there is fluency and confidence in the application of moving image terminology to support arguments and responses. | A highly developed ability to comparatively analyse moving image texts and critically evaluate the formal and stylistic conventions of different genres and forms of the moving image. Exercising clear critical judgement and independent thinking. Quality of written communication is of a consistency high standard with moving image terminology applied fluently and effectively to justify arguments and responses. |
|   |                      | 1–2   | 3–4  | 5–6   | 7–8   | 9–10   |
|   |                      | 1–4   | 5–8  | 9–12  | 13–16   | 17–20  |

## List of Film Sequence References

### Question 1

Sequence 1:

Ivan's Childhood (1962) Director: Andrei Tarkovsky

DVD Chapter 1

Timecode: 00:01:40 – 00:03:32

Sequence 2:

The Thin Red Line (1998) Director: Terrence Malick

DVD Chapter 22

Timecode: 02:02:14 – 02:03:50

### Question 2

Sequence 1:

Come to Daddy (2003) Aphex Twin Music Video Director: Chris Cunningham

(from the compilation DVD: The Work of Director Chris Cunningham – Director's Label DVD Series)

Timecode: 00:00:08 – 00:01:16

Sequence 2:

Spegelbarn (Looking Glass) (2007) Director: Erik Rosenlund

(short animated film)

Timecode: 00:01:24 – 00:03:54

### Question 3

Montage sequence of various scenes from Le Fabuleux Destin d'Amélie Poulain

(Amélie from Montmartre) (2001) Director: Jean-Pierre Jeunet

(A2 Set Film 2009)

### Question 4

Montage sequence of various scenes from Howl's Moving Castle (2004)

Director: Hayao Miyazaki

(A2 Set Film 2009)