

**Published Mark Scheme for
GCE AS Moving Image Arts**

Summer 2010

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

MARK SCHEMES (2010)

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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New
Specification



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2010**

Moving Image Arts

Assessment Unit AS 2

[AX121]

WEDNESDAY 16 JUNE, MORNING

MARK SCHEME

Assessment Objectives

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

Total AS AU 2 Examination Assessment Weighting: 30%

Total Marks Available: 90 ([30] per question)

In Assessment Unit AS 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 A05 a–c are directly based on this objective.

In AS Assessment Unit 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.

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 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.**

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 AS 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. *A man wakes up in a carnival funfair.*

Study the following expressionist sequence. Discuss the contribution of three of the following elements of film language to conveying the confusion and disorientation of the main character.

Camera technique: Editing: Cinematography: Mise-en-scene: Sound (including music).

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] 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 purpose 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 purpose and meanings.	5–6
4	Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings.	7–8
5	Show a consistently high level of knowledge and understanding of film language, forms, conventions and a considerable understanding of purpose and meanings.	9–10

Knowledge and Understanding refers to:

Sequence 1

Camera Technique: Unbalanced compositions. Tracking camera movement. Crane shot. Extreme high and low angles. Off centre framing. Long shots. Medium shots. Close-ups. Camera shifts in and out of focus.

Cinematography: Black and white photography. Low-key, high contrast lighting. Heavy use of shadows. Silhouettes tower over the main character. Deep focus cinematography.

Mise-en-scene: Claustrophobic setting. A carnival fun fair with different attractions – including a magic mirror maze, torture chamber and helter-skelter. The interior space is distorted and exaggerated with angular walls and sloping floors. Dressed in a black suit, the main character blends in with the dark interiors. The female character is also dressed in black and carries a torch. Strained, emotional performance as the main character tries to escape from the maze of rooms.

Editing: Slow-paced, continuity editing pace. Use of dissolves at the beginning of the sequence. Superimposition of the silhouettes over an image of the human face. Faster editing style later in the sequence with disorientating cuts between contrasting shot sizes and camera angles.

Sound: Eerie musical score builds towards a dramatic crescendo. Discordant soundtrack of cascading and swirling notes.

AO5b Analyse and Critically Evaluate moving image products and texts.
 ([20] available)

Level	Performance Descriptors	Marks
1	Minimal ability to analyse and critically evaluate moving image products and texts using appropriate moving image terminology.	1–4
2	Limited ability to analyse and critically evaluate moving image products and texts. Limited application of film language terminology to support responses.	5–8
3	Uneven, but sustained ability to analyse and critically evaluate moving image products and texts. Increasing confidence in the application of film language terminology to support arguments and responses.	9–12
4	A sound ability to analyse and critically evaluate moving image products and texts. Exercising fluency and confidence in the application of film language terminology to support arguments and responses.	13–16
5	A highly developed ability to analyse and critically evaluate moving image products and texts. Exercising clear critical judgement and independent thinking. Applying film language terminology fluently and effectively to justify arguments and responses.	17–20

Analysis and Evaluation refers to:

In this sequence, director and star Orson Welles draws upon many classic expressionist techniques to portray a man trapped in the bizarre, nightmare landscape. This sequence is from one of the most famous American film noirs, *The Lady from Shanghai*, and features many noir conventions – including the first-person narration of a male character trapped in a web of deception and a mysterious femme fatale who appears from out of the darkness.

Mise-en-Scene

Cinematic Expressionism employs visual distortion and exaggeration to convey extreme emotional states. In this sequence the director employs a strange, dream-like setting to express the psychology of a man who is lost and confused. Since the making of the Cabinet of Doctor Caligari, the carnival fun fair has been one of the key metaphors in Expressionist cinema for the madness of the world. The character instantly makes this connection himself, describing the carnival as “the crazy house”. Is the uncanny nightmare world that the character falls into a metaphor for his disintegrating emotional and psychological state?

This is the perfect setting for the spatial distortion and exaggeration at the heart of expressionist technique. The carnival is a topsy-turvy world of diagonal walls, angular doors, crooked windows, slanted ceilings and sloping floors that play havoc with the laws of perspective.

The first time we see the character he is lying diagonally prone. The director makes graphic use of diagonal shapes in the mise-en-scene – the helter-skelter, the dragon’s teeth, painted sets and frames and the diagonal shadows that visually suggest the bars of a prison or a giant spider’s web. In one complex composition-in-depth at 45 seconds, space is both expanded and contracted. The angular walls, ceiling and floor all close in on Orson Welles. He is also imprisoned by horizontal, vertical and diagonal bars framing him from in front and behind. The extreme spatial distortion and skewed perspectives threaten to suffocate him, yet in the background of the shot, three converging lines on the floor stretch into the distance towards a dead-end. The director also employs circular, swirling shapes at key points in the sequence, particularly in the mirror sequence, where they create a dizzying, hypnotic effect.

Disorientation is built into the very fabric of this oppressive space. It is a vertiginous maze of bizarrely-shaped rooms, twisted passageways, trap doors and revolving floors at the end of which lies a surreal hall of mirrors that distorts and stretches the human figure to monstrous proportions.

Trapped like a hunted animal, throughout the sequence the character is dazed and confused, stumbling blindly from one strange carnival attraction to another. The deeper he ventures into the maze, the more lost and confused he becomes. The audience is made to experience both disorientation and claustrophobia as the character loses any sense of direction or self-control, becoming a virtual prisoner and plaything of the carnival.

The character’s journey through the shadowy depths of this labyrinthine space is like a voyage through the underworld. His ordeal becomes increasingly strange and bizarre as he exits a fairytale house, enters a medieval torture chamber, narrowly missing one of its hidden traps, loses his balance and finds himself falling down a helter-skelter ride where he is swallowed by a giant dragon. When he spills out onto a revolving floor, the visual distortion and exaggeration of space is taken to an entirely new level as he sees himself twisted and stretched into a series of grotesque shapes in the carnival’s hall of mirrors.

As he escapes through a set of revolving doors into the shadows, he encounters a new danger. For the blonde woman emerging from the darkness with a torch in her hand is a femme fatale. In the background of the final shot, a set of gruesome masks stare out from the wall at the main character, like harbingers of death.

Camera Technique and Editing

The spatial distortion and exaggeration of size and scale in the mise-en-scene is also reflected in Orson Welles' unorthodox camera style. Each composition is designed to keep the audience off-balance. The director never allows us to have a stable viewing position, making it virtually impossible to orientate oneself in the space.

The director adopts a radical approach to the framing of the human figure throughout the sequence. The opening shots are immediately disorientating. The upside-down, high-angle, medium close-up of Orson Welles lying diagonally prone is an unsettling composition – the figure posed like a corpse in a coffin. The dream-like effect of the image going out of focus for four seconds before dissolving into a close-up of the face from the same-upside-down position, conveys a sense that we have entered the mind of the character. The second dissolve, superimposing the shadows of revolving diagonal bars over the previous shot, is a striking, almost abstract composition, combining close-up and long shot that seems to transport us to an inner landscape of nightmare.

The sense of dislocation created by these opening shots is further heightened by the long shot of the diminutive, isolated figure wandering like a lost soul in the landscape of revolving shadows. Though the editing pace is slow and dreamy and the transitions subtle, these contrasting compositions of such extreme size and scale disrupt our sense of normal time and space.

The journey through the maze of attractions is framed in deep focus through a series of off-centre, tracking camera movements that convey a real sense of depth. Turned on its axis, the camera see-saws from low to high angles, creating a dizzying feeling as if the floors are moving and the walls are closing in. The mood of entrapment and mounting claustrophobia is captured in a number of radically stylised, unbalanced compositions – the extreme low angle shot of the character exiting the tent is a frame-within-a-frame-within-a-frame that seems to imprison the character within an endless maze of shapes; the two striking shots of the jaws opening and closing from a camera position inside the mouth of the dragon; the high angle shot of Welles sliding down the helter-skelter is a surreal image straight out of a Dali painting. Once again the world is turned upside-down by Welles' baroque camera technique – the figure falls from the bottom of the screen to the top.

The editing pattern increases our sense of disorientation by cutting suddenly to each new threat that confronts the character – the spikes that swing out of the wall, the trap door that suddenly gives way, the jaws opening and closing. The director uses three quick cuts from a series of unconventional angles, high and low, to show the descent down the helter-skelter. Once again we are thrown off-balance and disorientated and we have a real sense of what the character is feeling – the sensation of the ground suddenly disappearing beneath one's feet.

The camera's focus upon the human figure is given a new twist in the hall of mirrors sequence. The director cuts from a high angle crane shot to the first mirror image that begins as a medium shot before quickly morphing into a close-up. The distorting effects of the mirrors create yet another maze and the director employs fast editing and a revolving camera to fragment space and create a dizzying, disorientating effect on the viewer. The swirling shapes in the mirrors and the fast revolving floor increase the feeling disorientation.

Lighting

Low-key lighting is used throughout the sequence to trap the character in a frightening world of shadows and to create a strong sense of depth. The use of chiaroscuro lighting in the two long shots of Orson Welles exiting a door and falling down the helter-skelter generates a powerful sense of an oppressive, labyrinthine space. The expressionist lighting scheme creates an atmosphere of fear and menace as darkness surrounds the character and threatens to swallow him up. Shadows completely dominate the frame in a number of key shots within the sequence. The character begins his journey through the fun house dwarfed by giant shadows and ends it in complete darkness. The striking composition of the character wandering through a landscape of diagonal silhouettes is a brilliant example of how low-key lighting can be used to evoke a sense of deep space and to reduce, threaten and oppress a character with an overwhelming sense of dread.

Sound

The slow, eerie musical score that plays over the opening scenes generates an air of mystery and suspense, working in perfect harmony with the expressionist visual design to evoke the ghostly atmosphere of a nightmare. A series of cascading notes are played on the organ as Orson Welles comes back into focus suggesting both a tune that we might hear at a fairground as well as the sensation of falling. The haunting soundtrack therefore mentally prepares us for the weird spectacle of the carnival by creating this strange, almost supernatural ambience.

The disquieting notes of the music also serve to emphasise the stress and anxiety expressed by the character in his voice-over narration. A series of faster notes play over the original score as the character begins to move through the rooms. The haphazard way in which the notes seem to meander across the soundtrack mirrors the character's state of confusion as he becomes lost in the vast interiors.

When Orson Welles falls down the slide, the music radically changes in tone and tempo. A discordant soundtrack of cascading and swirling notes conveys the character's loss of balance and his winding descent down the helter-skelter. There is a comic undertone and an undercurrent of hysteria in the music as the character attempts to keep his footing on the revolving floor and sees his image distorted beyond recognition in the mirrors. This is a place of entertainment and amusement, but the joke appears to be being played on the character as he is flung around the funhouse like a marionette.

The topsy-turvy rhythm of the music changes once again propelling the sequence towards a sinister climax. As the character exits through the revolving doors, the score rises to a dramatic crescendo striking an unmistakable note of tension and impending danger. On the appearance of the blonde woman, the score comes to an abrupt halt, before fading into a low register. Once again the change in the tempo and intensity of the music shifts the whole mood of the sequence. Caught off-balance once more, the character disappears into the shadows. The note of menace and foreboding that resounds on the soundtrack over the image of the femme fatale warns us that worse may be yet to come.

Question 2

Sequence 2. *A young boy turns detective.*

Study the following sequence. How does the director use narrative style, camera technique and editing to create a fast-moving scene?

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] 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 purpose 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 purpose and meanings.	5–6
4	Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings.	7–8
5	Show a consistently high level of knowledge and understanding of film language, forms, conventions and a considerable understanding of purpose and meanings.	9–10

Knowledge and Understanding refers to:

Narrative Style: First person voice-over narration. Photographs, graphics and text used as narrative devices.

Camera: Unconventional framing. Stylised compositions. Extreme high and low camera angles. Long shots. Medium close-ups. Close-ups. Speeded up camera movement. Fast tracking and zooming. Freeze-framed camera stills and flashes.

Editing: Rapid cutting. Oblique editing. Jump-cutting. Montage sequence.

AO5b Analyse and Critically Evaluate moving image products and texts.
([20] available)

Level	Performance Descriptors	Marks
1	Minimal ability to analyse and critically evaluate moving image products and texts using appropriate moving image terminology.	1–4
2	Limited ability to analyse and critically evaluate moving image products and texts. Limited application of film language terminology to support responses.	5–8
3	Uneven, but sustained ability to analyse and critically evaluate moving image products and texts. Increasing confidence in the application of film language terminology to support arguments and responses.	9–12
4	A sound ability to analyse and critically evaluate moving image products and texts. Exercising fluency and confidence in the application of film language terminology to support arguments and responses.	13–16
5	A highly developed ability to analyse and critically evaluate moving image products and texts. Exercising clear critical judgement and independent thinking. Applying film language terminology fluently and effectively to justify arguments and responses.	17–20

Analysis and Evaluation refers to:

This is a hyper-kinetic montage sequence that employs a range of stylised techniques including rapid cutting, oblique editing, jump-cutting, speeded up camera tracking and zooming, extreme high and low camera angles, freeze-framed camera stills and flashes, graphics and a voice-over narration to convey the young boy's intensive surveillance of the suspect.

The sequence is built around dynamic movement. The boy is constantly on the move. We see him running and hiding, snapping photo after photo. With each camera flash, the sequence fast-forwards in time – minutes, hours, days fly by with each quick cut. This frenetic movement in time and space generates an energy rush, capturing the excitement and thrill of the chase as the young boy plays the role of the ultimate sleuth – a junior Sherlock Holmes. The suspect is never out of his sights as the boy has every angle covered.

Narrative Style

The director employs first person voice-over narration, onscreen text and still photographs as key narrative devices in this sequence. The sequence begins with the young person's narration as he writes the first in a series of notes about the three-fingered man. The first-person voice-over positions the boy at the centre of the narrative and immediately draws us into his perspective.

The narrative is structured around the secret photographing of the three-fingered man and the taking of notes. Throughout the sequence we see the boy snapping photographs or scribbling down notes with his pencil. Photographs and notes are used in a dynamic way throughout the sequence to visually tell the story of the boy's pursuit and surveillance of the man. After the opening close-up of the boy beginning to write in his journal, notes and accompanying photographs appear three times in the sequence.

Editing

Although the sequence begins slowly, 22 seconds into the story the director employs rapid editing to generate a frenetic pace and forward momentum in this sequence. The director constantly cuts on movement. His characters are always in motion and each cut captures them in the act of walking along the street or exiting an alleyway (the man) or running (the boy). The pace of the editing gets faster as the sequence progresses. The rapid cutting between medium close-ups and long shots of the boy, as he runs like the wind, is a particularly effective way of accelerating the narrative and capturing the sheer speed of the pursuit.

The rapid editing pattern of the sequence switches between shots of the boy snapping pictures and the photographs themselves with the camera clicks and flashes accentuating the feeling of forward motion. The director also speeds up the passage of time through the expressive editing technique of jump-cutting. The four sudden cuts of low-angle shots of the man walking towards the camera conveys a sense of faster and faster movement, as if the image has actually been speeded up. The shots of the floor completely covered in photographs and notes reveals to us just how much time the boy has spent spying on the three-fingered man and how the director has been fast-forwarding us through this surveillance operation at a furious pace.

Camera technique

The framing, positioning and movement of the camera throughout this sequence convey a sense of fast motion. From the spectacular opening camera movement, tracking downwards from a medium close-up of the man, zooming into his legs and spiralling around him before tracking backwards to reveal the young boy hiding behind a car, the director strives to create a dynamic sense of movement. This speeded up expressive camera movement, which combines zooming and tracking to make the background fall away and shakes violently as it tracks backwards towards the boy, creates a dizzying sensation in the viewer.

The unconventional camera positioning, using both extreme high and low angles, keeps us off-balance. We never know where the young detective is going to pop up next. As well as manipulating camera speed, the director uses dramatic camera movement to propel the narrative forward at an ever increasing pace. As well as the fast tracking and panning movements, camera zooming is used in a highly dynamic way throughout the sequence. The rapid camera zooming – into a close-up of the boy on the high stairwell, backwards out of the subway to reveal the boy in the foreground of the shot and forwards again as the boy snaps yet another photo – combines brilliantly with the fast cutting to convey a real sense of movement through time and space.

The director's shooting style deliberately mimics the boy's photography. The restless, mobile camera zooms in and out of the image just like the boy's Polaroid camera. In the montage sequences of photographs, the movie camera seems to become the actual Polaroid – moving rapidly in and out of the images, freeze-framing on the photos as the camera snaps and flashes. These dynamic photo-montage sequences place us in the lens-eye view of the photographer creating a strange sensation of being in two places at the same time. The director shows us the photographs, but also rewinds time, so we can also experience the act of taking the photograph.

Question 3

Sequence 1. *A young girl disturbs a nasty neighbour.*

Study the following animated sequence. How does the director use camera technique, editing and sound (including music) to convey the changing mood of this scene?

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] 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 purpose 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 purpose and meanings.	5–6
4	Show a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings.	7–8
5	Show a consistently high level of knowledge and understanding of film language, forms, conventions and a considerable understanding of purpose and meanings.	9–10

Knowledge and Evaluation refer to:

Camera: Extended long take. Tracking camera movements – backwards, forwards and circling. Off-centre framing. Extreme low and high angles. Long shots, medium shots and close-ups. Extreme close-up of the door handle and the girl's eyes. Alternating POV shots. Hand-held, unstable camera used for a single shot.

Editing: Absence of editing for first 30 seconds. Rapid cross-cutting between contrasting shot sizes.

Sound: Jaunty, upbeat musical score changes to booming, ominous music. Diegetic sounds of the girl singing, the noise of the wind, the rustling of a leaf, the squeaking of bike wheels, creaking floorboards and heavy breathing.

AO5b Analyse and Critically Evaluate moving image products and texts.
([20] available)

Level	Performance Descriptors	Marks
1	Minimal ability to analyse and critically evaluate moving image products and texts using appropriate moving image terminology.	1–4
2	Limited ability to analyse and critically evaluate moving image products and texts. Limited application of film language terminology to support responses.	5–8
3	Uneven, but sustained ability to analyse and critically evaluate moving image products and texts. Increasing confidence in the application of film language terminology to support arguments and responses.	9–12
4	A sound ability to analyse and critically evaluate moving image products and texts. Exercising fluency and confidence in the application of film language terminology to support arguments and responses.	13–16
5	A highly developed ability to analyse and critically evaluate moving image products and texts. Exercising clear critical judgement and independent thinking. Applying film language terminology fluently and effectively to justify arguments and responses.	17–20

Analysis and Evaluation refers to:

This is a gripping scene of fear and suspense that takes the viewer on a rollercoaster ride from the fun, joy and innocence of childhood to a traumatic confrontation with the dark forces of the adult world. A leaf features strongly in the sequence and it may also have a metaphorical role in the story, for the director seems clearly intent on leaving his main character, and perhaps some of the audience, “shaking like a leaf”.

The sequence begins with a jaunty, breezy upbeat tone before introducing a note of tension and disquiet that gradually builds to a frightening and dramatic confrontation and a sudden descent into full-blown terror for the little girl.

The first use of editing does not occur until 30 seconds into the sequence so it is the tracking camera movement, the light-hearted, happy-go-lucky musical score and the girl’s soft singing voice that establishes the warm, feel-good atmosphere. The feelings of joy and happiness experienced by the girl as she sails along the street on her bike are very effectively conveyed by the sweeping, operatic camera movement that spirals around the girl to frame her in medium close-up as she sings her song. With the leaves floating through the air, the sequence has a dream-like quality. The girl herself seems to be floating on air without a care in the world until, boom, the bike suddenly grinds to a halt.

With the first sudden change in mood, the sequence continues to be filmed in a single long take. This allows the director to gradually shift the emotional tone in a subtle and suspenseful way as the tracking camera moves beyond the girl to focus upon a single leaf that has fallen to earth. As we can now no longer see the little girl, we immediately wonder what has become of her. But the director makes us wait to find out.

As the mobile camera slows to a standstill and the lyrical musical score fades out, an air of mystery and suspense is quickly established. Everything is brought to a stop. It is as if we can hear a pin drop as the only thing to be heard on the soundtrack is the noise of the wind and the gentle, rustling of the leaf.

The leaf now becomes the centre of the narrative. With the low angle tracking shot of the leaf as it is blown back along the path, the director returns to the sweeping camera movement of before, but the mood is now completely changed. This camera movement following the leaf ends on an unsettling composition. We see the young girl framed in long shot, positioned awkwardly on the wrong side of the vanishing point of perspective. This composition strikes an ominous note. The joyful music has drained away and in the eerie silence, we can hear only the squeaking of the bike wheels and the song gradually fading on the lips of the little girl. We sense that something is not quite right, that something bad may be about to happen to the unsuspecting, innocent child.

The first use of editing in the sequence has a powerful visual impact. The off-centre framing of the girl from an extreme low angle position has an unsettling effect on us. The director effectively traps the viewer underneath the wheels of the bike giving us an insect's perspective on the scene. The feeling of claustrophobia conveyed by this unusual composition is intensified when the camera tracks upwards into a close-up of the leaf and ominous music begins to play on the soundtrack. In this tracking shot, the girl's image slips out of focus – another sign that danger is approaching.

The growing sense of unease that the director has been subtly communicating to us by camera movement, framing and positioning is now taken to a new level of fear and anxiety. The close-up of the girl's worried face and the dramatic long shot of her staring up at the dark, oppressive house and trees transports us to the territory of the horror genre.

The moment that the camera begins to move towards the house marks another turning point in the scene. A fearful atmosphere of suspense and imminent danger is conveyed by the low angle tracking camera movement as it moves relentlessly towards the house. This feeling is amplified by the diegetic sounds of the howling wind, rustling leaf, and creaking floorboards and by the strange, fairytale like musical soundtrack.

By keeping the tracking camera close to the ground as it glides towards the house, once more framing the leaf in close-up, the director conveys a powerful sense of the house as a gigantic, monstrous presence, towering over the little girl and threatening her with some unknown danger.

The mood of nail-biting suspense is pushed to the limit by the editing and the diegetic soundtrack of the door being opened from inside. The cutting between the low angle camera as it pans upwards towards the door, the extreme close-up of the girl's anxious eyes and the rapid POV camera tracking into the door knob, creates an intense level of fear and trepidation.

With the descent into darkness, the scene plunges deeper into the landscape of horror. The atmosphere has shifted 180 degrees from the dreamy, carefree mood of the bike ride. The director has skilfully taken the scene to a high point of suspense where for a brief moment our imaginations begin to run wild as we stare into the darkness and hear the sound of heavy breathing. Viewed from the POV of the frightened girl, the dramatic close-up of the grotesque, angry face emerging from the shadows is like a scene from a Grimm's fairytale. He is the ogre from every child's nightmare.

This sinister figure visually dominates the remainder of the scene. In all but one shot, the director frames the old man from a low angle camera position moving into medium close-up as he towers over the child. The low angle framing is particularly effective in conveying the emotional distress of the girl and her vulnerability before this intimidating figure. It places us within the POV of the frightened child, as in three dramatic medium close-ups, the old man waves his arms in the air and finally breaks the bike apart.

The tense, emotional climax of the scene contrasts with the slow pace of the opening and the use of the long take. The director employs rapid cross-cutting between the old man and the child and a booming, up-tempo, musical score to create tension and the threat of violence. The editing, camera technique and musical soundtrack combine to create a scene of sheer terror. The first cut from the medium close-up of the old man screaming with rage to the tight, long shot of the girl desperately trying to get her bike moving again takes us to the edge of our seats as escape seems impossible.

In the next shot, the danger bearing down on the child is given great visual emphasis by the director's choice of a low angle camera position below the girl's elbow. For a brief moment, the director adopts a hand-held, jerky, shooting style that brilliantly conveys the helplessness of the young girl. In this unusual composition, the director plays with size and perspective. For a moment it is the girl who appears big, but the roles are quickly reversed as the old man looms into camera lens screaming

"Do you want to be eaten alive?" The quick cut from the low angle close-up of the man's head to the high angle POV shot of the girl looking upwards shows the true balance of power in the scene. The girl is completely at the mercy of this frightful man and the brief POV shot of the girl from his perspective makes us truly fear for her safety.

This editing pattern of cross-cutting between high and low angle camera positions is maintained to the end. In each composition, the old man appears to grow larger and more menacing, while the young girl appears frightened and lost. The final, low angle tracking camera movement that frames the man in medium close-up as he snaps the bike in two recalls the opening camera movement that spiralled around the young girl. The scene has travelled a long way from the safety and security of childhood to the threat and menace of the adult world.

AS Moving Image Arts Examination Marking Grids

Unit Total: 90 marks (30 marks per question)

Assessment Criteria	Total Marks	Level 1 1-6 (1-18)	Level 2 7-12 (19-36)	Level 3 13-18 (37-54)	Level 4 19-24 (55-72)	Level 5 25-30 (73-90)
AO5a Demonstrate knowledge and understanding of film language, forms, conventions, purposes and meanings.	10 (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.
		1-2	3-4	5-6	7-8	9-10
AO5b Analyse and critically evaluate moving image products and texts.	20 (per question)	Minimal ability to analyse and critically evaluate moving image products and texts using appropriate moving image terminology.	Limited ability to analyse and critically evaluate moving image products and texts. Limited application of film language terminology to support responses.	Uneven, but sustained ability to analyse and critically evaluate moving image products and texts. Increasing confidence in the application of film language terminology to support arguments and responses.	A sound ability to analyse and critically evaluate moving image products and texts. Exercising fluency and confidence in the application of film language terminology to support arguments and responses.	A highly developed ability to analyse and critically evaluate moving image products and texts. Exercising clear critical judgement and independent thinking. Applying film language terminology fluently and effectively to justify arguments and responses.
		1-4	5-8	9-12	13-16	17-20

List of Film Sequence References

Question 1

Lady From Shanghai (1947) Director: Orson Welles
DVD Chapter 26
Timecode: 01:57:35–01:59:08

Question 2

The Secret Language (2005) Director: Brian Durnin
(Short Film)
Timecode: 00:07:16–00:08:05

Question 3

Monster House (2006) Director: Gil Kenan
DVD Chapter 1
Timecode: 00:02:20–00:03:42