ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2011

Moving Image Arts

Assessment Unit AS

[AX121]

THURSDAY 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 marks 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 AO5 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 young girl finds herself in a sniper's sight.*

Study the following sequence that is set in a war-zone. How does the director use camera technique, editing and sound (including music) to create tension and suspense?

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 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:

Camera: Long shots, medium shots, close-ups and extreme close-ups; unbalanced compositions; shaky, hand-held camera movement; shifting camera positions; tracking camera movements; extreme low and high angles shots; alternating POV shots; POV of a sniper's sight; out-of-focus compositions.

Editing: Rapid editing; cross-cutting between the actions of two characters; extreme contrasts of shots – inter-cutting between long shots, medium shots and close-ups.

Sound: Diegetic – gunshots, reloading of gun, rustling leaves, whistling of the wind, the fluttering of birds' wings.
Non-Diegetic – ambient soundtrack.

AO5b   Analyse and Critically Evaluate moving image products and texts

(20 marks 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 heart-stopping sequence of tension and suspense in which the director employs a range of cinematic techniques, including abrasive editing, rapid cross-cutting, hand-held camera technique, alternating POV shots, explosive diegetic sounds and an ambient soundtrack to convey the violence, fear, disorientation, threat and extreme danger of a young girl's efforts to escape sudden death from a sniper's bullet.

From the very beginning of the sequence, visual style sets us on edge. The fear and anxiety of the young girl is evident from the opening shot, which frames her in medium close-up, from an elevated angle, looking upwards apprehensively. The following extreme long shot reveals her exposed position. She is trapped out in the open, a tiny figure, kneeling on the ground, surrounded on all sides by the brutal architecture of a war-zone.

Suspense is generated immediately by disquieting, atmospheric sounds that signal danger and by the tight hand-held camera framing of the face and hand that conveys the nervous movements of the girl as she picks up the jar. The diegetic sounds of rustling leaves and the whistling of the wind disturbing the eerie silence also contribute to the tense mood of suspense.

Abrasive sound and image editing communicates the extreme violence of the sniper's assault. The deafening sound of gunfire comes a split-second before the bullet strikes the wall, shattering the silence and throwing everything off-balance. The explosive sound triggers a rapid series of abrupt cuts from medium close-up to medium shot to long shot as the girl and her friends scramble for cover.

The swift movement of the shaky, hand-held camera combines with the quick-fire editing to disorientate the viewer and convey the panic and terror suffered by someone who has become a human target.

The introduction of images of the sniper greatly raises the level of tension and suspense. This sinister figure of death is first glimpsed in a series of fragmented close-ups culminating in an extreme close-up of his predatory eye.

The director employs two techniques that will be sustained throughout the sequence heightening the tension and suspense. A pattern of rapid cross-cutting is established between the sniper and his moving target and POV camera technique is used to place us in the perspective of both the hunter and the hunted.

In the first of six POV shots through the sniper's sights, the director forces us to stare down the barrel of the assassin's gun. With the vertical post offering barely enough cover to hide behind, the girl is caught firmly in the crosshairs, inches away from certain death. Through this terrifying POV shot, the director intensifies the sense of threat and mortal danger. The ominous notes on the soundtrack and barely discernable voices in the background indicate that worse is yet to come.

The sound of echoing chimes sustains the dramatic tension as a high-angle medium close-up camera reveals the hiding place of the young girl. The director switches to her perspective as she searches desperately for a means of escape. The low angle POV shots of the tower block and the possible escape route are filmed with a jerky, hand-held camera and are tightly framed so that the out-of-focus post obscures most of the image. This creates a powerful sense of entrapment.

Sound plays an important role in the build up to the girl's flight across the square. Silence is once again used to powerful effect. A single, low bass note sounds a note of doom over the first POV shot of the tower block. The diegetic sound of the fluttering of birds' wings may be an indicator of the girl's intentions. A low, repetitive sound, like the beating of a human heart, plays on the soundtrack over the second POV shot of the square. A rhythmic percussive instrument begins to gather pace as if starting the countdown to the girl's desperate flight.

Dynamic editing, shifting camera positions and the rising volume and intensity of the ambient score propel the sequence forward into its final moments of nail biting suspense. A second POV shot through the cross-hairs is followed by a long shot of the square revealing to us just how much exposed ground the girl must cover in order to make her escape.

The thrilling race against time is a scene of dramatic cross-cutting between hunter and hunted, punctuated by the piercing sound of five gun shots. A frenetic editing pace is maintained throughout and the director employs a wide variety of shot choices to keep us off-balance and in a state of constant suspense about the fate of the girl.

The pattern of quick-fire editing is dictated by the multiple gunshots. Each pull of the trigger sets off a sudden shock cut. A close-up of the rifle sight as the trigger is pulled, cuts to a low-angle medium close-up of the girl's running feet as the shot strikes the ground. As the girl runs for her life between the posts, two further exploding shots shatter the mortar triggering split-second cuts from long shot to medium shot.

The director's dynamic use of camera technique, editing and sound to keep us on the edge of our seats reaches a high pitch of intensity in the climatic moments of the sequence. All three areas of film language are pushed to the limit to convey the terror and desperation of the girl, who is running for her life, like a hunted animal, dodging bullets all the way.

- Fast tracking shots, filmed with an unsteady hand-held camera, follow the girl's movements from shifting camera positions.
- A complex editing pattern of inter-cutting between close-ups, long shots and medium shots of the girl and cross-cutting between the sniper and his quarry conveys an impression of an unstoppable force bearing down upon its prey.
- A brooding soundtrack with a metronome-like rhythm and intensity pulsates throughout the sequence, sounding ominous notes of alarm.
- With the fast moving camera and high speed editing synched with the shattering impact of each bullet, the girl's flight becomes a whirl of blurred images.

After the third shot narrowly misses its target and the girl breaks for open ground, the editing accelerates into an explosive montage of 16 rapid cuts in ten seconds of screen time. Cross-cutting from a low-angle static long shot of the sniper to a medium shot of the girl running furiously towards the camera, the director raises the tension to boiling point.

The visual dominance of the sniper is established by the pattern of frenetic cross-cutting – from a low-angle static long shot of the sniper at the window to a medium shot of the girl running furiously towards the camera; from a soft focus shot of the rifle firing to a dramatic close-up of the girl holding her head; from an extreme close-up of the sniper's eye to an extreme low-angle shot of the girl hurling herself to the ground.

A high level of dramatic tension and suspense is maintained throughout this dizzying montage by the director's decision to return us, immediately before each shot is fired, to the high-angle POV of the sniper. The recurring image of the girl trapped in the crosshairs seems to spell certain death. And for a few agonizing moments, we are forced to stare down the gun sight of her executioner.

When the sniper's POV follows the girl as she rolls along the ground, we hold our breath waiting for the fatal coup de grace, but no shot is fired. All tension and anxiety suddenly evaporates when the girl reaches the safety of the wall, no longer exposed to the sniper's deadly gaze. Signaling the end of her traumatic ordeal, the brooding soundtrack fades to silence, while the hooded figure, framed in medium close-up, lays down his weapon.

Question 2

Sequence 2. *A prisoner is taken from his cell to be interrogated.*

Examine the following sequence which is set in a futuristic police state. Discuss the contribution of three of the following film language elements to the creation of mood and emotion.
Camera technique: Editing: Cinematography: Mise-en-scene: Sound (including music).

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 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:

Camera:
Unconventional camera framing; extreme high-angle and low-angle framing; deep focus compositions with a wide-angle lens; POV camera technique; extreme wide shots; expressive use of the close-up; high speed backward tracking shot.

Editing:
Abrupt editing; inter-cutting between close-up and wide shot;

Cinematography:
Low-key, high contrast lighting; heavy use of shadow; dull, grey tones.

Mise-en-scene:
Claustrophobic setting; a padded cell; a gigantic tomb-like circular interior; Muted colour scheme – grey uniforms, a figure in a white coat; torture instruments and technology; a cross between a dentist's chair and hairdresser's chair; mask of a baby's face.

Sound:
Diegetic sounds of the prisoner's distress – whimpering, crying; footsteps of the masked figure; buzzing of electrical valves. Ominous musical soundtrack of droning sounds and discordant chords.

AO5b   Analyse and Critically Evaluate moving image products and texts

(20 marks 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, the director draws us into the terrifying experience of a man about to be subjected to torture. The intention is to create a disturbing mood of fear, menace and mounting terror and to convey the emotional distress and psychological torment of the prisoner each step of the way on his slow descent into a futuristic hell.

The director achieves this through the use of POV camera technique and a range of expressionist techniques, including chiaroscuro lighting, extreme camera angles and shot-sizes, expressive camera movements and the creation of a stylised mise-en-scene that echoes the nightmare worlds of George Orwell's 1984 and Caligari's Cabinet. Exaggeration and distortion, the favoured techniques of the German Expressionists, are employed throughout the sequence to create an overpowering sense of threatening and oppressive spaces. The scene also includes an undercurrent of surreal humour – the bizarre remark made by one of the guards about the prisoner's credit rating, the grotesque baby mask hiding the face of the interrogator – which is deeply unsettling and adds to the sinister mood.

The sequence begins and ends with the image of a human face. The opening close-up of the anguished face of the prisoner cuts suddenly to an extreme high angle shot of the padded cell. In this unusual composition, the director employs a wide-angle lens and low-key lighting to create depth and distort perspective. The spatial disorientation conveys a feeling of vertigo. For a split-second, we are literally lost in space – suspended above a void as if we are staring down a long, dark tunnel or an elevator shaft. This God's eye view of a suffocating interior is a disturbing vision of isolation and claustrophobia. The walls of the padded cell resemble a giant spider web within which the prisoner is trapped like a fly.

The editing pattern established at the beginning of the sequence, cutting abruptly between close-ups and extreme wide shots, is a key method of generating dramatic tension and an all-pervasive sense of threat and danger. The inter-cutting between close-up and wide shot in the cell is followed by the first POV shot of the frightened prisoner as the hood is thrown over his head.

POV technique is used at key moments in the narrative to communicate the emotional distress and mounting anxiety of the prisoner. As the sinister figures of the uniformed guards loom into view, the low-angle camera position and heavy use of shadows convey the utter helplessness and vulnerability of the prisoner before the oppressive forces of the state. By holding the POV shot until the screen is plunged into darkness, the director ensures that we experience the paralyzing fear and anxiety of sudden blindness.

A spectacular camera movement reveals the true horror of the prisoner's situation. The director dispenses with editing and in one continuous camera shot moves abruptly from close-up to an extreme wide-angle composition of a gigantic space. The accelerating speed of this dizzying backward tracking shot combines with the sheer scale of the setting to convey a sense of spatial disorientation akin to the feeling of vertigo. Except that instead of looking down from a great height, we have the feeling of being diminished by a vast, monumental space resembling the inside of a cathedral or Egyptian pyramid. In this futuristic equivalent of a medieval dungeon, human beings are reduced to the size of ants. With light streaming from above, the director has conjured up a vision of the underworld where the souls of the damned are cast adrift.

The extreme contrast in size and dimension between characters and setting creates a powerful feeling of being entombed. The dull, grey tones of the cinematography and mise-en-scene and the absence of colour in the wide-angle composition accentuates the atmosphere of dread.

Up to this point in the narrative, the director has employed an ominous musical score to convey the heightened emotions of the prisoner. In the shots inside the cell, a low, incessant, droning sound evokes his fear and anxiety, rising in volume and intensity as the hood is placed over his head. As the screen suddenly goes blank, image and musical soundtrack combine to drown out the diegetic cries of panic and alarm.

As the hood is removed, the musical notes become more much more sinister and foreboding. As the prisoner looks around, a discordant note registers his shock and confusion. When the camera tracks backwards, the screeching soundtrack rises to a deafening volume and intensity, almost like a scream from inside. When the camera comes to an abrupt stop, the high-pitched note of alarm reverberates over the image.

It is the powerful combination of image and sound that makes this breathtaking shot register as such a psychic shock to the senses. The director has conjured up a frightening vision of the power of the totalitarian state to isolate and crush the individual. As the final note echoes through the vast, hollow space, the sense of something terrible about to happen is overwhelming.

From this point onwards, the director dispenses with the musical score, relying instead on the realism of diegetic sound and an extended use of the POV shot to convey the prisoner's fear. The sudden cut from extreme wide shot to the medium close-up of the guard repeats the established shot pattern of the sequence and transports us to the POV of the prisoner. This is a particularly effective means of conveying the mounting anxiety and emotional distress of the prisoner as he gradually begins to grasp the fate that lies in store for him.

As we look up through the low-angle POV shot as it swings from one guard to the other, and then across at the table where surgical instruments and an electric drill are clearly visible, the director forces us to share the extreme emotions of the prisoner as his worst fears begin to be realized. The diegetic sounds of the retreating footsteps of the guards, the whimpering and laboured breathing of the prisoner and the buzzing of the electrical valves increase the feeling of dread.

The final shot combination in the sequence is truly chilling. The extreme long shot of the sinister figure walking from the far distance towards us – viewed from the POV of the prisoner, strapped to the chair, awaiting his likely fate – is a terrifying image of helplessness and degradation. In this 10 second static long shot, the director generates a high level of emotional tension and suspense through the simplest of means.

When the mysterious figure first emerges out of the doorway, he is barely distinguishable, but the white doctor's coat makes him stand out against the monochrome setting and immediately identifies him as the interrogator and owner of the instruments of torture. The brooding menace in this scene is created by the slow, steady approach of the silent figure towards us in POV long shot, his footsteps getting ever louder. There is no escape possible for the prisoner and as we listen to his distressed breathing, we have a real sense of someone quivering with fear.

Time has almost run out for the prisoner when the director suddenly switches perspective to an over-the-shoulder tracking shot of the approaching figure. By revealing that he is wearing a mask,

this final long shot increases the level of tension and suspense. As with the previous shot, the ten seconds that we are left wondering and waiting, are filled with our worst imaginings.

The wide angle long shot is carefully framed to create maximum shock and anxiety. In the background, we can see the prisoner and the torture apparatus, while in the foreground, the mysterious figure suddenly stops dead and turns towards the camera. The medium close-up of the mask takes the scene to new heights of terror. The image of the face of an innocent child hiding the features of a torturer is shocking and disturbing. The sequence has entered the dark territory of the Horror genre.

A scene which began with a close-up of a terrified human face ends with a deep focus shot of a mask of a child's face framed in close-up.

Question 3

Sequence 3. *A young boy is fascinated by horror.*

Study the following animated sequence. How does the director use mise-en-scene, lighting and sound (including music) to depict the dark fantasies of a young boy?

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 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:

Mise-en-scene:	A young boy and his dog; the boy has a gothic appearance – jet black hair, large bug-eyes, angular face, old-fashioned clothing and housecoat.
	Stylised settings with leaning buildings, crooked staircases and splintery shaped windows, a laboratory with electrical devices; a graveyard that turns out to be a flowerbed.
	Monochrome colour scheme; checkered wallpaper, portrait.
	Painted light drawn on to the interior settings.
Lighting:	Black and white cinematography; low-key lighting and heavy shadows; flashes of light; high-key lighting in the flowerbed scene.
Sound:	Voice-over narration reading a poem.
	Diegetic sound effects – buzzing of electricity, sizzling and zapping noises, a loud explosion; the chimes of Big Ben.
	Ghostly, operatic score played on an organ.

AO5b Analyse and Critically Evaluate moving image products and texts

(20 marks 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 animated sequence, Tim Burton employs an expressionist visual style to transport the viewer into the dark fantasy world of the strange young boy, Vincent. It is clear that most of the images that we see belong to Vincent's imagination and his obsession with authors of the macabre and the supernatural such as Edgar Allen Poe. In order to demonstrate how Vincent's fantasies have blurred his perception of reality (forcing him to mistake his mother's flowerbed for a grave, for example), the director dispenses with the conventions of realism and invites us to enter a landscape of dreams and nightmares.

- Mise-en-scene

The settings and iconography of the Horror genre feature prominently in the sequence – skulls, old books and a giant cross; the laboratory with its electrical devices where Vincent takes on the role of the mad scientist experimenting on his dog to transform it into a zombie; the graveyard where he attempts to dig up his imaginary dead wife.

The characters are also clearly drawn from the Horror genre. With his shock of jet black hair, large bug-eyes and angular face, Vincent is a gothic caricature. We see him in a variety of different guises – mad scientist, flamboyant artist, obsessed husband – inspired by his reading of Horror literature. Vincent imagines his dog transformed into a zombie creature stalking the streets and he takes on the role of a bereaved husband haunted by the image of his dead wife (a fate suffered by a number of Poe's characters).

The mise-en-scene is designed in the exaggerated and distorted style of German Expressionist cinema. Everything is off-balance in Vincent's fantasy world. Space is constructed on a diagonal axis with the checkered wallpaper, the paintings, staircases and houses all tilted to lean into the space at sharp angles. In this twisted, off-kilter world, the normal rules of perspective are waived and our sense of size and scale is deliberately distorted.

The director has not only appropriated the stylised sets of films such as The Cabinet of Dr Caligari (seen most clearly in the night time street scene with the leaning buildings, crooked staircases and splintery shaped windows), he has also employed the expressionist technique of painting on canvas backdrops in a theatrical manner. This is entirely in keeping with the world of animation and so we find beams of bright sunlight painted onto the surface of the walls in several scenes, such as the wide shots of Vincent painting and reading.

Painted light streaming diagonally from above is used to create a strange, angular composition in the scene where Vincent ascends the long staircase. Although a monochrome image, the colour contrast in this shot is particularly striking. The screen is split diagonally down the middle with the staircase and Vincent's tiny figure in silhouette. The space above is illuminated by a beam of heavenly light. The triangular pattern of painted light is echoed in the following scene of Vincent standing beneath the pyramid shaped wall with his imaginary wife's painting.

- Lighting

If the light painted on to the background sets evokes a religious quality, the low-key lighting employed for the majority of the scenes creates an atmosphere of fear and dread. Heavy shadows obscure Vincent's visage in the opening shot and give him the appearance of a sinister figure of horror. The laboratory is cloaked in darkness evoking a sense of macabre goings-on.

Vincent stands in the shadows with the machinery, while a single light illuminates the helpless figure of the dog. Light and shade are used expressively in this scene to frighten and disturb us with Vincent's darkest fantasy of transforming his dog into a zombie. When the moment of transformation arrives, a flash of blinding light banishes the shadows.

The low-key lighting design of the street scene is particularly effective in evoking an atmosphere of horror and menace. By keeping the foreground in shadow and using the windows as multiple light sources along with a strong background light, the director creates a real sense of depth. The heavy fog that moves across the screen as the shadows appear out of the darkness gives the scene a haunting quality.

Contrasting styles of lighting are used to generate the key comic moment in the sequence. Low-key lighting creates a classic horror scene of a grave being dug in a deserted cemetery in the dead of night. Reality dawns when high-key lighting reveals the graveyard to be a flowerbed and Vincent's dark fantasies are exposed as absurd.

As Vincent steadily refuses to give up his fantasy life as a horror character, the low-key lighting scheme is reintroduced to evoke Vincent's new incarnation as an exile in the Tower of Doom. A doom-laden mood of solitude and grand tragedy is brilliantly conveyed by the suffocating image of the dead wife towering over the forlorn figure of Vincent, surrounded by almost total darkness.

- Sound

The comic tone of the animation is set and sustained by the director's choice of sound. As with the mise-en-scene, there is an exaggerated quality to the sound design that subverts the horror elements of the sequence by pushing them into farce. All three elements of the soundtrack parody the horror genre – the creepy voice-over narration, the weird diegetic sound effects and the haunting musical score.

Although the spooky third person voice-over narration by the famous horror actor, Vincent Price, maintains a mock serious tone throughout, some of the lines spoken by the narrator undercut the dark and ghoulish mood with comic asides such as "While other kids read books like Go Jane Go…" and "…Unaware that her grave was his mother's flowerbed."

Similarly sounds that we associate with the creation of the Frankenstein monster build up to a moment of high comedy. The pulsating buzz of electricity surging through the mechanical apparatus attached to the hapless dog signals that a gruesome experiment is taking place. The abrupt sizzling and zapping noises that accompany the sudden flashes of light from the helmet indicate that something horrible is about to happen. When Vincent pulls the lever, the deafening sound of a loud explosion indicates not that something has gone wrong, but that the experiment has been a success. In Vincent's weird fantasy world, everything is turned upside down.

The diegetic sounds of the chimes of Big Ben are employed in the London street scene to amplify the ghostly atmosphere. As the scene fades to black, the eerie sounds of a church organ flood the soundtrack. The organ is another instrument that we associate with the Horror genre and here it is used to convey Vincent's transformation into a character from Edgar Allen Poe. The ominous chords of the organ become more urgent and intense as Vincent becomes seized by the fantasy that his imaginary wife might be buried alive. Sound and visuals merge together as the musical score reaches a crescendo over an image of a stone cross. The religious undertones conveyed by the church organ find a visual compliment in this icon of Christianity.

The ghostly, operatic score evokes the atmosphere of a graveyard, and its sudden disappearance signals a dramatic change in mood. Gothic melodrama is replaced by droll humour as Vincent's fantasy world is invaded by reality.

But not for long. Vincent's morbid state of mind as he ascends to the Tower of Doom to be united with the image of his departed wife is conveyed by the ghostly organ notes. The comic ending is created by the sharp contrast between the absurd image of a young boy haunted by the portrait of an imaginary wife and the exaggerated tone of high tragedy evoked by the soundtrack.

AS Moving Image Arts Examination Marking Grid
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

Question 1

Ana's Playground (2009) Director: Eric D. Howell
(Short Film)
Timecode: 06:16:12-07:28:03

Question 2

Brazil (1985) Director: Terry Gilliam
DVD Chapter 19
Timecode: 01:59:18-02:00:24

Question 3

Vincent (1982) Director: Tim Burton
(Short Animated Film)
Timecode: 00:01:56-00:03:12

6423.01