



*Rewarding Learning*

**ADVANCED  
General Certificate of Education  
2014**

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**Moving Image Arts**  
**Assessment Unit A2 2**  
**[AX221]**

**WEDNESDAY 21 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 Assessment Unit A2 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.

### Levels of Response

In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another.

In deciding which marks within a particular level to award to any response, examiners are expected to use their professional judgement. The following guidance is provided to assist examiners.

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

### Flexibility in Marking

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

### 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 incoherent and vague, 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.)**

### **Quality of Written Communication**

Quality of written communication is taken into account in assessing candidates' responses. The questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

### **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.

## Question 1

Sequence 1. *Jewish families are rounded up by the Nazis during the Holocaust.*

Sequence 2. *A terrified boy is stalked by a ghost that can't enter the light.*

**Examine these two sequences of real and supernatural horror. Compare and contrast how each director uses film language to create fear and dread.**

**Available Marks: 30**  
**(AO5a: [10]/AO5b: [20])**

### Assessment Criteria

The answer must:

- identify each director's creative purpose in the choice of camera technique, editing, cinematography, mise-en-scene and sound (AO5a);
- apply film language terminology to support arguments and responses (AO5a);
- comparatively analyse and critically evaluate each director's visual style (AO5b);
- critically evaluate the formal and stylistic conventions of different genres and forms of the moving image (AO5b).

### Mark Scheme Expectations

The response should show knowledge and understanding of (AO5a):

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the mood and atmosphere of both sequences;
- each director's intention to generate a mood of fear and anxiety by visualising the plight of helpless victims at the mercy of sinister forces that threaten their lives.

The response should provide comparative analysis and evaluation of (AO5b):

- the mood of mounting fear and anxiety as the threat to the victims increases;
- the way in which the five areas of film language are used to convey the deadly threat posed to the victims from predators, both human and supernatural;
- the stylistic influences that both directors draw upon (documentary realism in Sequence 1, expressionism in Sequence 2).

The response should provide comparative analysis and evaluation of how:

- common to both sequences is the situation of victims, including children, trapped and cowering in cramped spaces, while sinister forces bear down on them from outside;
- both sequences feature low-key lighting, cross-cutting, low angle framing and close-ups of terrified victims awaiting their fate;
- the directors employ lighting to different ends. In Sequence 1, the innocent victims take refuge in the shadows, in Sequence 2 it is the light that offers the only place of safety for the trapped boy.

### Sequence 1

- The sequence is structured around a pattern of cross-cutting between interior and exterior.
- The atmosphere of fear and dread is quickly established by abrupt editing between contrasting compositions as the director cuts from a long shot of chanting Nazi storm troopers running along a road to a series of stark close-ups of silent children, huddled in semi-darkness, shaking with fear. These are fearful images of the hunters and the hunted.
- Although shooting in black and white and employing high contrast lighting and chiaroscuro techniques for the interior scenes, the director adopts a documentary realist style to bring us closer to the experience of real life horror from the twentieth century's worst atrocity.

- As the soldiers emerge like spectres from out of the grey mist, it is clear from their aggressive movements and loud diegetic shouting that a wave of lethal violence has been unleashed. The director frames the scene with an unsteady, hand-held camera to place the viewer at the scene as if a spectator caught up in their path. In the extended long shot of the soldiers advancing towards, and then seemingly ignoring, the frail elderly woman, the director has created a disturbing image of naked power confronting a defenceless victim.
- The low angle long shots of the hordes of soldiers running along the balconies marks another terrifying moment in the sequence. The sudden cut to a medium close-up of the soldiers from a low angle emphasises the power and authority of the Nazis.
- The race against time pattern of cross-cutting between the advancing soldiers and the Jewish families attempting to hide their valuables generates suspense and a palpable sense of impending doom (as we are aware of what happened to Jewish people during the Holocaust). The director builds up a sense of an unstoppable force by cross-cutting between a high angle close-up of precious stones being wrapped in bread to a low angle low shot of the Nazis entering the balconies, between a medium close-up of the girl swallowing the bread and a medium long shot of a lone soldier, framed from a low angle by a shaky camera which abruptly swings off to the left to reveal men, woman and child being marched out of their homes.
- Sound plays an important role in creating the atmosphere of fear and foreboding. The director's decision to employ only diegetic sound in the sequence heightens the sense of realism created by the fly-on-the wall camera technique. Aside from the noise of the Jewish families moving furniture, cutting bread and tearing off a piece of wallpaper, the only sounds to be heard in the sequence are the deafening cries of the storm troopers, the high-pitched screeching of their whistles, the loud thudding of their boots on the floorboards and the crashing open of doors and windows.
- It is the diegetic sound of the soldiers that first alerts the Jewish families to the terror about to descend on them. From inside the house, the noise is like the buzzing of a plague of locusts. This sound is maintained throughout the sequence, growing closer and ever more threatening as it rises in volume. Like the boy in Sequence 1, the victims remain silent throughout, but we can read the fear in their eyes as they wait for their names to be called.

## Sequence 2

- In contrast to the documentary realism of Sequence 1, Sequence 2 is a striking example of expressionist film-making. The scene establishes an extreme contrast in lighting and mise-en-scene – the blinding light and ultra-white decor of the bathroom and the low-key lighting, oppressive shadows and pitch-black interiors of the house in the dead of night. Following the classical conventions of the horror genre, the light represents safety and salvation, while the darkness is the territory of the supernatural, where evil lurks.
- The director employs unconventional camera angles at key moments in the sequence to communicate the boy's terror and desperate state of entrapment. Twice in the sequence we view the boy crouched down inside the bath from an extreme high angle camera position that conveys his vulnerability. The frequent low angle framing of the bathroom generates an intense feeling of claustrophobia as the boy attempts to hide within this confined space. We see the boy run into the room from a low angle position behind him. Three low angle shots of the door punctuate the sequence. In the second low angle shot, the door swings violently open, striking fear in the audience.
- Dynamic editing is a key technique used to dramatically increase tension and anxiety. The quick-fire montage editing of the ghost's assault on the boy's mother is truly frightening, as the scene fragments into a series of explosive cuts from medium shot to medium close-up to a subliminal extreme close-up of the white mask-like face staring out of the darkness. The rapid editing continues with several split second cuts of the victim framed in dramatic close-up before the scene shifts to the terrified boy retreating into the bathroom switching between extreme low angle medium shots of the boy and close-ups of the hand locking the door, the shower curtain being pulled aside.
- In a similar manner to Sequence 1, cross-cutting is used to increase suspense. The cross-cutting between high and low angle shots of the boy cowering in the bathtub and the camera tracking slowly along the dark hallway, revealing the dead body of the boy's mother, is particularly effective in generating an atmosphere of fear and dread.
- POV camera technique is used to place the viewer in the perspective of the boy hiding in the bathtub and communicates his extreme emotional distress, fear, panic and feelings of utter helplessness. We first adopt his perspective through a shaky POV looking through the white

shower curtain. A mounting sense of dread is generated by the POV camera tracking along the walls and ceiling and ending on the door as the ghost tries to break into the room. The two POV shots of the boy staring at the door as he climbs out of the bath create a real sense of foreboding. We know something terrible is going to happen, and when the door is suddenly flung open, we fear the worst.

- Slow tracking camera movements are used at the beginning, middle and end of the sequence to build up the sense of dread. The final extended backward tracking shot concludes the sequence on a moment of abject terror. The tracking movement backward from the helpless figure of the trapped boy, cranes upwards as it moves out of the light to reveal the demonic figure hovering in the shadows. This is a powerful image of innocence menaced by evil.
- The dense, ominous soundtrack is full of menace and a sense of imminent catastrophe. The non-diegetic sounds of a storm breaking and thunder rumbling punctuate the soundtrack and the heavy breathing and high-pitched wailing of the ghost is unnerving; the shrill sound of violins heighten the tension as the boy escapes into the bathroom; the terror of the boy as he cowers in the bathtub is conveyed by strange atmospheric sounds, as if recorded underwater, that play alongside the loud, diegetic sound of his laboured breathing.
- The director employs sound effects that accentuate the impact of diegetic sound at key moments in the sequence. When the ghost attacks the mother, we hear violent slashing sounds alongside lightening flashes and the door slams shut like a sonic boom. The ghost's movements along the ceiling also reverberate like sonic explosions and when the bathroom door suddenly bursts open, the soundtrack rises to a deafening pitch, flooded with the squealing and wailing of the ghost. The terrible banshee-like wailing, the ominous sounds of thunder rumbling and the sinister musical soundtrack rise in volume and intensity in the concluding moments of the sequence to create a disturbing symphony of horror.
- Several shots in the sequence recall another scene of terror in a bathroom – the shower scene from Psycho – including the shot of the shower rail and the close-up of the hand drawing back the shower curtain to reveal the face of the terrified victim.

The answer should provide a personal response stating how effective the candidate feels the techniques used by each director are (AO5b).

Candidates can choose to evaluate each sequence separately or within an integrated analysis of the different elements of film language for each sequence.

### **Level 1 ([1]–[6])**

The candidate shows minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.

Response is underdeveloped.

There is little comparative analysis and evaluation with the answer almost purely descriptive.

Spelling, punctuation and grammar contain significant errors.

The level of communication and use of appropriate moving image terminology are both limited.

### **Level 2 ([7]–[12])**

The candidate shows limited knowledge and understanding of film language, forms, conventions, purposes and meanings.

Communication and structure tend to be narrative or descriptive.

While there is some use of appropriate film language terminology, there is limited comparative analysis and evaluation of mood, atmosphere or emotion.

Response lacks depth with the candidate addressing only one or two areas of film language or only one of the two sequences.

The quality of spelling, punctuation and grammar is satisfactory.

### **Level 3 ([13]–[18])**

The candidate shows a reasonably consistent knowledge and understanding of film language, forms and conventions.

The response makes a reasonable attempt at answering the question, but lacks balance in the comparative analysis and evaluation of the two sequences (e.g. the analysis of key areas of film language are underdeveloped or absent in one of the sequences).

The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or editing – “a lot of cuts” or “the shot of the boy’s face”). There is insufficient depth of analysis of the emotional content of the sequences (e.g. the fear and anxiety of the victims in both sequences).

References to realism or expressionism may be lacking.

The quality of spelling, punctuation and grammar is generally good.

#### **Level 4 ([19]–[24])**

The candidate shows a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings.

There is a reasonably good balance in the comparative analysis of the two sequences and in the evaluation of at least three areas of film language in each sequence.

There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning.

There is a sustained analysis of the mood, atmosphere and emotional impact of both sequences.

There is some discussion of the use of realist or expressionist techniques within either of the sequences.

There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, lighting, editing, mise-en-scene or sound.

Spelling, punctuation and grammar are of a consistently high standard.

#### **Level 5 ([25]–[30])**

The candidate shows a consistently high level of knowledge and understanding of film language, forms, conventions and a real confidence in applying film language terminology fluently and accurately to justify arguments and responses.

There is an exceptionally thorough, clear and convincing analysis and evaluation of the director’s visual style and creative purpose.

There is an excellent balance in the comparative analysis of the two sequences and a sustained evaluation of all of the main areas of film language featured in both sequences.

There is a sophisticated comparative analysis of exactly how film language is used to create mood, atmosphere and emotion in both sequences.

There is an insightful analysis of what common features or stylistic approaches the two sequences share (e.g. the use of cross-cutting, the contrast in the lighting schemes).

There is a comparative analysis of the use of realist or expressionist techniques by the directors.

The candidate demonstrates creative and independent thinking, bringing personal insights, original thoughts and ideas to the response (e.g. the comparison between real life and supernatural horror, the visual references in Sequence 2 to the shower scene in Psycho or other films in the horror genre, such as The Shining).

The response is well structured with a fluent writing style containing excellent spelling, punctuation and grammar.



## Question 2

Sequence 1. *A businessman experiences a mental breakdown.*

Sequence 2. *A man suddenly sees the light after taking a new wonder drug.*

**Examine these two sequences in which a man's perception of reality is altered. Compare and contrast how each director uses film language to convey the mental state of the lead character.**

**Available Marks: 30  
(AO5a: [10]/AO5b: [20])**

### Assessment Criteria

The answer must:

- identify each director's creative purpose in the choice of camera technique, editing, cinematography, mise-en-scene and sound (AO5a);
- apply film language terminology to support arguments and responses (AO5a);
- comparatively analyse and critically evaluate each director's visual style (AO5b); and
- critically evaluate the formal and stylistic conventions of different genres and forms of the moving image (AO5b).

### Mark Scheme Expectations

The response should show knowledge and understanding of (AO5a):

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the mood and emotional impact of both sequences;
- the contrasting intentions of each director to confront their main characters with life-changing experiences that will have very different consequences for their state of mind.

The response should provide comparative analysis and evaluation of (AO5b):

- the contrasting mood and tone of the two sequences – the descent into mental disorder in Sequence 1, the chemical high that expands the mind in Sequence 2;
- the way in which the five areas of film language convey the subjective experience of the main character evoking emotional states such as depression, anxiety and mental breakdown in Sequence 1, rejuvenation and enhanced perception in Sequence 2;
- the formal and stylistic conventions employed in each sequence – Sequence 1 is radically stylised using animation and photo-montage techniques; Sequence 2 is a live action film that unconventionally employs graphics and animation to explore the mind of the main character.

The response should provide comparative analysis and evaluation of how:

- in both sequences, stylised techniques are used to bend and distort reality and take us into the mind and body of the lead characters as they undergo contrasting emotional extremes – depression and mental collapse in Sequence 1, rejuvenation and enhanced sensory perception in Sequence 2.
- both sequences employ voice-over narration and oblique framing of the face and head. Both feature X-ray visions and animated images of the inside of the human body as well as facsimiles of the main character.

### Sequence 1

- The director employs a dizzying combination of photo-montage techniques, animation and graphics to take the viewer on a surreal journey into the inner life of a depressed office worker as his sense of reality shatters.
- Throughout the sequence, the characters are represented through black and white photographs, as if living in a monochrome world, that the director then brings to life through a range of film and stop-motion animation techniques.

- A deadpan third person narrator relates the story of the main character's mental disintegration. Dialogue is dispensed with altogether.
- The beginning of his descent into depression and mental breakdown is signalled by a slow zoom into the character moving from medium shot to a medium close-up of his face, which looks as if he is caught in a trance. The forward camera movement is combined with a warping effect to the background that distorts our sense of perspective – like Hitchcock's famous dolly zoom shot from *Vertigo* – and suggests that the character is losing his grip on reality.
- Camera movement and editing suddenly speed up, as if in synch with the racing heartbeat of the distressed man. An abrupt whip-pan across the train freezes on a medium shot of the man gripping his stomach in pain. The character's mental distress is conveyed by a series of stylised compositions, framed from a high angle position, beginning with a zoom into the man's chest, a close-up of his beating heart, a zoom up to an extreme close-up of his eyes and sweating forehead, a zoom out to the man having a series of wild hallucinations and a disturbing close-up of the upper half of the man's face, his eyes rolling in his head, as the image violently shakes.
- At this point the sequence has entered the territory of the surreal with the unusual perspectives of the main character, the shot that invades his body to reveal his pumping heart, and the weird, split second hallucinations of animals, a skeleton figure, a scarecrow, a crocodile, a noose, a suit of armour and strangest of all, an astronaut playing a banjo. These fantastical images could be the hidden fears that haunt his unconscious, but there is also a comic undertone to these scenes and the director is clearly having fun with the predicament of the unfortunate man.
- As the voice-over announces, "his body was gripped by cramps, chest pains, lack of breath", the director employs three rapid crash zooms that move backwards and forwards through the train to dramatically frame the character from low and high angles as he experiences all the symptoms of a heart attack. The quick camera movement, extreme angles and off-centre framing are particularly effective in capturing the crisis.
- There is a constant sense of movement in this sequence and a rollercoaster effect that begins with the train journey, continues with a long shot of a plane flying overhead and culminates in a series of animated images of the character trapped in a tunnel of multiple computers, walking through a flickering film strip like a silent movie character and finally falling through space and time, as scenes from his past flash up on screen framed within the film strip of his life.
- These striking animated images of a man's life falling apart create an impending sense of doom. The voice-over is equally ominous with the words, "it was as if he was sleepwalking through a haze of déjà vu, falling through life from one moment to the next". The repeated images of clocks throughout the sequence, recurring again within the film strip, convey a sense that the character is running out of time. We have a sense that the man's life has become meaningless to him and the film strip of his life is about to run out.
- The character appears to have hit rock bottom when the falling ceases and the camera frames him from a horizontal angle as he stands outside his office building, a lonely, isolated figure with the weight of the world bearing down on him. The rapid 360 tracking camera movement around the main character seems to position him as a condemned man stoically awaiting his fate.
- The main character's mental disintegration is captured in the animated illustration of the man's body being invaded by a deadly organism, that burrows through him and spreads like a deadly cancer or virus. The final close-up revealing multiple cracks breaking out inside of his head is a disturbing image of the fracturing of the human mind.
- The director employs a complex soundtrack freely mixing diegetic and non-diegetic sounds to convey the stress and mental pressure that builds up in the mind of the main character. The diegetic sounds of the train, the plane and the character falling through space propel the sequence forward at a steady pace and convey the sense that this is a journey into a fractured psyche. The amplified beating of the heart comes at a key moment in the sequence when the character's state of mind comes under great stress.
- The non-diegetic soundtrack features bells, chimes, the ticking of speeded up clocks, the sound of speeding tube trains (used for the crash zooms), a droning noise and a high-pitched comic tune that plays at the most surreal moments of the sequence such as during the hallucinations and when the character is falling. This soundtrack has a plodding, machine-like rhythm that evokes the monotony and routine of the daily grind that the narrator tells us is eating away at the character's soul.

- A number of strange, non-diegetic sounds can be heard at the end of the sequence when the funk spreads through the character's body. The squawking of a bird and the sound of branches breaking may well be the signal that the man's life as an automaton in the concrete jungle of the city has reached the end of the line.

## Sequence 2

- This sequence also uses voice-over narration to communicate the emotional and physical experience of the main character after he ingests the wonder drug. First person narration collapses the ironic distance from the main character that the third person narrator maintains throughout Sequence 1. Here we share the emotions and changes in perception that the main character undergoes in a much more direct way.
- The director creates an elaborate soundscape that brilliantly conveys the effects of the wonder drug on the mind of the main character through the distortion and amplification of both diegetic and non-diegetic sound. The first effects of the drug are experienced sonically as the woman's voice begins to echo and repeat as if inside the head of the main character. The ambient non-diegetic sound that steadily builds up – like a plane about to take off – as the facsimile of the man walks up the stairs, generates suspense and anxiety about what is about to happen next. Loud buzzing and electrical noises flood the soundtrack as the screen dissolves into an extreme close-up of the human brain. These non-diegetic sounds evoke a sense that an internal switch has been thrown (by the drug) and an electrical charge of energy is surging through the character's brain. The amplification of the diegetic sounds of the bicycle wheel revolving, the electric light bulb buzzing and a series of strange noises from the young woman's mouth and hair suggests that his powers of hearing have been dramatically increased. On the other hand, the decrease in volume of the woman's voice during the extended zoom out would indicate that the drug has also given him the power to block out any unwanted sound interference.
- The sense of wonder and heightened perception that the character experiences is conveyed by a strange, almost psychedelic musical soundtrack that stop-starts when the drug begins to take effect and then gradually rises in volume after the words, "I was blind, but now I see."
- While the extended zoom out of the glowing red image of the brain (reminiscent of the beating heart shot of Sequence 1) is the key shot within the sequence that marks the dramatic change to the character's mental landscape, lighting and mise-en-scene also play a key role in visualising this transformation. The low-key lighting scheme of the first part of the sequence and the muted colours of the mise-en-scene indicate a main character who could well share the state of mind of the depressed office worker in Sequence 1. However, the yellow light that washes over the screen when the drug takes effect and the sudden change to a high key brightly illuminated mise-en-scene make clear that the character has undergone an awakening and is, in fact, a new person (the old version of himself who walked up the stairs vanishes from sight). In this sense, the blinding light that floods the screen from the overheated light bulb creating a neon glow within the mise-en-scene, is a visual metaphor for a life changing experience. In the overexposed close-up of his face, his blue eyes sparkle and he has the look of someone who has walked out of the darkness and 'seen the light.'
- The new powers of sensory perception that the wonder drug has given the man are conveyed through POV camera technique and extreme close-ups of the young woman's eye, moving from blurred to sharp focus, her mouth, the top of her head, a book within her hand bag and her wedding ring. These intimate compositions are reminiscent of the oblique close-ups of the office worker in Sequence 1. Just as the director makes powerful use of the soundtrack to communicate the effect of the drug on the character's hearing, POV camera, framing and editing are employed to convey his expanded vision and visual awareness.
- The final extended POV tracking movement from close-up to wide shot places us inside the head of the main character so we can share his hyper-vision. This highly expressionist shot radically distorts perspective, warping and bending space. It can be usefully compared with the extended zoom in Sequence 1 that also distorts the space behind the office worker. While the cinematic techniques used may be similar, the effect is entirely apposite. Whereas the slow zoom into the isolated office worker in Sequence 1 reveals a man suffering from a mental breakdown, this backward tracking shot is from the POV of a man who is rejuvenated and bursting with new life.

The answer should provide a personal response stating how effective the candidate feels the techniques used by each director are (AO5b).

Candidates can choose to evaluate each sequence separately or within an integrated analysis of the different elements of film language within each sequence.

### **Level 1 ([1]–[6])**

The candidate shows minimal knowledge and understanding of film language, forms, conventions, purposes and meanings.

Response is underdeveloped.

There is little comparative analysis and evaluation with the answer almost purely descriptive.

Spelling, punctuation and grammar contain significant errors.

The level of communication and use of appropriate moving image terminology are both limited.

### **Level 2 ([7]–[12])**

The candidate shows limited knowledge and understanding of film language, forms, conventions, purposes and meanings.

Communication and structure tend to be narrative or descriptive.

While there is some use of appropriate film language terminology, there is limited comparative analysis and evaluation of mood, atmosphere or emotion.

Response lacks depth with the candidate addressing only one or two areas of film language or only one of the two sequences.

The quality of spelling, punctuation and grammar is satisfactory.

### **Level 3 ([13]–[18])**

The candidate shows a reasonably consistent knowledge and understanding of film language, forms and conventions.

The response makes a reasonable attempt at answering the question, but lacks balance in the comparative analysis and evaluation of the two sequences (e.g. the analysis of key areas of film language are underdeveloped or absent in one of the sequences).

The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or editing – “a lot of cuts” or “the shot of the man’s face”).

There is insufficient depth of analysis of the emotional content of the sequences (e.g. the mental stress and anxiety experienced by the main character in Sequence 1 or the altered emotional condition of the protagonist of Sequence 2).

References to realism or formalism may be lacking.

The quality of spelling, punctuation and grammar is generally good.

### **Level 4 ([19]–[24])**

The candidate shows a confident knowledge and understanding of film language, forms and conventions and a consistent understanding of purpose and meanings.

There is a reasonably good balance in the comparative analysis of the two sequences and in the evaluation of at least three areas of film language in each sequence.

There is a thorough analysis of camera technique, covering camera framing, shot type, movement and positioning.

There is a sustained analysis of the mood, atmosphere and emotional impact of both sequences.

There is some discussion of the use of realist or formalist techniques within either of the sequences.

There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, lighting, editing, mise-en-scene or sound.

Spelling, punctuation and grammar are of a consistently high standard.

### **Level 5 ([25]–[30])**

The candidate shows a consistently high level of knowledge and understanding of film language, forms, conventions and a real confidence in applying film language terminology fluently and accurately to justify arguments and responses.

There is an exceptionally thorough, clear and convincing analysis and evaluation of the director’s visual style and creative purpose.

There is an excellent balance in the comparative analysis of the two sequences and a sustained evaluation of all of the main areas of film language featured in both sequences.

There is a sophisticated comparative analysis of exactly how film language is used to create mood, atmosphere and emotion in both sequences.

There is an insightful analysis of the contrast in creative purpose and stylistic approach (e.g. the use of photography and animation in Sequence 1, the use of light to convey the experience of chemical transformation in Sequence 2).

There is a comparative analysis of the use of realist and formalist techniques by the directors.

The candidate demonstrates creative and independent thinking, bringing personal insights, original thoughts and ideas to the response (e.g. the similarity in shot choices, the use of animated images of the inside of the human body).

The response is well structured with a fluent writing style containing excellent spelling, punctuation and grammar.

### Question 3

Sequence 1. *A montage of sequences from Citizen Kane*

**Discuss the director's innovative approach to telling Kane's life story. Refer to at least three of the following elements of cinematic technique.**

**Deep focus: Unconventional camera angles: Lighting and shadow: Mise-en-scene: The inventive use of sound: Non-linear narrative structure.**

**Available Marks: 30  
(AO5a:[10]/AO5b:[20])**

#### **Assessment Criteria**

The answer must:

- identify the director's personal style, techniques and creative purpose in the use of at least three of the required elements of cinematic technique (AO5c);
- apply film language terminology to support arguments and responses (AO5c);
- analyse and evaluate the director's visual style (AO5b);
- critically evaluate the themes, meanings and contexts of *Citizen Kane* (AO5b).

#### **Mark Scheme Expectations**

The response should show knowledge and understanding of (AO5c):

- at least three of the following areas of film language – narrative structure, deep focus cinematography, unconventional camera angles, lighting, mise-en-scene and sound;
- the director's personal style and techniques in *Citizen Kane*;
- the director's themes, purposes, meanings and contexts in *Citizen Kane*.

The response should provide analysis and evaluation of (AO5b):

- the director's use of a radical film style to explore different phases of the life of Charles Foster Kane;
- the way in which the director employs realist and expressionist techniques to explore the emotional life of Charles Foster Kane;
- key scenes in *Citizen Kane* which illustrate the director's personal style, techniques, themes, purposes, meanings and contexts.

The response should provide analysis and evaluation of how:

- The non-linear structure of *Citizen Kane* was one of the film's most radical departures from conventional Hollywood storytelling. The use of multiple flashbacks within an overlapping structure of 6 different narrators recalling key events in the life of *Citizen Kane* enabled Welles to portray the many different facets of Kane's character and explore the inner contradictions, enigmas and complexity of human behaviour associated more with literature than cinema. The innovative use of flashbacks can be seen in the Breakfast Table scene where Kane's disintegrating relationship with his first wife is represented through seven different jumps in time, like snapshots of a life.
- Orson Welles' pioneering use of the techniques of deep focus cinematography and the long take in *Citizen Kane* marked a high point of cinematic realism in the Hollywood of the 1940s. In the childhood scene where Thatcher meets with his parents, the director uses a tracking camera combined with deep focus composition to isolate the tiny figure of Charles Foster Kane playing in the snow within the background of the frame while in the foreground his fate is decided. Through such realist techniques, the director maintains a continuity of time and space that draws the viewer ever deeper into the mystery of Charles Foster Kane.
- The director draws upon other realist devices to give the story of Charles Foster Kane authenticity such as the new reel which mimics the March of Time voice-over and other techniques of observational documentary.
- Through the inventive use of low-key lighting and shadow, the director creates a dark and mysterious atmosphere in key scenes such as the Death of Kane, the Projection Room and the Thatcher Library. Expressionist lighting techniques, that we associate with film noir and the horror

genre, generate an air of mystery and suspense turning the quest for the meaning of Rosebud into a journey through the darkness and despair that haunts Charles Foster Kane.

- The director employs extreme high and low angle compositions and spatial distortion through the use of a wide-angle lens in many pivotal moments in Kane's life when his ambition overreaches itself and he is left isolated and alone.
- The expressionist mise-en-scene employed by the director is best exemplified in the final scenes of the film where Kane becomes a lost soul and fallen angel trapped in the limbo of Xanadu, his tragic image reflected in an eerie hall of mirrors that seems to stretch to eternity.
- Extreme sound realism was a characteristic of the director's work in radio. In Citizen Kane, Welles set out to achieve a similar realism creating a naturalistic soundtrack of overlapping dialogue, exaggerated sound effects and extreme voice effects that can be best seen in the scenes in the Thatcher Library where sound resonates through the empty space and high ceilings and the great hall in Xanadu which Welles transforms into a giant echo-chamber.
- Sound is also inventively used for scene transitions in mid-sentence (a device used frequently in radio) as when Leland begins to talk to a crowd in the street and Kane completes the sentence before a large rally.

The answer should provide a personal response stating how effective the candidate feels the techniques used by the director are (AO5b).

### **Level 1 ([1]–[6])**

The candidate shows minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.

Response is underdeveloped.

There is little comparative analysis and evaluation with the answer almost purely descriptive.

The level of communication and use of appropriate moving image terminology are minimal.

Spelling, punctuation and grammar is unsatisfactory containing significant errors.

### **Level 2 ([7]–[12])**

The candidate shows limited knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.

While there is some limited use of film language terminology, there is little comparative analysis and evaluation of mood, atmosphere or emotion and little reference or no reference to realism or expressionism.

Response lacks depth with the candidate addressing only one or two areas of film language or only one scene.

Response is overly reliant on background information on the filmmaker, rather than relevant contextual knowledge.

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

### **Level 3 ([13]–[18])**

The candidate shows a reasonably consistent knowledge and understanding of personal style and techniques and a growing understanding of themes, purposes, meanings and contexts.

The response makes a reasonable attempt at answering the question, but lacks the proper balance between visual and thematic analysis and relevant contextual knowledge (e.g. over reliance on contextual knowledge).

The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or editing).

The quality of spelling, punctuation and grammar is generally satisfactory.

### **Level 4 ([19]–[24])**

The candidate shows a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts.

There is a clear analysis and evaluation of the director's innovatory approach to cinematic storytelling in Citizen Kane and of his creative purpose.

There is a sound analysis and a reasonably good balance in the evaluation of at least three elements of the director's cinematic technique (referencing key scenes from the film).

The response is reasonably well balanced between visual and thematic analysis and relevant contextual knowledge (e.g. the emphasis is on visual and thematic analysis).  
There is a fluency and confidence in the application of film language terminology and accuracy in the descriptions of shot types, lighting, editing or sound.  
Spelling, punctuation and grammar are of a good standard.

**Level 5 ([25]–[30])**

The candidate shows a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts.

There is a very thorough, clear and insightful analysis and evaluation of the director's innovatory approach to cinematic storytelling in *Citizen Kane* and of his creative purpose.

There is an excellent balance in the evaluation of at least three elements of the director's cinematic technique (referencing key scenes from the film).

There is a sophisticated analysis of exactly how the director's cinematic techniques are used to tell the story of Kane's life.

Visual and thematic analysis is fully supported by relevant contextual knowledge.

The candidate demonstrates critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response.

The response is well structured with a fluent writing style. Moving image terminology is applied confidently and effectively to support arguments and spelling, punctuation and grammar are of a consistently high standard.



## Question 4

Sequence 1. *A trailer for Edward Scissorhands*

**“Despite his gothic appearance, Edward is the most normal person in the movie and it is the twisted townsfolk who are the true monsters.”**

**How does Tim Burton use film language to make the world around Edward appear monstrous? Refer to at least two sequences from the film.**

**Available Marks: 30  
(AO5a:[10]/AO5b:[20])**

### Assessment Criteria

The answer must:

- identify the director’s personal style, techniques and creative purpose in the choice of camera technique, editing, cinematography, sound and in particular mise-en-scene in *Edward Scissorhands* (AO5c);
- apply film language terminology to support arguments and responses (AO5c);
- analyse and evaluate the director’s visual style (AO5b); and
- critically evaluate the themes, meanings and contexts of *Edward Scissorhands* (AO5b).

### Mark Scheme Expectations

The response should show knowledge and understanding of (AO5c):

- five areas of film language – camera technique, editing, cinematography, mise-en-scene and sound;
- the director’s personal style and techniques in *Edward Scissorhands*;
- the director’s themes, purposes, meanings and contexts in *Edward Scissorhands*.

The response should provide analysis and evaluation of (AO5b):

- key characters and locations in *Edward Scissorhands* through which the director explores themes of difference and what defines normality;
- the way in which the director uses film language to convey the monstrosity of the world of suburbia that Edward enters;
- at least two key scenes in *Edward Scissorhands* which illustrate the director’s personal style, techniques, themes, purposes, meanings and contexts.

The response should provide analysis and evaluation of how:

- Tim Burton explores the themes of the outsider as social outcast and the horror of conformity by placing an outlandish character, who challenges definitions of normality, into a contemporary American suburban setting.
- The director overturns stereotypes throughout the film as he explores the question of who are the real monsters? At the beginning of the film, he draws heavily on the iconography of the horror genre as Peggy discovers the huge gothic style mansion with its forbidding exterior, decorated with monstrous stone carvings, and its huge cavernous interior, lit only by long spindly windows. This place could be the home of a monster and when we catch our first glimpse of Edward, the director frames Edward’s innocent approach to Peggy as a moment of mounting terror. Emerging from the dark dressed in black while foreboding music floods the soundtrack, Edward at first appears to be a refugee from a horror film.
- Though this first impression is quickly revealed to be false, Edward’s gothic punk style of clothing, hairstyle and make-up mark him out as an outsider. Although welcomed into the world of suburbia by Peggy’s family, he is a fish out of water who can never be truly accepted by a superficial society fascinated by novelty and gossip. His disability, which is also the key to his extraordinary talent, forever identifies him as unusual and different from the norm.
- Throughout the film, appearances deceive. At first sight, suburbia seems to be a pretty, peaceful, traditionally ordered society (men go to work each day, women are housewives) as represented in American TV shows of the 1960s such as the *Brady Bunch* and *Bewitched*. The flat unimaginative lawns speak of conformity. Yet there is something disturbing about this vision of normality as if it is as unreal as the TV shows it resembles.

- Tim Burton uses an exaggerated mise-en-scene to convey the emotional excess and unstable behaviour of the inhabitants. The bold primary colours of suburbia and the vibrant colour scheme employed in scenes such as the barbecue, the television interview and the visit to the diner speak of excess. Beneath the colourful, day-glow surfaces of this suburban paradise, dark emotions lurk and Edward becomes the lightning rod for the community's fears of the outsider and those who do not conform to the ideal.
- Fascinated by the novelty of Edward's flamboyant hairstyles, hedgerows and dog coiffeurs, the townspeople quickly turn against the outsider as soon as he is suspected of doing anything wrong. Although clothed in a Halloween costume, Edward remains an innocent, trusting individual throughout the film. It is the townspeople who drop their masks to reveal their true selves.
- Edward's appreciation of beauty and sensitivity to the needs of others clearly separates him from most of the other characters in the film. Edward is a romantic. All of these qualities are evoked in the ice sculpture scene. The wintry mise-en-scene, the slow-motion cinematography of the falling snowflakes and the enchanting musical score together convey a romantic dream-like atmosphere; the beauty and romance of this scene contrasts starkly with the ugliness, fear and loathing of the outsider expressed in the scenes with the religious fanatic and the mob chasing Edward.
- Tim Burton employs extreme low and high angle shots through a wide-angle lens and low-key lighting effects to convey a foreboding atmosphere at key points in the film, including Peg's visit to the mansion. As the true nature of the townspeople is gradually revealed, the mood of the film darkens and the director shoots more scenes at night in a noir style.
- The haunting music of composer Danny Elfman, Burton's regular musical collaborator, conveys the innocence, otherworldliness and essential goodness of Edward. The score also contains menacing undertones that point to the threat and danger to Edward that lies under the surface of suburbia's wholesome image of itself.

The answer should provide a personal response stating how effective the candidate feels the techniques used by the director are (AO5b).

### **Level 1 ([1]–[6])**

The candidate shows minimal knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.

Response is underdeveloped.

There is little comparative analysis and evaluation with the answer almost purely descriptive.

The level of communication and use of appropriate moving image terminology are both limited.

Spelling, punctuation and grammar is unsatisfactory containing significant errors.

### **Level 2 ([7]–[12])**

The candidate shows limited knowledge and understanding of personal style, techniques, themes, purposes, meanings and contexts.

While there is some limited use of film language terminology, there is little comparative analysis and evaluation of mood, atmosphere or emotion.

Response lacks depth with the candidate addressing only one or two areas of film language (e.g. mise-en-scene) or referencing only one scene in the required depth.

Response is overly reliant on background information on the filmmaker, rather than relevant contextual knowledge.

Communication and structure tend to be narrative or descriptive.

The quality of spelling, punctuation and grammar is basic.

### **Level 3 ([13]–[18])**

The candidate shows a reasonably consistent knowledge and understanding of personal style and techniques and a growing understanding of themes, purposes, meanings and contexts.

The response makes a reasonable attempt at answering the question, but lacks the proper balance between visual and thematic analysis and relevant contextual knowledge (e.g. over reliance on contextual knowledge).

The increasing confidence in the application of film language terminology may not always be sustained (e.g. imprecise descriptions of shot types or editing).

There is analysis of at least two scenes from the film but the analysis may lack balance.

The quality of spelling, punctuation and grammar is generally satisfactory.

**Level 4 ([19]–[24])**

The candidate shows a confident knowledge and understanding of personal style and techniques and a consistent understanding of themes, purposes, meanings and contexts.

There is a clear analysis and evaluation of the director's visual style and creative purpose in two or more scenes from the film.

There is a sound analysis and a reasonably good balance in the evaluation of the selected elements of film language.

The response is reasonably well balanced between visual and thematic analysis and relevant contextual knowledge (e.g. the emphasis is on visual and thematic analysis).

There is a fluency and confidence in the application of film language terminology as well as accuracy in the descriptions of shot types, lighting, editing or sound.

Spelling, punctuation and grammar are of a good standard.

**Level 5 ([25]–[30])**

The candidate shows a consistently high level of knowledge and understanding of personal style and techniques and a considerable understanding of themes, purposes, meanings and contexts.

There is a very thorough, clear and insightful analysis and evaluation of the director's visual style and creative purpose in two or more scenes from the film.

There is an excellent balance in the evaluation of the selected elements of film language.

There is a sophisticated analysis of how the director uses film language to make the world around Edward appear monstrous.

Visual and thematic analysis is fully supported by relevant contextual knowledge.

The candidate demonstrates critical judgement and independent thinking, bringing personal insights and original thoughts and ideas to the response.

The response is well structured with a fluent writing style. Moving image terminology is applied confidently and effectively to support arguments and spelling, punctuation and grammar are of a consistently high standard.

A2 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)
<b>AO5a (Q1 and 2)</b> 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.	
<b>AO5c (Q3 only)</b> Demonstrate knowledge and understanding of the personal style, techniques, themes, purposes, meanings and contexts of historical and contemporary filmmakers/animators	10 (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> Analyse and critically evaluate moving image products and texts	20 (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.	
			<b>1-2</b>	<b>3-4</b>	<b>5-6</b>	<b>7-8</b>	<b>9-10</b>
			<b>1-4</b>	<b>5-8</b>	<b>9-12</b>	<b>13-16</b>	<b>17-20</b>

## List of Film Sequence References

### Question 1

Sequence 1:

Schindler's List (1993) Director: Steven Spielberg  
Timecode: 00:55:40–00:56:58 (DVD Chapter 14)

Sequence 2:

Darkness Falls (2003) Director: Jonathan Liebesmann  
Timecode: 00:10.44–00:12:27 (DVD Chapter 3)

### Question 2

Sequence 1:

The Funk (2008) Director: Cris Jones  
(Short Film)  
Timecode: 00:01:18–00:02:20

Sequence 2:

Limitless (2011) Director: Neil Burger  
Timecode: 00:10:49–00:12:41 (DVD Chapter 2)

### Question 3

Montage sequence of various scenes from Citizen Kane (1941) Director: Orson Welles  
(A2 Set Film 2014)

### Question 4

A trailer for Edward Scissorhands (1990) Director: Tim Burton (A2 Set Film 2014)