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# **GCSE MARKING SCHEME**

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**SUMMER 2022**

**FILM STUDIES – COMPONENT 1  
C670U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**GCSE FILM STUDIES**  
**COMPONENT 1 - KEY DEVELOPMENTS IN US FILM**  
**SUMMER 2022 MARK SCHEME**

### **General Information**

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response.

### **Band Descriptors**

There is an assessment grid for questions assessing more than two marks. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Once the appropriate band has been selected, examiners should award in the notional centre of the band, awarding higher or lower depending on the strength of the response.

- Where the candidate's work *securely* meets the descriptors, award marks in the centre of a band and then adjust higher or lower depending on the degree to which the band's criteria are met.
- Where the candidate's work convincingly meets the descriptors, higher marks should be awarded depending on the strength of the answer.
- Where the candidate's work less securely meets the descriptors, lower marks should be awarded depending on the degree of its weaknesses.
- Where a candidate's work combines the qualities of two different bands, examiners should use their professional judgment to award a mark in the band which best describes the majority of the candidate's work.
- Where there is a two-mark range within each band, examiners should award:

the upper of the two marks for work which *completely* meets the descriptors  
the lower of the two marks for work which *less strongly* meets the descriptors.

Examiners should use the full range of marks available to them.

### **Indicative Content**

Indicative content outlines the scope of possible responses to a question and indicates possible areas candidates may explore. This is not intended to be a checklist for expected content nor a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgment as Film Studies specialists to determine the validity of the response in the light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded, where deemed appropriate, in line with the criteria set out in the banded levels of response in the generic assessment grids.

## **Assessment Objectives**

- AO1 Demonstrate knowledge and understanding of elements of film.
- AO2 Apply knowledge and understanding of elements of film, including to:
- analyse and compare films
  - analyse and evaluate own work in relation to other professionally produced work.
- AO3 Apply knowledge and understanding of elements of film to the production of film or screenplay.

## SECTION A: US Film Comparative Study

- King Solomon's Mines (Bennett & Marton, 1950) and Raiders of the Lost Ark (Spielberg, 1981)
- Singin' in the Rain (Donen & Kelly, 1952) and Grease (Kleiser, 1978)
- Rear Window (Hitchcock, 1954) and Witness (Weir, 1985)
- Rebel without a Cause (Ray, 1955) and Ferris Bueller's Day Off (Hughes, 1986)
- Invasion of the Body Snatchers (Siegel, 1956) and E.T. the Extra-Terrestrial (Spielberg, 1982).

### US film 1930-60

Answer question 1 in relation to the film produced between 1930 and 1960 from your chosen comparative study films:

- King Solomon's Mines (1950)
- Singin' in the Rain (1952)
- Rear Window (1954)
- Rebel without a Cause (1955)
- Invasion of the Body Snatchers (1956).

1. (a) Identify **one** use of editing from the film you have studied. [1]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
1 mark	Identifies correctly <b>one</b> use of editing
0 marks	No response attempted or no response worthy of credit.

Any example of editing in the film that candidates may identify in their responses is acceptable.

**Responses may include or use examples from the following areas:**

- types of edit (cut, dissolve, fade)
- the principles of continuity editing (shot-reverse shot)
- cross-cutting
- pace of editing
- visual effects (created in post-production)

1. (b) Briefly explain the effect created by this use of editing within the film. [4]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
4 marks	Explains in an excellent way how editing makes meaning or creates effects
3 marks	Explains in a good way how editing makes meaning or creates effects.
2 marks	Explains satisfactorily how editing makes meaning or creates effects.
1 mark	Explains in a basic way how editing makes meaning or creates effects.
0 marks	No response attempted or no relevant response/response worthy of credit.

Any examples of how a relevant effect or meaning is created by nominated editing choice is acceptable.

***Responses may include:***

- the typical meanings associated with all of the above aspects of editing
- how continuity editing establishes relationships between characters
- how cross-cutting contributes to the portrayal of character
- how editing contributes to narrative development in the films studied
- how editing, including visual effects, generates spectator responses

Candidates need not take an approach specific to one technique but can deal with the general impact of the editing in the chosen example. This may incorporate more than one aspect of editing particularly in 4 marks answers. Candidates may produce answers that are worth more than 4 marks. What must be clear is the meaning made by editing and effect this has on the audience.

***All valid alternative responses must be credited.***

1. (c) Explore how editing **and/or** camerawork are used to create meaning in at least **one** key sequence from the film you have studied. [10]

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of editing/camera elements of film.</li> </ul>	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>Applies excellent knowledge and understanding of editing/camera to analyse films.</li> <li>Explores one sequence from chosen film highly effectively and highly relevantly in response to the question</li> <li>Uses subject-specific terminology in an excellent and highly relevant way.</li> </ul>
4	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of editing/camera elements of film.</li> </ul>	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>Applies good knowledge and understanding of editing/camera to analyse films</li> <li>Explores one sequence from chosen film effectively and relevantly in response to the question</li> <li>Uses subject-specific terminology in a good and mainly relevant way.</li> </ul>
3	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of editing/camera elements of film.</li> </ul>	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>Applies satisfactory knowledge and understanding of editing/camera to analyse films</li> <li>Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question</li> <li>Uses subject-specific terminology in a satisfactory and reasonably relevant way.</li> </ul>
2	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of editing/camera elements of film.</li> </ul>	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>Applies basic knowledge and understanding of editing/camera to analyse films</li> <li>Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question</li> <li>Uses subject specific terminology in a basic way with some relevance.</li> </ul>
1	<p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of editing/camera elements of film.</li> </ul>	<p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>Applies limited knowledge and understanding of editing/camera to analyse films</li> <li>Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question</li> <li>Uses little subject specific terminology with minimal relevance</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

*If at least one sequence is not used, candidates may not be awarded more than a band 3.*

Answers to 1(c) may include discussions from 1 (a) & (b) but should go beyond the specific answer used previously. However, it is anticipated that 1(c) answers may be extended versions of previous answers that encompass further examples and meanings/effects. Candidates should not be penalised for discussing in greater depth a sequence linked to the example chosen for 1(a) & (b).

### Question 1(c): Indicative content

Candidates are likely to consider:

- types of edit (cut, dissolve, fade)
- types of camerawork (shot types, angles, movement)
- the principles of continuity editing (shot-reverse shot)
- cross-cutting
- pace of editing
- visual effects (created in post-production)
- the typical meanings associated with all of the above aspects of editing
- how continuity editing establishes relationships between characters
- how cross-cutting contributes to the portrayal of character
- how editing contributes to narrative development in the films studied
- how editing, including visual effects, generates spectator responses

**All valid alternatives must be credited.**

#### Points on differentiation:

At band 3, satisfactory, a candidate's response may contain some element of interpretation or analysis. The response may be limited to satisfactory due to a limited focus on only one aspect or superficial / generic level of analysis.

At band 4, good, a candidate's response may consider more examples of editing/camera techniques and their meaning or begin to consider how these work together to establish overall meaning for the sequence.

At band 5, excellent, a candidate's response will display a clear grasp of the meaning of the sequence overall or how multiple elements contribute towards this.

**Editing techniques** – types of edit (cut, dissolve, fade), the principles of continuity editing (shot-reverse shot), cross-cutting, pace of editing, visual effects (created in post-production), band 5 responses may make reference to multiple techniques in this list.

**Camera techniques** – types of shot (e.g. ECU, CU, MS, LS, ELS), types of angle (e.g. HA, LA, POV, OTS), camera movement (e.g. tracking, panning, zoom)

Candidates may consider the typical meanings associated with each of the above techniques. Band 5 responses will demonstrate a clear appreciation that some aspects of editing/camera techniques are used in typical ways, even if this is implied by discussing their non-typical usage.

Candidates may consider how continuity editing establishes relationships between characters. Band 5 will demonstrate clear understanding of principles of continuity editing in for example constructing the sequence and/or narrative. Responses may involve discussing 'classical Hollywood' editing.

Candidates may also consider:

- how cross-cutting contributes to the portrayal of character. Band 5 responses may discuss the impact on character but could also embrace the difference between cross-cutting and parallel editing.
  - how camera and editing contributes to narrative development in the films studied. Band 5 responses may demonstrate an appreciation of either broad sequence choices or specific choice of technique contributes towards narrative development.
  - how camera and editing generates spectator responses – Band 5 responses may consider how both individual aspects and their collective impact makes meaning here.
- At all levels of response, it is acceptable that a candidate's answer discusses the wider film itself. This is acceptable providing there is reference to a specific sequence within the answer. This wider style of response is covered in a wider interpretation of "at least one key sequence".

## US film 1961-90

Answer question 2 in relation to the film produced between 1961 and 1990 from your chosen comparative study films:

- Raiders of the Lost Ark (1981)      Grease (1978)      Ferris Bueller's Day Off (1986)
- Witness (1985)      E.T. the Extra-Terrestrial (1982).

2. (a) Identify **one** important prop in the film you have studied. [1]
- (b) Briefly explain why this prop is important. [4]
- (c) Discuss the use of costume **and** props in at least **one** key sequence from the film you have studied. [10]
- (a) Identify one important prop in the film you have studied. [1]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
1 mark	Identifies <b>one</b> example of a prop (no additional description is required)
0 marks	No response attempted or no response worthy of credit.

Responses may include any example of a prop or group of props or aspect of set dressing. Latitude may be given as to interpretation, for example the sports car in Ferris Bueller's Day Off is allowable even though it also acts as a setting.

- (b) Briefly explain why this prop is important. [4]

Band/Marks	AO1 Demonstrate knowledge and understanding of elements of film
4 marks	Explains in an excellent way how this example of a prop generates meaning.
3 marks	Explains in a good way how this example of a prop generates meaning.
2 marks	Explains satisfactorily how this example of a prop generates meaning.
1 mark	Explains in a basic way how this example of a prop generates meaning.
0 marks	No response attempted or no response worthy of credit.

Responses may include:

Any discussion of how props contribute to character and/or narrative development in the films studied.

***All valid alternative responses must be credited.***

- (c) Discuss the use of costume **and** props in at least **one** key sequence from the film you have studied. [10]

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>Applies excellent knowledge and understanding of how costume and props are used, including to analyse films</li> <li>Explores one sequence from chosen film highly effectively and highly relevantly in response to the question</li> <li>Uses subject-specific terminology in an excellent and highly relevant way.</li> </ul>
4	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>Applies good knowledge and understanding of how costume and props are used, including to analyse films</li> <li>Explores one sequence from chosen film effectively and relevantly in response to the question</li> <li>Uses subject-specific terminology in a good and mainly relevant way.</li> </ul>
3	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>Applies satisfactory knowledge and understanding of how costume and props are used, including to analyse films</li> <li>Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question</li> <li>Uses subject-specific terminology in a satisfactory and reasonably relevant way.</li> </ul>
2	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>Applies basic knowledge and understanding of how costume and props are used, including to analyse films</li> <li>Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question</li> <li>Uses subject specific terminology in a basic way with some relevance.</li> </ul>
1	<p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>Applies limited knowledge and understanding of how costume and props are used, including to analyse films</li> <li>Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question</li> <li>Uses little subject specific terminology with minimal relevance</li> </ul>
	<p><b>0 marks</b></p> <p>No response attempted or no response worthy of credit.</p>	

*If no sequence is referred to, candidates may not be awarded more than a band 3.*

## Question 2(c): Indicative content

Answers to 1(c) may include discussions from 1 (a) & (b) but should go beyond the specific answer used previously. However, it is anticipated that 1(c) answers may be extended versions of previous answers that encompass further examples and meanings/effects. Candidates should not be penalised for discussing in greater depth a sequence linked to the example chosen for 1(a) & (b).

One or more uses of costume and props will be discussed in the context of a sequence and in relation to key elements of film form. The following approaches may be taken in relation to sequence analysis:

- The sequence may suggest that costume and props are being used conventionally, representing what audiences standardly expect.
- The sequence may suggest that costume and props are being experimented with, representing a variation from what audiences standardly expect
- Key elements of film form should be referred to in order to demonstrate how costume and props helps to convey meaning to spectators or audiences.
- Making meaning may be referred to as:
  - Discussion of costume and props use which is extended beyond naming and describing them (for responses above band 2)
  - Reference to how *other* key elements draw attention to, or complement, the use of costume and props.
  - The importance of a particular costume and/or prop use in general in terms of structural elements of film (narrative, genre, representation, context).

It is anticipated that the analysis of costume and props should, but not exclusively, deal with how costume and props contribute to character and/or narrative development in the films studied.

***All valid alternatives must be credited.***

### Points on differentiation:

At Band 3, satisfactory, the candidate's response should contain some element of interpretation or analysis. The response may be limited to satisfactory due to a limited focus on only one use of costume OR props or superficial / generic level of analysis.

At Band 4, good, the candidate's response should consider more aspects of film elements / structure and their meaning in relation to use of costume and props; beginning to consider how these work together to establish overall meaning in the sequence.

At Band 5, excellent, the candidate's response will display a clear grasp of costume and prop's importance and their meaning / role in the sequence overall and how multiple aspects of film elements contribute towards this.

- Meaning: band 5 answers may focus confidently on the thoughts and/or feelings evoked by costume and props within the sequence or film.
- Narrative: band 5 answers may focus confidently within a sequence specific context on the role of costume and props in narrative.
- Genre: band 5 answers may focus confidently within a sequence specific context on the role of costume and props possibly with reference to iconic motifs including key elements of film form with possible reference to typicality.
- Audience: band 5 answers may focus confidently within a sequence specific context audience response with reference to engaging an audience, response to costume and prop usage with which they are familiar, expectation.

- Representation: band 5 answers may focus confidently within a sequence specific context of the costume and props in relation to typical representations and/or symbolism.

It should be noted here that a Band 5 response should be characterised by a confident and detailed (within the constraints examination conditions, 20 minutes thinking & writing time for a 10-mark answer) response which could creditably focus on any single or combination of the bullet points listed above.

3. Compare how genre conventions are used in the **two** films you have studied.

In your answer you may consider:

- Iconography including mise-en-scène
- Characters and representations
- Narrative and themes

[20]

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Applies excellent knowledge and understanding of how genre conventions are used</li> <li>• Uses excellent points of comparison to develop a highly coherent point of view in response to the question</li> <li>• Demonstrates an excellent knowledge and understanding of subject-specific terminology.</li> </ul>
4	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Applies good knowledge and understanding of how genre conventions are used</li> <li>• Uses good points of comparison to develop a coherent point of view in response to the question</li> <li>• Demonstrates a good knowledge and understanding of subject specific terminology.</li> </ul>
3	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Applies satisfactory knowledge and understanding of how genre conventions are used</li> <li>• Uses satisfactory points of comparison to develop a reasonably coherent point of view in response to the question</li> <li>• Demonstrates a satisfactory knowledge and understanding of subject-specific terminology.</li> </ul>
2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Applies basic knowledge and understanding of how genre conventions are used</li> <li>• Uses basic points of comparison to indicate an emerging point of view in response to the question</li> <li>• Demonstrates basic knowledge and understanding of subject specific terminology.</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Applies limited knowledge and understanding of how genre conventions are used</li> <li>• Uses limited, if any, points of comparison to indicate a limited point of view in response to the question</li> <li>• Demonstrates a limited knowledge and understanding of subject-specific terminology.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <p style="text-align: center;">No response attempted or no response worthy of credit.</p>

1: If only one film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.

2: Similarly, if two completely unrelated themes are compared across two films, take the better of the two film discussions and treat as if only one film is considered (as above).

### Question 3: Indicative content

Approaches candidates may take in their responses include:

- How genre is used in conventional and unconventional ways
- Genre conventions and associated representations including stereotypes and character types
- How genre conventions adhere to or challenge narrative expectations
- How genre conventions adhere to or challenge audience expectations
- How the films' themes are explored through genre conventions (a single or range of genre conventions are acceptable)
- It is likely that both similarities and differences may be discussed but an answer based on more similarities than differences (or *vice versa*) is acceptable.
- Relevant and focused reference to subject-specific terminology, including reference to the way specific sequences underline points of comparison, is likely to characterise responses in Bands 4 and 5.

**All valid alternative responses must be credited.**

#### Points on differentiation:

At Band 3, satisfactory, candidate's response should contain some element of comparison or analysis. The response may be limited to satisfactory due to a limited focus on only one comparison at a superficial / general level of analysis.

At Band 4, good, candidate's response should consider more than one area of comparison and/or analysis. The answer should begin to consider how clearly, they compare overall in terms of both similarity and difference.

At Band 5, excellent, the candidate's response will display a clear grasp of how the contexts compare with an emerging perception that both similarities and differences demonstrate how significant the film's themes are in the construction of meaning and informing creative intent. this.

Answers may discuss:

- Band 5 answers may demonstrate a sophisticated appreciation of the use / importance of genre
- the conventions of genre based on iconography, including mise-en-scène, characters, narratives and themes, band 5 answers may consider one of these in depth or multiple combinations of the key elements.
- Band 5 answers may consider the significance of genre to film producers and film audiences
- social context (aspects of society and its structure reflected in the film). Band 5 answers may specifically address one or more key features here for example social class or gender roles
- cultural context (aspects of culture – ways of living, beliefs and values of groups of people – reflected in the film). Band 5 answers may specifically address one or more key features here for example family values or religion.
- historical context (aspects of the society and culture at the time when films are made and, where relevant, when they are set). Band 5 answers may specifically address 1 or more key features here for example the cold war or economic circumstances of the 50's & 80's

- political context (the way political issues, when relevant to the film chosen, are reflected in a film). Band 5 answers may specifically address one or more key features here for example communism or the general political climate of the 50's & 80's.
- technological context (the technologies reflected in a film's production and, in some cases, in its narrative) band 5 answers may address 1 or more decade specific aspects of technology in a pre or post VFX/CGI production age.
- institutional context (how films are funded, how the level of production budget affects the kind of film made and the main stages of film production). Band 5 answers may address one or more decade specific aspects of production in a pre or post studio system, A & B movie and independent production structures.

It should be noted here that a Band 5 response should be characterised by a confident and detailed response which could credibly focus on any single or combination of the bullet points listed above (within the constraints of examination conditions, 25 minutes thinking & writing time for a 20-mark answer). A Band 4 response will be less detailed and perhaps be a confident consideration of context overall without an overt appreciation of the variety of different contexts applicable. Band 3 responses may largely feature answers that appreciate how contemporary event shape a films production with limited discussion of specific examples from the films themselves.

**SECTION B: AO1 Demonstrate knowledge and understanding of elements of film**

4. (a) When did Industrial Light and Magic pioneer computer generated imagery? [1]  
State the correct answer in your answer book: either 1930s, 1950s or 1970s.
- (b) Name 2 of the so-called 'Big 5' major film studios. [2]
- (c) Name 2 of the so-called 'Little 3' film studios. [2]
- (a) Award **one mark** for: **1970's**
- (b) Award **One mark each** for any of: **Paramount, Warner Bros, Loew's/MGM, Fox [Twentieth Century Fox in 1935] and Radio Keith Orpheum [RKO]**.
- (c) Award **one mark** for any of: **Columbia, Universal, United Artists.**

## SECTION C: US independent film

5. Discuss how far the specialist film writing has changed your thoughts about the film you have studied. Refer to at least **one** key sequence in your response.

In your answer you may:

- identify the specialist writing you have studied
- outline the ideas from the specialist writing you have studied
- link these to at least one key sequence
- refer to what you learnt from the specialist writing

[15]

<b>Band/ Mark</b>	<b>AO1 Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 Apply knowledge and understanding of elements of film, including to analyse films</b>
<b>5</b>	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Applies excellent knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films</li> <li>• Uses excellent points to develop a highly coherent point of view in response to the question, demonstrating an excellent knowledge and understanding of subject-specific terminology.</li> </ul>
<b>4</b>	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Applies good knowledge and understanding of the elements of film as evident in the specialist writing used, including to analyse films</li> <li>• Uses good points to develop a coherent point of view in response to the question, demonstrating a good knowledge and understanding of subject-specific terminology.</li> </ul>
<b>3</b>	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Applies satisfactory knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films</li> <li>• Uses satisfactory points to develop a reasonably coherent point of view in response to the question, demonstrating a satisfactory knowledge and understanding of subject-specific terminology.</li> </ul>
<b>2</b>	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Applies basic knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films</li> <li>• Uses basic points to indicate an emerging point of view in response to the question</li> <li>• Demonstrates basic knowledge and understanding of subject specific terminology.</li> </ul>
<b>1</b>	<p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Applies limited knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films</li> <li>• Uses limited points to indicate a limited point of view in response to the question, demonstrating a limited knowledge and understanding of subject-specific terminology.</li> </ul>
	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>	

## Question 5: Indicative content

Approaches candidates may take in their responses include:

- a clear identification of the specialist writing they have studied
- a brief description of the specialist writing and what it suggests about the film
- clear disagreement in discussion of the specialist writing
- discuss change in view / opinion or unchanging view / opinion
- consider how the specialist film writing may or may not have caused the candidate to look at the film in a different way / light.
- candidates may relate their specialist writing to any aspect of the film – its key film form and structural elements, its narrative and themes, its contexts
- evidence is likely to involve how studying the specialist writing uncovers aspects about the film not apparent on an initial viewing: key elements of film form and the making of the film; aspects about characters, the narrative and the themes and issues it raises; contexts of the film
- some candidates may offer an interpretation of the film they have achieved as a result of studying the specialist writing
- candidates should challenge or question the specialist writing
- discussion of a sequence from the film will support the deeper understanding they have gained of the film.

***All valid alternative responses must be credited.***

### **Points on differentiation:**

At Band 3, satisfactory, a candidate's response should contain some reference to specialist film writing. The response may be limited to satisfactory due to a limited recall of detail or understanding of the specialist film writing.

At Band 4, good, a candidate's response should contain clear reference to specialist film writing. The response should have at least an emerging point of view from the candidate on the impact of an aspect of the specialist film writing.

At Band 5, excellent, a candidate's response should contain clear reference to specialist film writing. The response should have a clear and confident point of view from the candidate on the impact of an aspect or aspects of the specialist film writing.

It should be noted here that a Band 5 response should be characterised by a confident and detailed response which could creditably focus on any single or combination of the bullet points listed above (within the constraints of examination conditions, 20 minutes thinking & writing time for a 15-mark answer).

Band 5 candidates may express a clear well-rounded discussion of the specialist writing. A Band 4 response will be less detailed and perhaps be a confident consideration of the specialist film writing overall. An emerging expression of disagreement with the specialist writing. Band 3 responses may largely feature answers that show a limited recall or appreciation of the specialist film writing with a less clear or hesitant view disagreement with the specialist writing.