



GCSE MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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 2023 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)
- *Rebel without a Cause* (1955)
- *Singin' in the Rain* (1952)
- *Invasion of the Body Snatchers* (1956)
- *Rear Window* (1954)

0 1 (a) Identify **one** key use of sound in the film you have studied. [1]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
1 mark	Identifies correctly one use of sound (no additional discussion is required)
0 marks	No response attempted or no response worthy of credit.

Examples of any use of sound in the film candidates may identify in their responses are acceptable. To be awarded 1 mark the use of sound must clearly be from the chosen film.

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

- **DIEGETIC** - Sound that occurs within the world of the film. Sound the characters can hear.
- **NON-DIEGETIC** - Sound that does NOT occur within the world of the film; the characters cannot hear this sound.
- **ON SCREEN** – Sound where the source is visible on screen.
- **OFF SCREEN** – Sound where the source is not visible on screen.
- **DIALOGUE** - Commonly used as way of referring to the sound of two people talking.
- **CONTRAPUNTAL** - Sound that is in contrast to the images.
- **PARALLEL** - Sound that is similar to the images.
- **SOUND BRIDGE** - When sound carries over a visual transition in a film.
- **LEITMOTIF** - A frequently recurring bit of melody or soundtrack which is associated with a person, thing, or emotion; Leitmotiv is German for "leading theme." Often used as a 'theme tune' for a specific character.
- **ASYNCHRONOUS SOUND** - Sound which is NOT in-sync with the action on the screen - both in terms of timing and atmosphere.
- **SYNCHRONOUS SOUND** - Sound that is matched to certain movements occurring in the scene e.g. when footsteps correspond to feet walking.
- **SCORE** is the music written to be played in the background of the film.
- **SOUNDTRACK** is a collection of pre-recorded songs chosen to represent the mood and feeling of the film.

- **SOUND EFFECTS** are sounds other than speech that helps to emphasise the sound that something makes, are also vital for any film.
- **AMBIENT SOUND** - Sound which helps to set a scene by providing background noise.
- **SOUND BRIDGE** - When sound carries over a visual transition in a film. This connects the mood from one scene to another.

0 1 (b) Briefly explain the effect created by this use of sound within the film. [4]

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

Examples of how any relevant effect or meaning created by nominated sound choice in their responses are acceptable.

Responses may include:

- the typical meanings associated with all of the above aspects of sound
- how sound can portray characters and their relationships
- how sound contributes to narrative development in the films studied
- how sound, including sound effects, generates spectator responses

Candidates need not take an approach specific to one technique but can deal with the general impact of the sound in the chosen example, this may incorporate more than one aspect of sound particularly in 3-mark answers.

Candidates may produce answers that are worth more than 3 marks. What must be clear is the meaning made and effect on the audience of sound.

A typical 4-mark response may contain 4 points of explanation, or 2 exemplified points or any combination of points of explanation and exemplification.

All valid alternative responses must be credited.

- 0 1** (c) Explore how sound is used to create meaning in at least **one** key sequence from the film you have studied. [10]

If **at least** one sequence is not used, candidates may not be awarded more than a band 3. Candidates should not be actively penalised for discussing more than one sequence except where this leads to a clear dilution of the depth of their exploration.

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).

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

Question 1 (c): Indicative content

Candidates are likely to consider:

- **DIEGETIC** - Sound that occurs within the world of the film. Sound the characters can hear.
- **NON-DIEGETIC** - Sound that does NOT occur within the world of the film; the characters cannot hear this sound.
- **ON SCREEN** – Sound where the source is visible on screen.
- **OFF SCREEN** – Sound where the source is not visible on screen.
- **DIALOGUE** - Commonly used as way of referring to the sound of two people talking.
- **CONTRAPUNTAL** - Sound that is in contrast to the images.
- **PARALLEL** - Sound that is similar to the images.
- **SOUND BRIDGE** - When sound carries over a visual transition in a film.
- **LEITMOTIF** - A frequently recurring bit of melody or soundtrack which is associated with a person, thing, or emotion; Leitmotiv is German for "leading theme." Often used as a 'theme tune' for a specific character.
- **ASYNCHRONOUS SOUND** - Sound which is NOT in-sync with the action on the screen - both in terms of timing and atmosphere.
- **SYNCHRONOUS SOUND** - Sound that is matched to certain movements occurring in the scene e.g. when footsteps correspond to feet walking.
- **SCORE** is the music written to be played in the background of the film.
- **SOUNDTRACK** is a collection of pre-recorded songs chosen to represent the mood and feeling of the film.
- **SOUND EFFECTS** are sounds other than speech that helps to emphasise the sound that something makes, are also vital for any film.
- **AMBIENT SOUND** - Sound which helps to set a scene by providing background noise.
- **SOUND BRIDGE** - When sound carries over a visual transition in a film. This connects the mood from one scene to another.
- the **typical meanings** associated with all of the above aspects of sound
- how sound can portray **characters** and their relationships
- how sound contributes to **narrative** development in the films studied
- how sound, including sound effects, generates **spectator responses**

Points on differentiation:

At level 3, satisfactory, 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 aspect or superficial / generic level of analysis.

At level 4, good, candidate's response should consider more examples of sound techniques and their meaning; **beginning to consider** how these work together to establish overall meaning for the sequence.

At level 5, excellent, the candidate's response will display **a clear grasp** of the meaning of the sequence overall and how multiple aspects of sound contribute towards this.

Sound techniques - types of sound (e.g. Diegetic & non-diegetic), the use of sound to create space & setting (on & off screen), the varying roles of score, soundtrack, ambient sound etc., sound effects (created in post-production), level 5 responses will make reference to at least 2 out of 5, or equivalent, of these.

- the typical meanings associated with each of the above sound techniques – level 5 will demonstrate clear appreciation that some aspects of sound techniques are used in typical ways, even if this is implied by discussing their non-typical usage.
- how sound establishes characters and the relationships between characters – level 5 will demonstrate clear understanding of principles of sound in for example constructing the sequence and/or narrative.
- how sound contributes to the portrayal of character – level 5 may discuss the impact on character but could also embrace the difference between diegetic and non-diegetic sound.
- how sound contributes to narrative development in the films studied – level 5 will demonstrate an appreciation of either broad sequence choices or specific choice of technique contributes towards narrative development.
- how sound, including sound effects, generates spectator responses – level 5 should consider how both individual aspects and their collective impact makes meaning here.

At all levels of response it is acceptable that a candidates 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:

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

- 0 2** (a) Identify **one** interesting use of cinematography in the film you have studied. [1]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
1 mark	Identifies one example of cinematography (no additional discussion is required)
0 marks	No response attempted or no response worthy of credit.

Responses may include any example cinematography or aspect of camera work and lighting. To be awarded 1 mark the use of cinematography must clearly be from the chosen film.

- 0 2** (b) Briefly explain why this use of cinematography is interesting. [4]

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

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

CINEMATOGRAPHY:

- **CAMERA ANGLES**
 - **HIGH (HA)** – The camera is above the subject.
 - **LOW (LA)** – The camera is below the subject.
 - **CANTED (DUTCH)** – The subject appears tilted.
 - **EYE LEVEL** – The camera is level with the subject's eyes.
 - **BIRD'S EYE** – The camera is high above in the air.
 - **WORM'S EYE** – The camera is low to the ground.
- **CAMERA DISTANCES**
 - **EXTREME LONG SHOT (XLS)** – subject is far away

- **LONG SHOT (LS)** – whole subject can be seen
- **MEDIUM / MID SHOT (MS)** – subject visible from thighs upward
- **CLOSE UP (CU)** – top of head & shoulders visible
- **EXTREME CLOSE UP (ECU)** – face or partial face

- **CAMERA MOVEMENT**
 - **PAN** – movement left to right / right to left
 - **TILT** – movement up & down
 - **DOLLY** – camera moves forward / backward
 - **TRACK** – camera follows the action (usually sideways)
 - **ZOOM** – camera lens moves in or out on subject
 - **CRANE** – smooth camera move in and out of the action from above or below
 - **STEADICAM** – stabilised camera moves anywhere
 - **HAND-HELD** – un-stabilised (shaky) camera moves anywhere
 - **POV** – point-of-view the camera directly mimics a subject's vision

- **LIGHTING**
 - How light has been used by the cinematographer. At its most basic level, lighting allows film-makers to capture an image. More than this it creates images where the lighting itself adds mood and meaning.
 - **HIGH KEY** – lots of light, using more filler lights to appear more like daylight or 'normal' lighting.
 - **LOW KEY**- less light & shadows, uses only key & back lights to appear more like darkness or night time.

Examples of how their chosen example of cinematography to make meaning in their responses are acceptable. The example can be, but does not have to be, limited to the example cited in 2 (a), but can be expanded to include other applications. If extreme close up has been chosen as in the exemplar above then a more in depth discussion of the example cited can be band 4 but if the candidate chooses to explore the extreme close up with other examples then this is an acceptable approach. It is intended that the candidate should explore the cinematography, not just the example, to attain the 4 marks.

Candidates need to take an approach specific to their chosen cinematography use in terms of making meaning and impacting the spectator.

A typical 4-mark response may contain 4 points of explanation or 2 exemplified points or any combination of points of explanation and exemplification.

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

If no sequence is explored, candidates may not be awarded more than Band 3. The sequence does not have to include the example used in 2. (a) and (b)

Candidates will place their chosen examples of cinematography in the context of a sequence. The following approaches may be taken:

- candidates' discussion may suggest that the use of their example of cinematography is typical and is thus used within a sequence in conventional ways.
- reference may be made to how their example of cinematography relates to a character or characters and thus how it relates to the narrative of the sequence
- reference may also be made to how the example(s) of cinematography is designed to create particular responses in spectators
- candidates may equally draw attention to a use of cinematography which is less conventional, exploring its implications for character, narrative and spectators.
- Candidates may discuss the use of cinematography within the context of an overall aesthetic.

All valid alternative responses must be credited.

Points on differentiation:

At level 3, satisfactory, 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 aspect of cinematography or superficial / generic level of analysis.

At level 4, good, candidate's response should consider more examples of cinematography and their meaning; **beginning to consider** how these work together to establish overall meaning for the sequence.

At level 5, excellent, the candidate's response will display **a clear grasp** of the meaning of the sequence overall and how multiple aspects of cinematography contribute towards this.

Cinematography – camera framing, camera movement and lighting – level 5 responses will make reference to at least 2 out of 3 of these.

- the typical meanings associated with each of the above aspects of cinematography – level 5 will demonstrate clear appreciation that some aspects of cinematography are used in typical ways, even if this is implied by discussing their non-typical usage.
- how cinematography conventionally conveys realism – level 5 should make reference to this through the concept of verisimilitude and/or their role in contributing to realistic aspects of an overall aesthetic.
- how cinematography may convey genre – level 5 should discuss this in reference to 1 or more sequence specific examples or the film overall.
- how aesthetics / style contribute to the genre of a film – level 5 could identify links between aesthetics / style and sequence specific examples or the film overall.
- how each of the above aspects of cinematography generates spectator responses – level 5 should consider how both individual aspects and their collective impact makes meaning here.

It should be noted here that a level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 12-14 minutes thinking & writing time for a 10-mark answer) response which could creditably focus on any single bullet point listed above.

US film comparative study

Answer **question 3** in relation to **both** your chosen comparative study films:

- *King Solomon's Mines* (1950) **and** *Raiders of the Lost Ark* (1981)
- *Singin' in the Rain* (1952) **and** *Grease* (1978)
- *Rear Window* (1954) **and** *Witness* (1985)
- *Rebel Without a Cause* (1955) **and** *Ferris Bueller's Day Off* (1986)
- *Invasion of the Body Snatchers* (1956) **and** *E.T. the Extra-Terrestrial* (1982)

0 3 Compare how the time of production has had an effect on the films you have studied.

In your answer you may consider:

- social, cultural contexts (for example, changing attitudes, representations and beliefs)
- historical, political contexts (for example, key events at the time)
- production context (for example, changes to how films were made). [20]

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Applies excellent knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and/or narrative • Uses excellent points of comparison to develop a highly coherent point of view in response to the question • Demonstrates an excellent knowledge and understanding of subject-specific terminology.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Applies good knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and/or narrative • Uses good points of comparison to develop a coherent point of view in response to the question • Demonstrates a good knowledge and understanding of subject specific terminology.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Applies satisfactory knowledge and understanding of how context is explored / reflected in both films, illustrated through character and/or narrative • Uses satisfactory points of comparison to develop a reasonably coherent point of view in response to the question • Demonstrates a satisfactory knowledge and understanding of subject-specific terminology.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Applies basic knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and/or narrative • Uses basic points of comparison to indicate an emerging point of view in response to the question • Demonstrates basic knowledge and understanding of subject specific terminology.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Applies limited knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and/or narrative • Uses limited, if any, points of comparison to indicate a limited point of view in response to the question • Demonstrates a limited knowledge and understanding of subject-specific terminology.
	<p style="text-align: center;">0 marks</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:

- contexts of the two films may be expressed in broad terms (e.g. social, cultural, historical, political, technological, and institutional) or in more precise terms. All approaches are acceptable. Candidates will need to demonstrate how the context(s) they have identified is explored / reflected in their two films and to discuss similarities and differences.
- candidates are likely to illustrate the way the films' context is illustrated through characters and/or narratives (either characters or narratives or both is 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 level 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 level 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 level 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 context is in the construction of meaning and informing creative intent. this.

- social context (aspects of society and its structure reflected in the film) band 5 answers may specifically address 1 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 1 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 1 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 1 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 level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 25 minutes thinking & writing time for a 20-mark answer) response which could creditably focus on any single or combination of the bullet points listed above. A level 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. Level 3 responses may largely feature answers that appreciate how contemporary event shape a film's production with limited discussion of specific examples from the films themselves.

SECTION B: Key developments in film and film technology

- | | |
|---|---|
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|---|---|
- (a) In what decade did the vertically integrated Hollywood studio system emerge? State the correct answer: either 1890s, 1920s or 1950s. [1]
- (b) Name the director and title of the first feature length 'three strip' colour film.[2]
- (c) Give the year and title of the first credited sound film released. [2]
- (a) Award one mark for: 1920's
- (b) Award one mark each for: Rouben Mamoulian & Becky Sharp
- (c) Award one mark each for: 1927 & The Jazz Singer

SECTION C: US independent film

Answer **question 5** on **one** of the following films:

- *Little Miss Sunshine* (Dayton/Faris, 2006)
- *Juno* (Reitman, 2007)
- *The Hurt Locker* (Bigelow, 2008)
- *Whiplash* (Chazelle, 2014)
- *Me and Earl and the Dying Girl* (Gomez-Rejon, 2015).

0 5 Discuss **one or two** key ideas from the specialist film writing on the film you have studied. Refer to key sequences within your response.

In your answer, you may:

- identify the example of specialist writing you are using
- outline and explain one or two key ideas from the specialist writing you have studied
- discuss how far you agree and/or disagree with the key ideas
- use sequences to illustrate your points. [15]

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

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 agreement and 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 level 3, satisfactory, 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 level 4, good, 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 level 5, excellent, the 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 that an answer that considers only one key idea in sufficient depth should still be potentially credited at level five. Indeed it is anticipated that candidates that include multiple ideas may not discuss this 'list' in sufficient depth to access the higher bands.

A level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 20 minutes thinking & writing time for a 15-mark answer) response which could creditably focus on any single or combination of the bullet points listed above. Expressing a clear well-founded discussion as to agreement and disagreement (or other approach) with the specialist writing. A level 4 response will be less detailed and perhaps be a confident consideration of the specialist film writing overall. An emerging expression of agreement and disagreement with the specialist writing. Level 3 responses may largely feature answers that show a limited recall or appreciation of the specialist film writing with a less clear or hesitant agreement and disagreement with the specialist writing.