



GCE AS MARKING SCHEME

SUMMER 2024

**AS
FILM STUDIES – COMPONENT 2
B670U20-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

EDUQAS GCE AS FILM STUDIES
COMPONENT 2 - EUROPEAN FILM
SUMMER 2024 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

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Marking grids have been constructed using the principles below. 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 notional 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, the 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 judgement 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 *convincingly* 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 or 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 judgement 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 to:
- analyse and compare films, including through the use of critical approaches

Section A: British film (two-film study)

Question 1: Two-film study

1 1 Explore how editing is used to create meaning in each of the films you have studied.

[20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films.
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how editing is used in the chosen films. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of the use of editing in the chosen films. • Sophisticated analysis of editing in the chosen films. • Insightful exploration of editing supported by highly detailed references to chosen sequences.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how editing is used in the chosen films. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of editing in the chosen films. • Good analysis of editing in the chosen films. • Good exploration of editing supported by reasonably detailed references to chosen sequences.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how editing is used in the chosen films. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of editing in the chosen films. • Satisfactory analysis of editing in the chosen films. • Satisfactory exploration of editing supported by reasonably detailed references to chosen sequences.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how editing is used in the chosen films. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of editing in the chosen films. • Basic analysis of editing in the chosen films. • Basic exploration of editing supported by basic references to chosen sequences.

1	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of how editing is used in the chosen films. Limited, if any, demonstration of knowledge and understanding of key elements and concepts. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of editing in the chosen films. Limited, if any, analysis of editing in the chosen films. Limited if any exploration of editing supported by basic references to chosen sequences.
	<p>0 marks</p> <p>No response attempted or no response worthy of credit.</p>	

Question 1:1

1. Rubric Infringements:

*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. Generalised indicative content

Candidates are required to explore the use of editing in a key sequence, from each film. An analysis of the relationship between particular editing styles and techniques and their function within the selected key sequence of each film is expected, with particular emphasis on how they contribute to meaning.

In this specification, editing includes:

- Continuity editing (shot to shot), including match editing; jump cuts
- explorations of editing pace and style within the context of British realism
- editing style and pace in relation to the narrative and generic conventions
- editing in relation to characters and their relationship
- the use of editing in relation to narrative development (patterns, structures, motifs)
- how meaning and responses are created through editing, with various connotations and interpretations.

3. Points on differentiation

Within **Band 5** we can expect candidates to make confident and sophisticated comments as they explore editing in key sequences from each of their chosen film. Within this band we can expect that candidates will be able to offer highly detailed explorations of how specific aspects of editing contributes to a range of different meanings by drawing on the relationship between particular settings and other key elements of film form. In Band 5, candidates may further explore how editing is used within the films' wider narrative structure. Candidates are likely to further examine the contribution of editing in relation to the films' naturalistic/ realistic or more abstract narrative style and where relevant the films' generic codes and conventions.

All valid alternatives must be credited.

1 2 Explore how narrative devices are used to create powerful opening sequences in each of the films you have studied.

In your answer, you may :

- consider narrative devices such as linear / non-linear structures, foreshadowing
- consider key elements of film form (e.g mise-en-scène, sound, editing and cinematography).

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how films offer a range of narrative devices to create powerful opening sequences. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent and sustained analysis of how films offer a range of narrative devices to create powerful opening sequences. • Sophisticated exploration of how films create powerful opening sequences with excellent reference to selected sequences. • Highly detailed references to both of their chosen films to support their exploration and engage at a highly detailed level with the implications of the question. <p>*At this level candidates will engage with complex aspects of film narrative.</p>
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how films offer a range of narrative devices to create powerful opening sequences. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good analysis of how films offer a range of narrative devices to create powerful opening sequences. • Good exploration of how films create powerful opening sequences with good reference to selected sequences. • Reasonably detailed references to both of their chosen films to support their exploration and engage at a reasonable level with the implications of the question.

3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how films offer a range of narrative devices to create powerful opening sequences. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of how films offer a range of narrative devices to create powerful opening sequences. • Satisfactory exploration of how films create powerful opening sequences with satisfactory reference to selected sequences. • Relevant references to their chosen films to support their exploration. There may be a tendency towards description when responding to the question.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how films offer a range of narrative devices to create powerful opening sequences. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic attempt to analyse how films offer a range of narrative devices to create powerful opening sequences. • Basic exploration of how films create powerful opening sequences with basic references to selected sequences. • Partially supported references to their chosen films to support their exploration. Candidates will explore the question at a simplistic level.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of how films offer a range of narrative devices to create powerful opening sequences. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited awareness and understanding of how films create powerful opening sequences. • Limited if any exploration of how films offer a range of narrative devices to create powerful opening sequences, with limited if any secure reference to specific sequences. • Limited references to their chosen films, with limited if any relevance to their exploration. Undeveloped, if any attempt to consider all aspects of the question.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

Question 1.2

1. Rubric infringements

*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.*

*If **no opening sequence** from either film is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

*If only **one opening sequence** is referred to, examiners may award a mark up to a maximum of top Band 4, depending on the quality of response.*

2. Generalised Indicative content

Candidates may consider some of the following in their response:

- Narrative devices (voice-overs, linear and non-linear narratives, flashbacks, narrative patterning, enigmas, opening moments/ sequences, motifs)
- Explorations of narrative devices which create or subvert narrative expectations for opening sequences
- Explorations of realism and / or abstract/ surreal moments
- Use of montage to construct narrative and / or context
- Contribution of key elements of film form for narrative purposes- e.g. sound or cinematography
- Contribution of generic codes and conventions to narrative development and powerful opening sequences.

3. Points on differentiation

In Bands 4 and 5 some candidates will engage with ideological aspects in relation to the films' messages and values.

All valid alternatives must be credited.

1 3 Examine how sound **and** mise-en-scène contribute to the dramatic tension in **each** of the films you have studied.

In your answer, you may

- consider sound (e.g., diegetic and non-diegetic, parallel and contrapuntal) and mise-en-scène (e.g., setting, props, costume)
- consider conflict and binary oppositions.

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how sound and mise-en-scène contribute to the dramatic tension in the films studied. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent and sustained analysis of how sound and mise-en-scène contribute to dramatic tensions in the films studied. • Sophisticated exploration of how sound and mise-en-scène contribute to dramatic tensions in the films studied with excellent references to selected sequences or moments. • Highly detailed references to their chosen films to convincingly support their exploration and fully engage with the implications of the question. <p>*At this level candidates will engage with complex aspects of film narrative.</p>
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how sound and mise-en-scène contribute to dramatic tensions in the films studied. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good analysis of how sound and mise-en-scène contribute to dramatic tensions and conflict in the film studied. • Good exploration of how sound and mise-en-scène contribute to dramatic tensions in the films studied, with good references to selected sequences or moments. • Reasonably detailed references to both of their chosen films to support their exploration and engage at a reasonable level with the implications of the question.

3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how sound and mise-en-scène contribute to dramatic tensions and conflict in the films studied. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of how sound and mise-en-scène contribute to dramatic tensions and in the films studied. • Satisfactory exploration of how sound and mise-en-scène contribute to dramatic tensions in the films studied. • Relevant references to their chosen films to support their exploration. There may be a tendency towards description when responding to the question.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how sound and mise-en-scène to dramatic tensions in the films studied. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic attempt to demonstrate how sound and mise-en-scène contribute to dramatic tensions in the films studied. • Simplistic exploration of how key elements of film form contribute to dramatic tensions in the films studied, with basic references to selected sequences or moments. • Partially supported references to their chosen films, with a basic relevance to their exploration. Candidates will explore the question at a simplistic level.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of how sound and mise-en-scène contribute to dramatic tensions and conflict in the film studied. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited if any analysis of how sound and mise-en-scène contribute to dramatic tensions in the film studied. • Limited if any exploration of how key elements of film form contribute to dramatic tensions in the films studied, with minimal references to selected sequences or moments. • Limited references to their chosen films, with limited if any relevance to their exploration. Undeveloped, if any attempt to consider all aspects of the question.
	<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>	

Question 1.3:

1. Rubric Infringements

*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. Generalised indicative content

It is expected that candidates may consider some of the following in their response:

- Use of diegetic and non-diegetic sound and music to create meanings and communicate ideas; use of sound as a key element in developing the narrative and enhancing opposition/ conflict
- The use of dialogue in relation to characters/ realism/ British social realism/ genre
- Use of mise-en-scène in establishing dramatic tensions: setting, props, clothing/ costume and make-up
- The contribution of lighting within the mise-en-scène to sustain mood and atmosphere or a particular tension
- The use of colour as a motif within the mise-en-scène.

3. Points of differentiation

In Bands 4 and 5 some candidates will engage with ideological aspects in relation to the films' messages and values.

All valid alternatives must be credited.

2 1 Examine how setting **and/or** location is used to create meaning in **one** sequence from the film you have studied. [10]

Band	AO1 (5 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (5 marks) Apply knowledge and understanding of elements of film to analyse films.
5	<p>5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the use of how setting and/or location create meaning. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p>5 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of how setting and/or location create meaning in one sequence. • Sophisticated exploration of how setting and/or location create meaning one sequence. • Sustained references to at least one key sequence from the chosen film to offer a highly detailed analysis.
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how setting and/or location create meaning • Good demonstration of knowledge and understanding of key elements and concepts. 	<p>4 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how setting and/or location create meaning one sequence. • Good exploration of how setting and/or location create meaning in one sequence. • Reasonably detailed references to a key sequence from the chosen film to offer a detailed analysis.
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how setting and/or location create meaning. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how setting and/or location create meaning in one sequence. • Satisfactory exploration of knowledge and understanding of how setting and/or location create meaning in one sequence. • Satisfactory references to a key sequence from the chosen film to offer a reasonable analysis.
2	<p>2 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how setting and/or location create meaning. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p>2 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how setting and/or location create meaning one key sequence. • Basic attempt to explore how setting and/or location create meaning • Inconsistent references to a key sequence from the chosen film to offer a basic analysis of one sequence.

1	1 mark	1 mark
	<ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of the use of colour and/or lighting in the chosen film. • Limited demonstration of knowledge and understanding of key elements and concepts. 	<ul style="list-style-type: none"> • Limited application of knowledge and understanding of how setting and/or location create meaning. • At this level candidates will offer generalised points with limited if any attempt to discuss the use of setting and/or location. • At this level there will be limited if any references to a key sequence from the chosen film. Any references will lack detail and focus.
	0 marks No response attempted or no response worthy of credit.	

Question 2.1

1. Rubric infringements

Candidates are required to illustrate their points through close reference to their chosen film. If no sequence is referred to, examiners may award a mark up to a maximum of the top of Band 3, depending on the quality of response.

If a sequence is implied and the discussion focuses on the use of setting and/or location in this sequence, this can be accepted, depending on the quality of the response.

2. Generalised indicative content

Candidates are required to examine the use of setting and / or location, with reference to a specific key sequence. It is expected that candidates in bands 4 and 5 will develop sophisticated responses with the confidence to examine how setting and/or location generates different meanings, interpretations and responses. In this specification, setting and / or location includes:

- Interior settings, such as the use of setting in mise-en-scène (e.g homes, particular rooms, places like churches or schools)
- Wider locations: a sense of place such as landmark, town or city centre
- The significance of a setting and / or location to the characters and narrative
- Ways in which settings and / or locations work in conjunction with other key elements of film form
- The contribution of the setting and / or location in creating a range of meanings and generating a range of responses
- The ways in which particular settings and / or locations have multiple meanings
- The significance of a setting and / or location within the film's wider social, cultural and historical contexts.

3. Points on differentiation

Band 4 and 5 candidates will be able to discuss the use of setting and / or location in a fluent and sophisticated way. Within these bands, candidates will be able to analyse how film creates multiple connotations in conjunction with its key and structural elements. At the very highest level, candidates will explore the full implications of the question in a fluent and sophisticated way, by making extensive reference to their chosen specific sequence, and may refer to the film as a whole.

All valid alternatives must be credited

2 2 Explore how cinematography is used to construct representations of gender in at least one key sequence from the film you have studied. [20]

In your answer, you may:

- consider camera shots and movement, lighting, framing devices
- consider masculinity and / or femininity.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the representation of gender in the film studied. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of the representation of gender. • Insightful examination of the representation of gender with excellent references to specific sequences.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the representation of gender in the film studied. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the representation of gender in the film studied. • Good examination of the representation of gender in the film studied, with reasonably detailed references to specific sequences.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of the representation of gender in the film studied. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the representation of gender in the film studied. • Satisfactory examination of the representation of gender in the film studied, with satisfactory references to specific sequences.

2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of the representation of gender in the film studied. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the representation of gender in the film studied. • Simplistic examination of the representation of gender with inconsistent references to selected sequences.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of the representation of gender in the film studied. • Limited demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the representation of gender. • Partial examination of the representation of gender with limited if any references to specific sequences.
	<p style="text-align: center;">0 marks</p> <p style="text-align: center;">No response attempted or no response worthy of credit.</p>	

Question 2.2

1. Rubric infringements

See separate rubric infringements list

2. Generalised indicative content

This question asks candidates to explore the representation of gender in selected sequences from their chosen film. Candidates will be drawing their ideas from across sequences and moments in their film. The following responses should be considered:

- Explorations of either masculinity or femininity or both
- Explorations of male and female characters in relation to gender qualities and attributes
- Explorations of ideas and themes around gender representation within the film's wider contexts (social, historical, political, cultural)
- The contribution of key elements of film form to themes and ideas around gender
- Explorations which examine how the representation of gender lead to various interpretations and responses.

3. Points on differentiation

Band 4 and 5 candidates will be able to discuss a wide range of ideas in relation to the representation of gender in their chosen film. They may offer an exploration of both male and female characters to discuss issues of gender representation. Candidates within these bands will offer their confident interpretation of gender with reference to the film's wider context. Candidates will support their interpretations by making extensive references to specific sequences and then linking these, to their exploration and discussion of the film as a whole.

Examples from candidates' chosen films may vary, but close reference to sequences is required. At the very highest level, candidates will explore the full implications of the question in a fluent and sophisticated way.

All valid alternatives must be credited.

2 3 'To fully appreciate a film, knowledge of its wider contexts is important.'
Explore this statement in relation to the film you have studied.

In your answer, you may:

- consider social, political, cultural, institutional (including production) contexts
- consider meaning and response

[20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how wider contexts create meaning. • Excellent demonstration of knowledge and understanding of subject-specific terminology. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of how wider contexts create meaning. • Sophisticated exploration of the film's wider contexts. • Insightful examination of how the wider context creates meanings with excellent references to selected sequences.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how wider contexts create meaning. • Good demonstration of knowledge and understanding of subject-specific terminology. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how wider contexts create meaning. • Good exploration of the film's wider contexts. • Good examination of how the wider context creates meanings with reasonably detailed references to selected sequences.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how wider contexts create meaning. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how wider contexts create meaning. • Satisfactory exploration of the film's wider contexts • Satisfactory examination of how the wider contexts create meanings with satisfactory detailed references to selected sequences.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how wider contexts create meaning. • Basic demonstration of knowledge and understanding of subject-specific terminology. 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how wider contexts create meaning. • Basic exploration of the film's wider contexts. • Simplistic examination of knowledge and understanding of how the wider contexts create meanings with basic and inconsistent references to sequences.

1	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of how wider contexts create meaning. Limited demonstration of knowledge and understanding of subject-specific terminology. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of how wider contexts create meaning. Limited if any exploration of knowledge and understanding of the film's wider context. Limited if any examination of knowledge and understanding of how wider context create meaning, with limited if any references to specific sequences.
	<p>0 marks</p> <p>No response attempted or no response worthy of credit.</p>	

Question 2.3

1. Rubric infringements

See separate rubric infringements list

2. Generalised indicative content

Candidates are required to examine how knowledge of their film's wider contexts (social, cultural, political, historical and also institutional), but not necessarily all of these contribute to the spectators' understanding of the film.

The following responses should be considered:

- the contribution of key elements of film form in communicating key themes
- institutional contexts including how the film was funded and the production companies which produced/ co-produced it
- social and cultural contexts in relation to the narrative and characters
- political context which sheds light on issues, themes and ideas within the narrative and / or influencing the film's production (issues, debates and wider film movements such as censorship or controversy)
- historical contexts which are integral to the film's setting and narrative or the contemporary context which is reflected in the narrative and themes
- the contribution of key elements of film form which support the film's themes as they emerge through wider contexts

3. Points on differentiation

Band 4 and 5 candidates will be able to discuss a wide range of contexts, whilst they may also develop a highly detailed and sophisticated response which focuses on one or two wider contexts. In these bands, candidates will offer confident, sustained and analytical explorations of how wider context/s support spectators' understanding of films. It is expected that candidates will offer specific sequences whilst they will also form discussions which link references to specific sequences and the film as a whole.

All valid alternatives must be considered.