



GCE A LEVEL MARKING SCHEME

SUMMER 2024

**A LEVEL
FILM STUDIES – COMPONENT 1
A670U10-1**

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.

GCE A LEVEL FILM STUDIES

COMPONENT 1: VARIETIES OF FILM AND FILMMAKING – AMPLIFIED MARK SCHEME

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 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, which include guidance on how to allocate marks within bands, 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 highest mark should be awarded, depending on the strength of the answer.
- Where the candidate's work *less securely* meets the descriptors, the lowest mark 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 in their response to a question. 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
 - evaluate the significance of critical approaches
 - analyse and evaluate own work in relation to other professionally produced work.

Amplifying the Assessment Objectives: GCE FILM STUDIES

Below are the assessment objectives for this specification and suggested amplifications of each one. Delineations of assessment objectives will be dependent upon the component section and question, and, will be indicative of differentiated responses.

AO1

Demonstrate knowledge and understanding of elements of film

- Selection of specific formal elements of the films studied and the ability to use subject-specific terminology to identify these elements.
- Identification of significant contexts that may have shaped and influenced the films studied.
- Identifying meanings and responses that are relevant to the films studied.
- Identification of relevant aspects of spectatorship, narrative, ideology, auteur study, critical debates and filmmakers' theories of the films studied.
- Recall accurate facts in relation to the films studied and their contexts.
- Describe and explain elements of film in relation to the question set.
- Select significant elements of film in response to the question.
- Explain elements of film in relation to the films studied.

AO2

Apply knowledge and understanding of elements of film to analyse and compare films, including through the use of critical approaches, and, evaluate the significance of critical approaches

- The ability to link elements of film form to meanings and responses in a way that recognises the dynamic relationship between film and spectator, and, approaches causal relations with caution.
- Differentiation between more or less significant knowledge in answering the question set.
- Organising knowledge to form a coherent and persuasive answer to the question set.
- Discussion and examination of the answers to the questions set.
- The ability to identify similarities and differences between the films studied, and, the ability to account for these.
- The ability to support and exemplify an argument with well selected evidence.
- Using one, or more, critical approaches to study the chosen films in a way that shows an understanding of critical approaches.
- Appraising and assessing the usefulness of one way of studying film in relation to other ways of studying film.
- Identifying the advantages and disadvantages of the critical approaches towards studying film.
- The ability to separate and synthesise different critical approaches to film study.

Section A: Hollywood 1930-1990 (comparative study)

Either,

1 | 1 Compare how far the Hollywood films you have studied challenge the idea that films are created by auteurs.

[40]

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film | AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films | Amplification |
|----------|---|--|--|
| 5 | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of elements of film relevant to the films studied. • Excellent demonstration of knowledge and understanding of the auteur debate in relation to chosen films. | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of the auteur debate in relation to the films. • Uses excellent points to develop a sophisticated comparison of the films. | <ul style="list-style-type: none"> • Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. • Knowledge and understanding of relevant auteur debates will be detailed, accurate and convincing. • Examples will be very well chosen and contribute well to the response. • Comparison of the films will be explicit and well developed, showing a wide understanding of the film and the ability to identify very salient points. • Responses will make very perceptive comparative and clearly evaluative points in response to the question. • Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well. |
| 4 | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of elements of film relevant to the films studied. • Good demonstration of knowledge and understanding of the auteur debate in relation to chosen films. | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the auteur debate in relation to the films. • Uses good points to develop a detailed comparison of the films. | <ul style="list-style-type: none"> • Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. • Knowledge and understanding of relevant auteur debates will be detailed and accurate. • Examples will be specific and support points made in the response. • Comparison of the films will be explicit, showing an understanding of the films and the ability to identify some salient points. • Responses will make some evaluative points in response to the question. • Responses will be clear, well-structured and use supporting evidence. |

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film | AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films | Amplification |
|------|--|---|--|
| 3 | <p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of elements of film relevant to the films studied. Satisfactory demonstration of knowledge and understanding of the auteur debate in relation to chosen films. | <p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of the auteur debate in relation to the films. Uses satisfactory points to develop a reasonably coherent comparison of the films. | <ul style="list-style-type: none"> Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. Knowledge and understanding of relevant auteur debates will be present if incomplete in places. Examples will try to support points made in the response. Comparison of the films will be explicit even if brief and may be undeveloped. Responses may be uneven and focus more on one film than another. Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. Responses will be generally clear and make some use of supporting evidence. Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it. |
| 2 | <p>5-8 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of elements of film relevant to the films studied. Basic demonstration of knowledge and understanding of the auteur debate in relation to chosen films. | <p>5-8 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of the auteur debate in relation to the films. Uses basic points to develop a partial comparison of the films. | <ul style="list-style-type: none"> Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. Knowledge and understanding of relevant auteur debates will be undeveloped and fragmentary. Comparison of the films will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films. |

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film | AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films | Amplification |
|------|---|---|---|
| 1 | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of elements of film relevant to the films studied. • Limited demonstration of knowledge and understanding of the auteur debate in relation to chosen films. | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the auteur debate in relation to the films. • Uses limited points to attempt to compare the films. | <ul style="list-style-type: none"> • The response may be very brief and is likely to be largely irrelevant. • There will be very limited evidence of knowledge and understanding of auteur debates and probably no application of it to form a response. • Fragmentary responses that will lack coherence. |
| | <p style="text-align: center;">0 marks</p> <p style="text-align: center;">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.*

If no comparison is present in the response candidates cannot be awarded marks for AO2.

See general Rubric Guidance for further infringements.

2. GENERALISED INDICATIVE CONTENT

- Candidates may argue that the films studied do challenge or reflect the idea of the auteur. They may frame this debate by focussing on whether the films reflect auteur influences or reflect the influence of other contextual factors more clearly. Either approach may be appropriate depending upon the films studied.
- It is anticipated that most candidates will argue that Classical Hollywood films tend to challenge the idea of the auteur more than New Hollywood films do but there is plenty of scope, depending upon the films chosen, for students to argue that this is not the case.
- Some candidates may focus more on the contributions of creative individuals other than the director in discussing auteur influence, depending upon the films studied, and this may be highly relevant to their response.
- Some candidates may wish to focus on wider social, cultural, political or institutional contextual influences upon the film and this may be highly appropriate to the films studied. Candidates following this approach may consider issues such as prevalent cinematic conventions and may see these as an important influence – perhaps, even more important than any creative individuals working on the films.
- Some candidates considering the directors as auteurs may make detailed links to other films and/or the personal lives of the directors studied. This approach could be highly appropriate to the film or films studied but is not necessary, there should be a clear focus on the set film texts.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- In band 3, responses will show a satisfactory comparison of the auteur debate in relation to the films studied but in bands 4 and 5 candidates are more likely to develop more detailed and nuanced comparisons about auteur debates in relation to the films.
- Candidates will compare the films more evenly in bands 4 and 5, answering the question in relation to both films, whereas in band 3 candidates may produce a significantly uneven response, with much more emphasis on one film.

Band 5 – Some candidates will be able to develop a highly sophisticated, detailed and evaluative comparison of auteur debates in relation to their chosen films.

All valid alternatives must be credited.

1 2 “The shift from Classical to New Hollywood production created a revolution in the use of Cinematography and Editing”. Compare the films you have studied in relation to this statement, referring in detail to at least **one** sequence from **each** film. [40]

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film | AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films | Amplification |
|------|--|---|---|
| 5 | <p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of cinematography and editing of the chosen films. • Excellent demonstration of knowledge and understanding of the production contexts of the films studied. | <p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of relevant knowledge and understanding of the chosen films to their relevant production contexts. • Uses excellent points to develop a sophisticated comparison of the films. | <ul style="list-style-type: none"> • Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. • Knowledge and understanding of production contexts will be detailed, accurate and convincing. • Knowledge and understanding of cinematography and editing in the films will be detailed, accurate and use appropriate terminology. • Examples will be very well chosen and contribute well to the response. • Comparison of the films will be explicit and well developed, showing wide understanding of the films and the ability to identify very salient points. • Responses will make very perceptive and clearly evaluative points in response to the question. • Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well. |
| 4 | <p>13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of cinematography and editing of the chosen films. • Good demonstration of knowledge and understanding of the production contexts of the films studied. | <p>13-16 marks</p> <ul style="list-style-type: none"> • Good application of relevant knowledge and understanding of the chosen films to their relevant production contexts. • Uses good points to develop a detailed comparison of the films. | <ul style="list-style-type: none"> • Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. • Knowledge and understanding of relevant production contexts will be detailed and accurate. • Knowledge and understanding of cinematography and editing in the films will be detailed, accurate and use some appropriate terminology. • Examples will be specific and support points made in the response. • Comparison of the films will be explicit, showing an understanding of the films and the ability to identify some salient points. • Responses will make some evaluative points in response to the question. • Responses will be clear, well-structured and use supporting evidence. |

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film | AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films | Amplification |
|------|---|--|---|
| 3 | <p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of cinematography and editing of the chosen films. Satisfactory demonstration of knowledge and understanding of the production contexts of the films studied. | <p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory application of relevant knowledge and understanding of the chosen films to their relevant production contexts. Uses satisfactory points to develop a reasonably coherent comparison of the films. | <ul style="list-style-type: none"> Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. Knowledge and understanding of relevant production contexts will be present if incomplete in places. Knowledge and understanding of cinematography and editing in the films will be shown and will be generally accurate. Examples will try to support points made in the response. Comparison of the films will be explicit even if brief and may be undeveloped. Responses may be uneven and focus more on one film than another. Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. Responses will be generally clear and make some use of supporting evidence. Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it. |
| 2 | <p>5-8 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of cinematography and editing of the chosen films. Basic demonstration of knowledge and understanding of the production contexts of the films studied. | <p>5-8 marks</p> <ul style="list-style-type: none"> Basic application of relevant knowledge and understanding of the chosen films to their relevant production contexts. Uses basic points to develop a partial comparison of the films. | <ul style="list-style-type: none"> Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. Knowledge and understanding of relevant contexts will be undeveloped and fragmentary. Knowledge and understanding of the films will be descriptive and imprecise. Comparison of the films will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films. |

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film | AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films | Amplification |
|------|--|--|---|
| 1 | <p>1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of cinematography and editing of the chosen films. • Limited demonstration of knowledge and understanding of the production contexts of the films studied. | <p>1-4 marks</p> <ul style="list-style-type: none"> • Limited application of relevant knowledge and understanding of the chosen films to their relevant production contexts. • Uses limited points in an attempt to make some, if any, comparison of the films. | <ul style="list-style-type: none"> • The response may be very brief and is likely to be largely irrelevant. • There will be very limited evidence of knowledge and understanding and probably no application of it to form a response. • Fragmentary responses that will lack coherence. |
| | <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 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 **no comparison** is present in the response candidates cannot be awarded marks for AO2.*

See general Rubric Guidance for further infringements.

2. GENERALISED INDICATIVE CONTENT

- Candidates might argue that the change of production context did create a dramatic change in cinematography and editing or not. Both approaches might be valid, depending upon the films chosen.
- Candidates will show knowledge and understanding of the production contexts of the films studied and how these are reflected in the films studied. Responses may vary - candidates may consider the influences of production contexts upon wider aesthetic styles, such as the Continuity System and alternative approaches to this, or specific aspects of cinematography and editing in the films, such as shot types, camera movement, match cuts and jump cuts, etc. Varied approaches may be taken as long as these effects are linked to production contexts or other influences upon the use of cinematography and editing in the films.
- Some students may wish to discuss cinematography or editing in more detail but there should be a focus on both to show, at least, a satisfactory response to the question.
- A discussion of production contexts may vary. Some responses may consider specific aspects of how the films were made and include technical, financial or production details whilst others may discuss wider institutional contexts such as prevailing aesthetic styles or methods of production associated with Classical and New Hollywood. Both of these approaches would be appropriate to a discussion of production contexts.
- There may be a recognition that production contexts are reflected in the films' use of cinematography and editing but that other contextual factors, such as social or cultural influences, are also relevant. This can be an acceptable approach but production contexts should be the key focus of the response.
- Different candidates will find it more useful to focus on different aspects of production contextual issues in their responses depending upon the films studied.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Candidates will compare the films more evenly in bands 4 and 5, considering the statement in relation to both films whereas band 3 responses may be significantly uneven, with much more emphasis on one film.
- Responses in band 3 are likely to make simpler and less detailed comparisons than responses in bands 4 and 5 where comparisons will be more precise, developed and sophisticated.
- Responses in bands 4 and 5 will make more detailed and developed points about the possible ways in which production contexts are reflected in the films studied whereas responses in band 3 will tend to be less developed and precise, and, perhaps more asserted than discussed.

Band 5 responses may consider how films reflect the complex interactions of contextual influences in addition to being influenced by the creative individuals involved in making them, in a sophisticated comparison.

All valid alternatives must be credited.

2 1 “A spectator’s own beliefs and attitudes affect how they respond to films.” Explore this statement in relation to **each** the films you have studied. [40]

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film | AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films | Amplification |
|------|--|---|--|
| 5 | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the chosen films. • Excellent knowledge and understanding of spectatorship issues and debates in relation to the films studied. | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of the chosen films to discuss spectator responses. • Uses excellent points to develop a sophisticated exploration of how far spectator responses are influenced by their own beliefs and attitudes. | <ul style="list-style-type: none"> • Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. • Knowledge and understanding of spectatorship will be detailed, accurate and convincing. • Examples will be very well chosen and contribute well to the response. • Responses will make very perceptive and clearly evaluative points in response to the question. • Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well. |
| 4 | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the chosen films. • Good knowledge and understanding of spectatorship issues and debates in relation to the films studied. | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the importance of the chosen films to discuss spectator responses. • Uses good points to develop a detailed exploration of how far spectator responses are influenced by their own beliefs and attitudes. | <ul style="list-style-type: none"> • Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. • Knowledge and understanding of spectatorship will be detailed and accurate. • Examples will be specific and support points made in the response. • Responses will make some evaluative points in response to the question. • Responses will be clear, well-structured and use supporting evidence. |

| | | | |
|---|---|---|--|
| 3 | <p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the chosen films. Satisfactory knowledge and understanding of spectatorship issues and debates in relation to the films studied. | <p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of the chosen films to discuss spectator responses. Uses satisfactory points to develop a reasonably coherent exploration of how far spectator responses are influenced by their own beliefs and attitudes. | <ul style="list-style-type: none"> Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. Knowledge and understanding of spectatorship will be present if incomplete in places. Examples will try to support points made in the response. Responses may be uneven and focus more on one film than another. Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. Responses will be generally clear and make some use of supporting evidence. Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it. |
| 2 | <p>5-8 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the chosen films. Basic knowledge and understanding of spectatorship issues and debates in relation to the films studied. | <p>5-8 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of the chosen films to discuss spectator responses. Uses basic points to develop a partial consideration of how far spectator responses are influenced by their own beliefs and attitudes. | <ul style="list-style-type: none"> Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. Knowledge and understanding of spectatorship will be undeveloped and fragmentary. Knowledge and understanding of the films will be descriptive and imprecise. |
| 1 | <p>1-4 marks</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of the chosen films. Limited knowledge and understanding of spectatorship issues and debates in relation to the films studied. | <p>1-4 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of the chosen films to discuss spectator responses. Uses limited points in an attempt to develop a consideration of how spectator responses are influenced by their own beliefs and attitudes. | <ul style="list-style-type: none"> The response may be very brief and is likely to be largely irrelevant. There will be very limited evidence of knowledge and understanding and probably no application of it to form a response. Fragmentary responses that will lack coherence. |
| | <p>0 marks</p> <p>No response attempted/no response worthy of credit.</p> | | |

Question 2.1: Indicative content

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.

- Candidates will consider how the beliefs and attitudes of spectators might affect responses to the films studied. Responses may argue that a spectator's beliefs and attitudes do or do not affect responses but the response should show an understanding of spectatorship debates and knowledge and understanding of the films studied.
- Knowledge and understanding of the films studied may be seen in close analysis of film form, perhaps through the use of sequence analysis or wider aesthetic and stylistic analysis, or by discussion of the film's narrative and ideological themes. The question allows candidates to show knowledge and understanding of the films studied in varied ways.
- Candidates will show an understanding of spectatorship issues and debates. The question is asking candidates to consider the influence of the spectator upon the creation of response, some candidates might focus on this exclusively or contrast this with a discussion of the film's influence on the spectator. Either approach could be productive.
- There could be a wide interpretation of 'spectator beliefs and attitudes' where candidates might discuss the wider cultural experiences, social position, gender, filmic knowledge, etc of spectators and how these might affect responses. As long as the candidate is considering the influence of the spectator upon the creation of responses they will be engaging with the question.
- Some candidates might discuss 'meanings' and 'responses' separately or conflate the two. This is acceptable but better candidates will be able to show their understanding of the differences between these.
- Candidates will consider how and why spectators may develop uniform, or diverse, interpretations of the same films studied because of the spectators' beliefs and attitudes.

Candidates may include the following:

- An understanding of spectatorship in terms of the level and type of engagement a film elicits in the spectator including, for example, concepts such as identification, alignment and allegiance.
- An understanding of how elements of film and the creative uses of these elements may be influential on the spectator's responses to characters and/or narrative events.
- There could be a wide interpretation of 'spectator beliefs and attitudes' where candidates might discuss the wider cultural experiences, social position, gender, filmic knowledge, etc of spectators and how these might affect responses. As long as the candidate is considering the influence of the spectator upon the creation of responses they will be engaging with the question.
- A recognition that formal and narrative elements might play a significant role in spectators' responses or that some elements may be more important. The approach may vary depending upon the films studied and the candidates' responses.
- It is anticipated that most candidates will choose one element of each film to focus on but some may choose multiple elements, depending upon the films used. Either approach could be appropriate and result in an excellent response.

- **Band 5** responses may recognise that spectators do not always respond in the way that they are encouraged to by the use of elements of film. They may discuss the complex interaction between film and spectator and the influence that different social or cultural contexts might have on these responses by providing sophisticated reasons for this.

All valid alternatives must be credited.

2 2 How important is sound in conveying a film’s ideological messages? Refer in detail to at least **one** sequence from **each** of the films you have studied. [40]

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film | AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films through the use of a critical approach | Amplification |
|-------------|--|---|---|
| 5 | <p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of sound in relation to one or more sequences from each of the chosen films. • Excellent knowledge and understanding of meaning and response in relation to the films studied. | <p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of the importance of sound to discuss meaning and response in the chosen films. • Uses excellent points to develop a sophisticated exploration of how far meaning and response relate to the use of sound in the films studied. | <ul style="list-style-type: none"> • Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. • Knowledge and understanding of sound and ideological messages will be detailed, accurate and convincing. • Examples will be very well chosen and contribute well to the response. • Responses will make very perceptive and clearly evaluative points in response to the question. • Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well. |
| 4 | <p>13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of sound in relation to one or more sequences from each of the chosen films. • Good knowledge and understanding of meaning and response in relation to the films studied. | <p>13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the importance of sound to discuss meaning and response to the chosen films. • Uses good points to develop a detailed exploration of how far meaning and response relate to the use of sound in the films studied. | <ul style="list-style-type: none"> • Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. • Knowledge and understanding of sound and ideological messages will be detailed and accurate. • Examples will be specific and support points made in the response. • Responses will make some evaluative points in response to the question. • Responses will be clear, well-structured and use supporting evidence. |

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| 3 | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of sound in relation to one or more sequences from each of the chosen films. • Satisfactory knowledge and understanding of meaning and response in relation to the films studied. | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the importance of sound to discuss meaning and response to the chosen films. • Uses satisfactory points to develop a reasonably coherent exploration of how far meaning and response relate to the use of sound in the films studied. | <ul style="list-style-type: none"> • Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. • Knowledge and understanding of sound and ideological messages will be present if incomplete in places. • Examples will try to support points made in the response. • Responses may be uneven and focus more on one film than another. • Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. • Responses will be generally clear and make some use of supporting evidence. • Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it. |
| 2 | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of sound in relation to one or more sequences from each of the chosen films. • Basic knowledge and understanding of meaning and response in relation to the films studied. | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the importance of sound to discuss meaning and response to the chosen films. • Uses basic points to develop a partial consideration of how far meaning and response relate to the use of sound in the films studied. | <ul style="list-style-type: none"> • Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. • Knowledge and understanding of sound and ideological messages will be undeveloped and fragmentary. • Knowledge and understanding of the films will be descriptive and imprecise. |

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| 1 | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of sound in relation to one or more sequences from each of the chosen films. • Limited knowledge and understanding of meaning and response in relation to the films studied. | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the importance of sound to discuss meaning and response to the chosen films. • Uses limited points in an attempt to develop a consideration of how meaning and response relate to the use of sound in the films studied. | <ul style="list-style-type: none"> • The response may be very brief and is likely to be largely irrelevant. • There will be very limited evidence of knowledge and understanding and probably no application of it to form a response. • Fragmentary responses that will lack coherence. |
| | <p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p> | | |

Question 2.2:

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 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.*

2. GENERALISED INDICATIVE CONTENT

- Candidates will consider the use of sound in one or more sequences from each film in detail. Some candidates may focus on one aspect such as music or spoken dialogue, others may adopt a wider approach by considering these in addition to other elements. Either approach could be appropriate, depending upon the films studied.
- An understanding of spectatorship in terms of the response a film might elicit in the spectator including, for example, concepts such as identification, alignment and allegiance and how this might impact upon the ideological meaning.
- An understanding of how sound and the creative uses of it may be influential on the creation of ideological meanings and how these are conveyed to spectators.
- A recognition that sound might play a significant role in the creation of meaning and response or that the spectator is able to resist formal manipulation. The approach may vary depending upon the films studied and the candidates' responses.
- It is anticipated that most candidates will focus on sound in one sequence from each film. Some candidates may consider other aspects of Film Form and use more than one sequence from each of their chosen films, but this will not necessarily advantage them, the level of detail and application of that knowledge in film analysis is most important.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- In band 3, responses will consider how sound might relate to ideological meaning by close reference to sequences from the films studied. In bands 4 and 5, analysis and evaluation of the importance of sound will be more precise, detailed and sophisticated.
- In bands 4 and 5, responses will develop more complex explanations of how and why sound may, or may not, be important in relation to ideological meaning and spectators' responses, and, may question the idea of film 'creating' a response by foregrounding the idea of the active spectator.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.
- **Band 5** responses may recognise that spectators do not always respond in the way that they are encouraged to by the use of sound. They may discuss the complex interaction between film form and spectator by providing sophisticated reasons for this.

All valid alternatives must be credited.

3 1 How useful is an ideological critical approach when exploring the construction of **one** key character from **each** of the films you have studied? [40]

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film. | AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches. | Amplification |
|------|---|--|--|
| 5 | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of character construction in the chosen films. • Excellent demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of an ideological critical approach to analyse films. • Uses excellent points to develop a sophisticated exploration of how useful an ideological critical approach has been in understanding of character construction in the chosen films. | <ul style="list-style-type: none"> • Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. • Knowledge and understanding of ideological critical approaches will be detailed, accurate and convincing. • Examples will be very well chosen and contribute well to the response. • Responses will make very perceptive and clearly evaluative points in response to the question. • Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well. |
| 4 | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of character construction in the chosen films. • Good demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of an ideological critical approach to analyse films. • Uses good points to develop a detailed exploration of how useful an ideological critical approach has been in understanding of character construction in the chosen films. | <ul style="list-style-type: none"> • Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. • Knowledge and understanding of ideological critical approaches will be detailed and accurate. • Examples will be specific and support points made in the response. • Responses will make some evaluative points in response to the question. • Responses will be clear, well-structured and use supporting evidence. |

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film. | AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches. | Amplification |
|------|--|---|--|
| 3 | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of character construction in the chosen films. • Satisfactory demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of an ideological critical approach to analyse films. • Uses satisfactory points to develop a reasonably coherent exploration of how useful an ideological critical approach has been in understanding of character construction in the chosen films. | <ul style="list-style-type: none"> • Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. • Knowledge and understanding of ideological critical approaches will be present if incomplete in places. • Examples will try to support points made in the response. • Responses may be uneven and focus more on one film than another. • Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. • Responses will be generally clear and make some use of supporting evidence. • Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it. |
| 2 | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of character construction in the chosen films. • Basic demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic exploration of knowledge and understanding of an ideological critical approach to consider films. • Uses basic points to develop a partial consideration of how useful an ideological critical approach has been in understanding of character construction in the chosen films. | <ul style="list-style-type: none"> • Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. • Knowledge and understanding of ideological critical approaches will be undeveloped and fragmentary. • Knowledge and understanding of the films will be descriptive and imprecise. |

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film. | AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches. | Amplification |
|----------|---|---|---|
| 1 | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of character construction in the chosen films. • Limited demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of an ideological critical approach to consider films. • Uses limited points to attempt a consideration of the usefulness of the critical approach. Limited/no reference to 'how useful' the critical approach has been in understanding of character construction in the chosen films. | <ul style="list-style-type: none"> • The response may be very brief and is likely to be largely irrelevant. • There will be very limited evidence of knowledge and understanding and probably no application of it to form a response. • Fragmentary responses that will lack coherence. |
| | <p style="text-align: center;">0 marks No response attempted/no response worthy of credit.</p> | | |

Question 3.1: Indicative content

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.

- Candidates may consider an ideological critical approach based on either a deductive analysis of ideological features contained in the films or an approach in which a particular ideological field, such as gender, race, class, is the basis for analysis. Either approach is acceptable.
- Candidates may choose any aspects of character construction in their responses, they may even wish to discuss specific devices used to construct and communicate characters, varied approaches to this question will be appropriate depending upon the films studied.
- Candidates will evaluate how useful an ideological critical approach has been in their studies of their chosen films' character construction. They will consider whether this critical approach helps them to understand the narrative choices made by filmmakers to a greater or lesser extent.

Candidates may include the following:

- An understanding that character construction can be used or read ideologically – this may be discussed in terms of how character arcs and plot development creates a cause-effect relationship which may have ideological implications or in how characters embody certain ideological values and messages.
- A discussion of how the ideologies can be said to be conveyed by representations of people which may be influenced dramatically by the ways in which the films' characters are constructed.
- How devices such as visual appearance, actions, language and figure expression and movement might be used to manage the spectator's experience of the character and align them with certain points of view.
- A consideration of how conventional or unconventional character construction can be used to align the spectator and how this can encourage the adoption of a particular ideological point of view.
- Some reference that ideologies are not always intended by filmmakers but may be 'read' by spectators because of the nature of the narrative.
- A discussion of how the film can take on very different meanings for spectators when 'read' ideologically, especially when the films are viewed for a second or third time.
- A conclusion that ideological analysis has been useful in understanding the character construction of the two films or that it has not added anything significant to the candidate's understanding.
- **Band 5** responses may evaluate the usefulness of an ideological critical approach to character construction in comparison to other approaches - some candidates, for example, may argue that a genre-based approach, a narrative approach or a study of the conventions of screenwriting offers more use as a means of understanding the character construction of the films studied.

All valid alternatives must be credited.

3 2 “Applying an ideological critical approach is essential for understanding why filmmakers use particular narrative structures.” Explore this statement in relation to **each** of the films you have studied. [40]

| Band | AO1 (20 marks) Demonstrate knowledge and understanding of elements of film. | AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches. | Amplification |
|------|---|---|---|
| 5 | <p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of a critical approach in relation to the films studied. . • Excellent demonstration of knowledge and understanding of the narrative structures of the films studied. | <p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of an ideological critical approach to analyse the narrative structures of the films studied. • Uses excellent examples and points to develop a sophisticated exploration of how useful an ideological critical approach has been in understanding the narrative structures of the films studied. | <ul style="list-style-type: none"> • Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. • Knowledge and understanding of ideology and narrative will be detailed, accurate and convincing. • Examples will be very well chosen and contribute well to the response. • Responses will make very perceptive and clearly evaluative points in response to the question. • Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well. |
| 4 | <p>13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of a critical approach in relation to the films studied. Good demonstration of knowledge and understanding of the narrative structures of the films studied. | <p>13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of an ideological critical approach to analyse the narrative structures of the films studied. • Uses good examples and points to develop a detailed exploration of how useful an ideological critical approach has been in understanding the narrative structures of the films studied. | <ul style="list-style-type: none"> • Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. • Knowledge and understanding of ideology and narrative will be detailed and accurate. • Examples will be specific and support points made in the response. • Responses will make some evaluative points in response to the question. • Responses will be clear, well-structured and use supporting evidence. |

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| <p style="text-align: center;">3</p> | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of a critical approach in relation to the films studied. Satisfactory demonstration of knowledge and understanding of the narrative structures of the films studied. | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of an ideological critical approach to analyse the narrative structures of the films studied. • Uses satisfactory examples and points to develop a reasonably coherent exploration of how useful an ideological critical approach has been in understanding the narrative structures of the films studied. | <ul style="list-style-type: none"> • Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. • Knowledge and understanding of ideology and narrative will be present if incomplete in places. • Examples will try to support points made in the response. • Responses may be uneven and focus more on one film than another. • Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. • Responses will be generally clear and make some use of supporting evidence. • Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it. |
| <p style="text-align: center;">2</p> | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of a critical approach in relation to the films studied. • Basic demonstration of knowledge and understanding of the narrative structures of the films studied. | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic exploration of knowledge and understanding of an ideological critical approach to consider the narrative structures of the films studied. • Uses basic examples and points to develop a partial consideration of how useful an ideological critical approach has been in understanding the narrative structures of the films studied. | <ul style="list-style-type: none"> • Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. • Knowledge and understanding of ideology and narrative will be undeveloped and fragmentary. • Knowledge and understanding of the films will be descriptive and imprecise. |

| | | | |
|---|--|---|---|
| 1 | <p>1-4 marks</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of a critical approach in relation to the films studied.. Limited demonstration of knowledge and understanding of the narrative structures of the films studied. | <p>1-4 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of an ideological critical approach to consider the narrative structures of the films studied. Uses limited points to attempt a consideration of the usefulness of the critical approach. Limited/no reference to 'how useful' the critical approach has been in understanding the narrative structures of the films studied. | <ul style="list-style-type: none"> The response may be very brief and is likely to be largely irrelevant. There will be very limited evidence of knowledge and understanding and probably no application of it to form a response. Fragmentary responses that will lack coherence. |
| | <p>0 marks</p> <p>No response attempted/no response worthy of credit.</p> | | |

Question 3.2:

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.*

2. GENERALISED INDICATIVE CONTENT

- Candidates will consider the usefulness of an ideological approach to their understanding of the narrative structures of their chosen films but may differ considerably in their responses. Some may agree with the statement and argue that ideological analysis enhances understanding, others may argue that ideological analysis of film is not necessary.
- Candidates may choose to focus on specific sequences from their chosen films to support points made or may take a wider view of the films and consider various elements of them. Either approach could be a productive way to support their responses but there should be some understanding of the wider narrative structure of the film's narrative shown for Band 4 and above responses.
- Candidates may use an approach based on either varied ideological features of the films, which may be expressed as ideas, viewpoints, messages or values, or, an approach in which a particular ideological field, such as gender, race, class, is the basis for analysis.
- An understanding that films have ideological implications and that these may be interpreted differently by different spectators – which may be discussed in relation to an evaluation of that approach.
- A discussion of how understanding the ideological implications of films is just one way of understanding the narrative structures of the films studied and that other approaches, such as an approach that looks at the use of binary oppositions or aesthetics, may be more useful.
- Some reference that ideologies are not always intended by filmmakers may be employed to show how an ideological approach may or may not be useful for analysis.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses will evaluate the application of an ideological critical approach with satisfactory analysis of the chosen films. In bands 4 and 5, analysis and evaluation will be more precise, detailed and sophisticated.
- In bands 4 and 5 responses will develop more complex evaluations of an ideological critical approach, perhaps by carefully considering the strengths and weaknesses of an ideological approach, whereas band 3 responses are more likely to state their evaluation of an ideological approach more directly.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.
- **Band 5** responses will develop a very sophisticated evaluation, perhaps by comparison with other possible approaches and carefully considering the strengths and weaknesses of an ideological approach.

All valid alternatives must be credited.