



GCE A LEVEL MARKING SCHEME

SUMMER 2023

**A LEVEL
FILM STUDIES – COMPONENT 2
A670U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE A LEVEL FILM STUDIES

SUMMER 2023 MARK SCHEME

COMPONENT 2: GLOBAL FILMMAKING PERSPECTIVES – AMPLIFIED 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, in relation to components 1 and 2, 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: Global film (two-film study)

Either,

1 | 1 Explore how cinematography **and** sound help to convey important themes in the films you have studied. Refer to key sequences 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.	Amplification
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> ● Excellent demonstration of knowledge and understanding of important themes relevant to the films studied. ● Excellent demonstration of knowledge and understanding of cinematography and sound 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 cinematography, sound and important themes in discussing the chosen films. ● Uses excellent points to develop a detailed and relevant analysis of both films. 	<ul style="list-style-type: none"> ● Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. ● Knowledge and understanding of important themes will be detailed, accurate and convincing. ● Knowledge and understanding of cinematography and sound in the films will be detailed, accurate and use appropriate terminology. ● 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 important themes relevant to the films studied. ● Good demonstration of knowledge and understanding of cinematography and sound 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 cinematography, sound and important themes in discussing the chosen films. ● Uses good points to develop a detailed and relevant analysis of both films. 	<ul style="list-style-type: none"> ● Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. ● Knowledge and understanding of important themes will be detailed and accurate. ● Knowledge and understanding of cinematography and sound in the films will be detailed, accurate and use some appropriate terminology. ● 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.	Amplification
3	<p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of important themes relevant to the films studied. Satisfactory demonstration of knowledge and understanding of cinematography and sound in relation to chosen films. 	<p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of cinematography, sound and important themes in discussing the chosen films. Uses satisfactory points to develop a reasonably coherent analysis of both 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 important themes will be present if undeveloped in places. Knowledge and understanding of cinematography and sound in the films will be shown and will be generally accurate. 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 important themes relevant to the films studied. Basic demonstration of knowledge and understanding of cinematography and sound in relation to chosen films. 	<p>5-8 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of cinematography, sound and important themes in discussing the chosen films. Uses basic points to develop a partial analysis of both 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 important themes will be undeveloped. Knowledge and understanding of cinematography and sound in the films will be descriptive and imprecise. 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.	Amplification
1	<p>1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of important themes relevant to the films studied. • Limited demonstration of knowledge and understanding of cinematography and sound in relation to chosen films. 	<p>1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of cinematography, sound and important themes in discussing the chosen films. • Uses limited points to attempt to analyse both 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	1
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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.*

See general Rubric Guidance for further infringements.

2. GENERALISED INDICATIVE CONTENT

- Candidates should focus on key sequences in their chosen films.
- Some candidates may focus more on either sound or cinematography, depending on their chosen film.
- Candidates may focus on specific elements of cinematography (e.g. camera shots, camera movement, lighting) and sound (e.g. vocal sounds, diegetic and non-diegetic sound, use of music).
- Candidates may select one or more important themes – any theme selected by the candidate should be accepted if it is valid and relevant to the film.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- In band 3, responses will show a satisfactory understanding of cinematography, sound and important themes but in bands 4 and 5 candidates are more likely to develop more detailed explorations about how cinematography and sound help convey important themes.
- Candidates will analyse 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 analysis and understanding of the ways in which cinematography and sound convey important themes.

All valid alternatives must be credited.

Or,

1 | 2 Discuss how **one or two** contextual factors have influenced the aesthetic of each of the films you have studied. Refer to key sequences 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.	Amplification
5	<p>17-20 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of one or two contextual factors relevant to the chosen films. Excellent demonstration of knowledge and understanding of how one or two contextual factors have influenced the aesthetic of the chosen films. 	<p>17-20 marks</p> <ul style="list-style-type: none"> Excellent application of relevant knowledge and understanding of the films' contexts and aesthetics to the chosen films. Uses excellent points to develop a sophisticated analysis of how contextual factors have influenced the films' aesthetics. 	<ul style="list-style-type: none"> Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. Knowledge and understanding of contexts will be detailed, accurate and convincing. Knowledge and understanding of the films' aesthetics will be detailed, accurate and use appropriate terminology. The analysis of the films will show a wide understanding of how contextual factors have influenced the films' aesthetics 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 one or two contextual factors relevant to the chosen films. Good demonstration of knowledge and understanding of how one or two contextual factors have influenced the aesthetic of the chosen films. 	<p>13-16 marks</p> <ul style="list-style-type: none"> Good application of relevant knowledge and understanding of the films' contexts and aesthetics to the chosen films. Uses good points to develop a detailed analysis of how contextual factors have influenced the films' aesthetics. 	<ul style="list-style-type: none"> Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. Knowledge and understanding of relevant contexts will be detailed and accurate. Knowledge and understanding of the films' aesthetics will be detailed, accurate and use some appropriate terminology. Examples will be specific and support points made in the response. Responses will show a good understanding of how the films' contexts influence aesthetics and 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.	Amplification
3	<p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of one or two contextual factors relevant to the chosen films. Satisfactory demonstration of knowledge and understanding of how one or two contextual factors have influenced the aesthetic of the chosen films. 	<p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory application of relevant knowledge and understanding of the films' contexts and aesthetics to the chosen films. Uses satisfactory points to develop a reasonably detailed analysis of how contextual factors have influenced the films' aesthetics. 	<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 contexts will be present if incomplete in places. Knowledge and understanding the films' aesthetics will be shown and will be generally accurate. 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 one or two contextual factors relevant to the chosen films. Basic demonstration of knowledge and understanding of how one or two contextual factors have influenced the aesthetic of the chosen films. 	<p>5-8 marks</p> <ul style="list-style-type: none"> Basic application of relevant knowledge and understanding of the films' contexts and aesthetics to the chosen films. Uses basic points to develop a partial analysis of how contextual factors have influenced the films' aesthetics. 	<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' aesthetics will be descriptive and imprecise. 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.	Amplification
1	<p>1-4 marks</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of one or two contextual factors relevant to the chosen films. Limited demonstration of knowledge and understanding of how one or two contextual factors have influenced the aesthetic of the chosen films. 	<p>1-4 marks</p> <ul style="list-style-type: none"> Limited application of relevant knowledge and understanding of the films' contexts and aesthetics to the chosen films. Uses limited points in an attempt to make some reference to how contextual factors have influenced the films' aesthetics. 	<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
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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 will show knowledge and understanding of the films' contexts and how these have influenced the aesthetics of their chosen films.
- Candidates will select one or two contextual factors most relevant to the aesthetics of the films they have studied – these contexts may be political, historical, social, cultural or institutional.
- Candidates should focus on key sequences to discuss aesthetics, applying their knowledge and understanding of contextual factors and aesthetics.
- Candidates may link contexts together – e.g., political and social.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Candidates will explore the films more evenly in bands 4 and 5, considering the question 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 points than responses in bands 4 and 5 where responses 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 context factors have influenced aesthetics 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 the films' aesthetics are influenced by the complex interactions of social, political, cultural and institutional contexts in a sophisticated response.

All valid alternatives must be credited.

Section B: Documentary film

Either,

2 **1** Discuss how **two** documentary techniques are used to explore a key issue in the film 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	Amplification
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> ● Excellent demonstration of knowledge and understanding of two documentary techniques relevant to the chosen film option. ● Excellent knowledge and understanding of how two documentary techniques are used to explore a key issue in the chosen film option. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> ● Excellent application of knowledge and understanding of how two documentary techniques are used to explore a key issue in the chosen film option. ● Uses excellent points to develop a sophisticated analysis of the chosen film option. 	<ul style="list-style-type: none"> ● Very well focused on the question. Lively, complex and confident engagement, offering a well-considered approach to the question. ● Knowledge and understanding of two documentary techniques will be accurate and detailed and use appropriate terminology. ● Examples of documentary techniques and a key issue will be very well chosen ● The key issue discussed will be relevant and explored in detail, possibly through an analysis of a key sequence. ● 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;">7-8 marks</p> <ul style="list-style-type: none"> ● Good demonstration of knowledge and understanding of two documentary techniques relevant to the chosen film option. ● Good knowledge and understanding of how two documentary techniques are used to explore a key issue in the chosen film option. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> ● Good application of knowledge and understanding of how two documentary techniques are used to explore a key issue in the chosen film option. ● Uses good points to develop a good analysis of the chosen film option. 	<ul style="list-style-type: none"> ● Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. ● Knowledge and understanding two documentary techniques will be detailed and accurate. ● Knowledge and understanding of visual elements and sound in the films will be detailed, accurate and use some appropriate terminology. ● Examples of documentary techniques and a key issue will be relevant and well-chosen ● Responses will make some evaluative points in response to the question. ● Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film	Amplification
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of two documentary techniques relevant to the chosen film option. Satisfactory knowledge and understanding of how two documentary techniques are used to explore a key issue in the chosen film option. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of how two documentary techniques are used to explore a key issue in the chosen film option. Uses satisfactory points to develop a reasonably coherent analysis of the chosen film option. 	<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 documentary techniques will be present if incomplete in places. Knowledge and understanding of a key issue in the film option will be shown and will be generally accurate. Examples will try to support points made in the response. 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>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of two documentary techniques relevant to the chosen film option. Basic knowledge and understanding of how two documentary techniques are used to explore a key issue in the chosen film option. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of how two documentary techniques are used to explore a key issue in the chosen film option. Uses basic points to develop a partial analysis of the chosen film option. 	<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 documentary techniques will be undeveloped and fragmentary. Knowledge and understanding of a key issue will be imprecise. Responses will be undeveloped.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film	Amplification
1	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of two documentary techniques relevant to the chosen film option. Limited knowledge and understanding of how two documentary techniques are used to explore a key issue in the chosen film option. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of how two documentary techniques are used to explore a key issue in the chosen film option. Uses limited points in an attempt to develop an analysis of the chosen film option. 	<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 or no response worthy of credit.</p>		

Question

2	1
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1. RUBRIC INFRINGEMENTS

*If only **one** technique is considered, markers should use a best fit approach within the bands.*

2. GENERALISED INDICATIVE CONTENT

- Candidates will select two relevant and valid documentary techniques. These may be filmic or narrative techniques. They may include, but will not be limited to, two of the following: Direct and indirect interviews; use of archival footage; voice over; reenactment / reconstruction; use of title cards; montage; observational camera.
- Some candidates may make reference rather to a documentary 'mode' (observational, poetic, self-reflexive, etc.). This approach is valid if reference to filmic techniques associated with that mode are discussed.
- Candidates will select a valid key issue explored in the film. They may link this issue to the film's messages and values.
- It is anticipated that most candidates will focus on one sequence from the film. Some candidates may use more than one sequence from each of their chosen films -either approach is acceptable providing candidates are focused on the question.
- The limited time available to the candidate means that it is reasonable to expect two substantial points to be made in relation to each of the two techniques identified and detail may be taken from one sequence of the chosen film.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 answers are likely to be characterised by an accurate descriptive account of two filmmaking techniques used and include some knowledge and understanding of a key issue explored in the film.

Band 5 responses will develop a very sophisticated analysis, particularly with regard to the documentary techniques chosen by the filmmaker to explore complex issues in the film they have studied.

All valid alternatives must be credited.

Or,

2 2 How far are digital technologies important for capturing and manipulating reality in the film 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 evaluate the significance of the critical debate.	Amplification
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent knowledge and understanding of the chosen documentary. • Excellent demonstration of knowledge and understanding of the impact of the digital on the chosen documentary film. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding in order to engage in the critical debate. • Uses excellent points to develop a sophisticated exploration of the extent to which digital technologies are important in documentary film. 	<ul style="list-style-type: none"> • Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. • Knowledge and understanding of digital debates will be detailed, accurate and convincing. • Knowledge and understanding of how documentary captures and manipulates reality will be detailed with well-chosen key sequences or moments used to evidence key arguments. • Engagement with the digital debate 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 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>7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the chosen documentary. • Good knowledge and understanding the impact of the digital on the chosen documentary film. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding in order to engage in the critical debate. • Uses good points to develop a good exploration of the extent to which digital technologies are important in documentary film. 	<ul style="list-style-type: none"> • Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. • Knowledge and understanding of digital debates will be detailed and accurate. • Knowledge and understanding of how documentary captures and manipulates reality will be detailed, accurate and use some appropriate terminology. • Examples will be specific and support points made in the response. • Engagement with the debate 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 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to evaluate the significance of the critical debate.	Amplification
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the chosen documentary. Satisfactory knowledge and understanding of the impact of the digital on the chosen documentary film. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding in order to engage in the critical debate. Uses satisfactory points to develop a satisfactory exploration of the extent to which digital technologies are important in documentary film. 	<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 digital debates will be present if incomplete in places. Knowledge and understanding of how documentary films capture and manipulate reality will be shown and will be generally accurate. Examples will try to support points made in the response. Engagement with the critical debate may be more implicit than explicit and may be brief and undeveloped. 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>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the chosen documentary. Basic knowledge and understanding of the impact of the digital on the chosen documentary film. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding in order to engage in the critical debate. Uses basic points to develop a partial exploration of the extent to which digital technologies are important in documentary film. 	<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 digital debates will be undeveloped and fragmentary. Knowledge and understanding of how documentary can capture and manipulate reality will be descriptive and imprecise. Examples may lack detail or very few examples will be given.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to evaluate the significance of the critical debate.	Amplification
1	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of the chosen documentary. Limited knowledge and understanding of the impact of the digital on the chosen documentary film. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding in order to engage in the critical debate. Uses limited points in an attempt to develop a limited exploration of the extent to which digital technologies are important in documentary film. 	<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

2	2
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1. RUBRIC INFRINGEMENTS

2. GENERALISED INDICATIVE CONTENT

- Candidates will show knowledge and understanding of digital debates and relate these to their chosen documentary film.
- Candidates will engage with the 'how far' aspect of the question. Their argument will depend on the documentary film studied. E.g. candidates who have studied *Sisters-in-Law* may argue that digital technologies were not important, whereas candidates who have studied *Amy* may argue that digital technology was somewhat important.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- In band 3, responses are more likely to assert a direct position on whether or not digital technologies are important for capturing and manipulating aspects of reality.
- In bands 4 and 5, candidates are more likely to engage with the complexities of the debate and may question the extent to which documentary can 'capture reality'

Band 5 responses will offer sophisticated arguments and offer detailed and valid examples from their documentary film as evidence.

All valid alternatives must be credited.

Section C: Film movements – Silent cinema

Either,

3 1 Explore how representations of gender reflect the times in which the film option you have studied was made.

[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	Amplification
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> ● Excellent demonstration of knowledge and understanding of how gender is represented in the film option. ● Excellent demonstration of knowledge and understanding of how representations of gender reflect the times in which the film option was made. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> ● Excellent application of knowledge and understanding of how representations of gender reflect the times in which the film option was made. ● Uses excellent points to develop a sophisticated analysis of gender representations in the chosen film option. 	<ul style="list-style-type: none"> ● Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. ● Knowledge and understanding of gender representations will be detailed, accurate and well-focused on how they reflect the historical time period. ● Examples from the film option will be very well chosen and contribute well to the response. ● Discussion of the links between gender representations and contexts will be explicit and well developed, showing a wide understanding of the film option 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 style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> ● Good demonstration of knowledge and understanding of how gender is represented in the film option. ● Good demonstration of how representations of gender reflect the times in which the film option was made. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> ● Good application of knowledge and understanding of how representations of gender reflect the times in which the film option was made. ● Uses good points to develop a detailed analysis of gender representations in the chosen film option. 	<ul style="list-style-type: none"> ● Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. ● Knowledge and understanding of gender representations will be detailed and accurate and focused on how they reflect the historical time period. ● Examples from the film option will be specific and support points made in the response. ● Discussion of the links between gender representations and contexts will be explicit, showing an understanding of the film option and the ability to identify some salient points. ● Responses will be clear, well-structured and use supporting evidence.

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	Amplification
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of how gender is represented in the film option. Satisfactory demonstration of how representations of gender reflect the times in which the film option was made. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of how representations of gender reflect the times in which the film option was made. Uses satisfactory points to develop a reasonably coherent analysis of gender representations in the chosen film option. 	<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 gender representations and how they reflect the historical time period will be present if incomplete in places. Examples will try to support points made in the response. Discussion of the links between gender representations and contexts may be more implicit than explicit and may be brief and undeveloped. 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>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of how gender is represented in the film option. Basic demonstration of how representations of gender reflect the times in which the film option was made. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of how representations of gender reflect the times in which the film option was made. Uses basic points to develop a partial analysis of gender representations in the chosen film option. 	<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 gender representations and how they reflect the historical time period will be undeveloped and fragmentary. Discussion of the links between gender representations and contexts will be implicit rather than explicit or not present.

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	Amplification
1	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited knowledge and understanding of how gender is represented in the film option. Limited demonstration of how representations of gender reflect the times in which the film option was made. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of how representations of gender reflect the times in which the film option was made. Uses limited points to attempt an analysis of gender representations in the chosen film option. 	<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

3	1
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1. RUBRIC INFRINGEMENTS

2. GENERALISED INDICATIVE CONTENT

- Candidates may choose to explore representations of men or women or both, depending on their chosen film option.
- Candidates may link gender representations to specific contexts, such as political, social and/or cultural changes at the time the film was made. They are likely to focus on key gender representations of their film option to demonstrate how they **reflect** the times in which it was made with reference to a range of possible contexts for the chosen films.
- A discussion of historical background with a reference to events, dominant values of the time and political movements may impact the gender representations with reference to a key scene or scenes.
- Within the time constraint, it is reasonable to expect candidates to make two or three well-made points, illustrated with detailed examples.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses may take a direct position regarding gender representations, stating how they may be 'positive' or 'negative'.
- Band 4 and 5 responses are likely to demonstrate a very good understanding of social, political and cultural factors and show how gender representations reflect these in the films they have studied.

Band 5 responses will develop a very sophisticated analysis, awareness of the film option's messages in regard to gender representations and contexts.

All valid alternatives must be credited.

Or,

3 2 Discuss how far mise-en-scène is used in realist **and** expressive ways in the film option 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, including through the use of critical debates.	Amplification
5	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of the expressionist / realist distinction and understanding of the debate underpinning this distinction. Excellent knowledge and understanding of the use of mise-en-scène in the chosen film option and of the specific chosen sequence. 	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of the expressionist / realist distinction and underpinning debate. Uses excellent points to develop a sophisticated argument based on an analysis of the use of mise-en-scène from the chosen sequence. 	<ul style="list-style-type: none"> Very well focused on the question. Lively, complex and confident engagement. Knowledge and understanding of the expressionist/ realist debate will be detailed, accurate and convincing. Knowledge and understanding of how far mise-en-scène is used in realist and expressive ways will be detailed, accurate and use appropriate terminology. A key sequence will be very well chosen and contribute well to the response. The response will be well developed, showing a 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>7-8 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of the expressionist / realist distinction and understanding of the debate underpinning this distinction. Good demonstration of knowledge and understanding of the use of mise-en-scène in the chosen film option and of the specific chosen sequence. 	<p>7-8 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of the expressionist / realist distinction and underpinning debate. Uses good points to develop a good argument based on an analysis of the use of mise-en-scène from the chosen sequence. 	<ul style="list-style-type: none"> Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. Knowledge and understanding of the expressive / realist debate will be detailed and accurate. Knowledge and understanding how far mise-en-scène is used in expressive and realist ways will detailed, accurate and use some appropriate terminology. The key sequence chosen will be specific and support points made in the response. Responses will be clear, well-structured and use supporting evidence.

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, including through the use of critical debates.	Amplification
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the expressionist / realist distinction and understanding of the debate underpinning this distinction. Satisfactory demonstration of knowledge and understanding of the use of mise-en-scène in the chosen film option and of the specific chosen sequence. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of the expressionist / realist distinction and underpinning debate. Uses satisfactory points to develop a reasonably coherent argument based on an analysis of the use of mise-en-scène from the chosen sequence. 	<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 the expressive/realist debate will be present if incomplete in places. Knowledge and understanding of how far mise-en-scène is used in realist and expressive ways will be shown and will be generally accurate. Use of a key sequence will try to support points made in the response. 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>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the expressionist / realist distinction and understanding of the debate underpinning this distinction. Basic demonstration of knowledge and understanding of the use of mise-en-scène in the chosen film option and of the specific chosen sequence. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of the expressionist / realist distinction and underpinning debate. Uses basic points to develop a partial exploration of the use of mise-en-scène from the chosen sequence. 	<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 the expressive/realist debate will be undeveloped and fragmentary. Knowledge and understanding of how far mise-en-scène is used in realist and expressive ways will be descriptive and imprecise.

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, including through the use of critical debates.	Amplification
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of the expressionist / realist distinction and understanding of the debate underpinning this distinction. • Limited demonstration of knowledge and understanding of the use of mise-en-scène in the chosen film option and of the specific chosen sequence. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the expressionist / realist distinction and underpinning debate. • Uses limited points to attempt a consideration of the use of mise-en-scène from the chosen sequence. 	<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

3	2
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1. RUBRIC INFRINGEMENTS

2. GENERALISED INDICATIVE CONTENT

- Some candidates may focus on one or two aspects of mise-en-scène such as costume and/or setting, while others may adopt a wider approach by considering these in addition to other aspects of mise-en-scène. Either approach is appropriate, depending upon the film option studied, but there should be precise identification of elements of mise-en-scène linked to the expressive/realist debate.
- Candidates are likely to approach the discussion with a clear sense of the film movement designation of their film option - e.g. *Sunrise* as incorporating German Expressionism and classical Hollywood realism.
- Candidates will consider the 'how far' aspect of the question. Some candidates may argue that mise-en-scène is used in both realist AND expressive ways, whereas other candidates may argue that mise-en-scène is used in more realist OR expressive ways.
- Candidates will develop their discussion of a chosen sequence. In practice, within the time constraint, this is likely to mean two or three well-made points, illustrated with detailed examples.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 answers are likely to be characterised by an accurate descriptive account of their chosen sequence which leads to the assertion of a realist / expressionist designation.
- Responses in Bands 4 and 5 may demonstrate a broader understanding and appreciation of the film debate and this will add contextual depth to their response. In developing an argument for the realist / expressionist qualities of mise-en-scène in their chosen sequence / film option, there is sophisticated recognition of how mise-en-scène can combine both realism and the expressive in complex ways.

All valid alternatives must be credited.

Film movements - Experimental film (1960-2000)

Either,

4 1 Explore how **one or more** key characters are constructed in experimental ways in the film option 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.	Amplification
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the construction of character(s) in the experimental film option. • Excellent demonstration of knowledge and understanding of how key character(s) are constructed in experimental ways in the film option. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how key character(s) are constructed in experimental ways in the film option. • Uses excellent points to develop a sophisticated analysis of the experimental film option. 	<ul style="list-style-type: none"> • Very well focused on the question. Lively, complex and confident engagement. • Knowledge and understanding of how one or more key characters are constructed in experimental ways will be detailed, accurate and convincing. • Knowledge and understanding of experimental filmmaking will be detailed, accurate and use appropriate terminology. • 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>7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the construction of character(s) in the experimental film option. • Good demonstration of knowledge and understanding of how key character(s) are constructed in experimental ways in the film option. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how key character(s) are constructed in experimental ways in the film option. • Uses good points to develop a detailed analysis of the experimental film option. 	<ul style="list-style-type: none"> • Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. • Knowledge and understanding of how one or more key characters are constructed in experimental ways will be detailed and accurate. • Knowledge and understanding of experimental filmmaking will be detailed, accurate and use some appropriate terminology. • Examples will be specific and support points made in the response. • Responses will be clear, well-structured and use supporting evidence.

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.	Amplification
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the construction of character(s) in the experimental film option. Satisfactory demonstration of knowledge and understanding of how key character(s) are constructed in experimental ways in the film option. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of how key character(s) are constructed in experimental ways in the film option. Uses satisfactory points to develop a reasonably coherent analysis of the experimental film option. 	<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 how one or more key characters are constructed in experimental ways will be present if incomplete in places. Knowledge and understanding of experimental filmmaking will be shown and will be generally accurate. Examples will try to support points made in the response. 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>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the construction of character(s) in experimental film. Basic demonstration of knowledge and understanding of how key character(s) are constructed in experimental ways in the film option. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of how key character(s) are constructed in experimental ways in the film option. Uses basic points to develop a partial analysis of the experimental film option. 	<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 how one or more key characters are constructed in experimental ways will be undeveloped and fragmentary. Knowledge and understanding of experimental filmmaking will be descriptive and imprecise. Responses will be uneven and partial, perhaps with very little on one of the films.

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.	Amplification
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of the construction of character(s) in experimental film. • Limited demonstration of knowledge and understanding of how key character(s) are constructed in experimental ways in the film option. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of how key character(s) are constructed in experimental ways in the film option. • Uses limited points to attempt an analysis of the experimental film option. 	<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

4	1
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1. RUBRIC INFRINGEMENTS

2. GENERALISED INDICATIVE CONTENT

- Candidates may interpret 'experimental ways' in a variety of ways relevant to the chosen film option: e.g. Candidates may choose to focus on how one or more key characters are constructed through experimental filmic devices and/or experimental narrative structure and characterisation, depending of their chosen film option. All valid approaches should be accepted and credited.
- Some candidates may link the experimental construction of character to the relevant film movement. They may explore the experimental construction of character in relation to avant-garde or postmodern tendencies, such as playfulness, irony, fragmentation and ambiguity.
- Within the time constraint, it is likely that candidates will make two or three well-made points, illustrated with detailed examples

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses will show adequate exploration of the experimental construction of character(s) in their chosen film.
- In bands 4 and 5, analysis and discussion of experimental construction of character(s) will be more precise, detailed and sophisticated.

Band 5 responses will develop a very sophisticated analysis that is closely focused on the film option and may also show an understanding of contextual factors such as the film movement that impact on the experimental construction of character(s).

All valid alternatives must be credited.

Or,

4 2 'Experimental film auteurs create stylistically innovative films'. Discuss this statement in relation to at least **one** key sequence from the film option 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.	Amplification
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of experimental film. • Excellent demonstration of knowledge and understanding of the specialist area of auteur. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of stylistic innovation in experimental filmmaking. • Uses excellent points to develop a sophisticated analysis of a key sequence 	<ul style="list-style-type: none"> • Very well focused on the question. Lively, complex and confident engagement. • Knowledge and understanding of experimental film and auteur will be accurate and convincing. • Examples of stylistic innovations will be very well chosen and contribute well to the response. They will show a 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>7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of experimental film. • Good demonstration of knowledge and understanding of the specialist area of auteur 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding stylistic innovation in experimental filmmaking. • Uses good points to develop a detailed analysis of a key sequence. 	<ul style="list-style-type: none"> • Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. • Knowledge and understanding of experimental film and auteur will be clearly demonstrated. • Knowledge and understanding of stylistic innovations through a key sequence will be detailed, accurate and use some appropriate terminology. • Responses will make some evaluative points in response to the question. • Responses will be clear, well-structured and use supporting evidence.

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.	Amplification
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of experimental film. Satisfactory demonstration of knowledge and understanding of the specialist area of auteur. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of stylistic innovation in experimental filmmaking. Uses satisfactory points to develop a reasonably coherent analysis of a key sequence. 	<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 experimental film and auteur will be present if incomplete in places. Knowledge and understanding of stylistic innovations through analysis of a key sequence will be shown and will be generally accurate. Examples of stylistic innovations will try to support points made in the response. 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>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of experimental film. Basic demonstration of knowledge and understanding of the specialist area of auteur. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of stylistic innovation in experimental filmmaking. Uses basic points to develop a partial analysis of a key sequence. 	<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 experimental film and auteur will be undeveloped and fragmentary. Knowledge and understanding of stylistically innovations through a key sequence will be descriptive and imprecise.

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.	Amplification
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of experimental film. • Limited demonstration of knowledge and understanding of the specialist area of auteur. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of stylistic innovation in experimental filmmaking. • Uses limited points to attempt an analysis of a key sequence. 	<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

4	2
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1. RUBRIC INFRINGEMENTS

2. GENERALISED INDICATIVE CONTENT

- Candidates may focus on experimental use of film form when discussing stylistically innovations. Given the time constraints, they may choose a limited number of key stylistic innovations and focus on these in detail.
- Candidates may choose to accept the terms of the statement and select a key sequence that demonstrates ‘stylistic innovations’, whereas other candidates may question the statement and argue that their chosen film option is not completely ‘new’ or innovative – this may be the case with *Pulp Fiction*.
- Candidates will underpin their answer with knowledge and understanding of the auteur / auteur context of their chosen film option. They may explore the reasons why auteurs create stylistically innovative films.
- Candidates may link their discussion of statement to the wider film movement in which the auteur is involved e.g. the stylistic innovations associated with avant-garde or postmodern film movements.
- Within the time constraint, it is likely that candidates will make two or three well-made points, illustrated with detailed examples from one key sequence.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses will provide a satisfactory response to the statement with examples given from a key sequence.
- In bands 4 and 5 responses will develop more complex and detailed analysis of a key sequence, with a good focus on the statement.

Band 5 responses will develop a very sophisticated analysis of a key sequence, and will likely link the experimental auteur and stylistic innovations to the relevant film movement.

All valid alternatives must be credited.