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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2023**

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

## **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 1: VARIETIES OF FILM AND FILMMAKING – 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 Descriptor

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 films you have studied show an auteur filmmaker’s influence. Refer 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 align="center"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of elements of film relevant to the films studied.</li> <li>Excellent demonstration of knowledge and understanding of auteur influences in relation to chosen films.</li> </ul>	<p align="center"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of auteur influences on the films.</li> <li>Uses excellent points to develop a sophisticated comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>Knowledge and understanding of relevant auteur influences will be detailed, accurate and convincing.</li> <li>Examples will be very well chosen and contribute well to the response.</li> <li>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.</li> <li>Responses will make very perceptive comparative and clearly evaluative points in response to the question.</li> <li>Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>
4	<p align="center"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of elements of film relevant to the films studied.</li> <li>Good demonstration of knowledge and understanding of auteur influences in relation to chosen films.</li> </ul>	<p align="center"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of auteur influences on the films.</li> <li>Uses good points to develop a detailed comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>Knowledge and understanding of relevant auteur influences will be detailed and accurate.</li> <li>Examples will be specific and support points made in the response.</li> <li>Comparison of the films will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>Responses will make some evaluative points in response to the question.</li> <li>Responses will be clear, well-structured and use supporting evidence.</li> </ul>

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><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of elements of film relevant to the films studied.</li> <li>Satisfactory demonstration of knowledge and understanding of auteur influences in relation to chosen films.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of auteur influences on the films.</li> <li>Uses satisfactory points to develop a reasonably coherent comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>Knowledge and understanding of relevant auteur will be present if incomplete in places.</li> <li>Examples will try to support points made in the response.</li> <li>Comparison of the films will be explicit even if brief and may be undeveloped.</li> <li>Responses may be uneven and focus more on one film than another.</li> <li>Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>Responses will be generally clear and make some use of supporting evidence.</li> <li>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.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of elements of film relevant to the films studied.</li> <li>Basic demonstration of knowledge and understanding of auteur influences in relation to chosen films.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of auteur influences on the films.</li> <li>Uses basic points to develop a partial comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>Knowledge and understanding of relevant auteur influences will be undeveloped and fragmentary.</li> <li>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.</li> </ul>

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><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of elements of film relevant to the films studied.</li> <li>Limited demonstration of knowledge and understanding of auteur influences in relation to chosen films.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of auteur influences on the films.</li> <li>Uses limited points to attempt to compare the films.</li> </ul>	<ul style="list-style-type: none"> <li>The response may be very brief and is likely to be largely irrelevant.</li> <li>There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>Fragmentary responses that will lack coherence.</li> </ul>
	<p><b>0 marks</b> 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. 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 specific sequences in the films studied do reflect auteur influences or reflect the influence of other contextual factors more clearly. Either approach may be appropriate depending upon the films studied.
- 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. Detailed, or at least specific, references to the films studied should be present as the question asks for this.

**3. POINTS ON DIFFERENTIATION**

**For marks in bands 3 and above:**

- In band 3, responses will show a satisfactory comparison of auteur influences on the films studied but in bands 4 and 5 candidates are more likely to develop more detailed comparisons about auteur influences on 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 possible auteur influences in relation to their chosen films.

*All valid alternatives must be credited.*

Or,

**1 | 2** Compare how the films you have studied were shaped by their cultural and/or political contexts. Refer 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><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of the chosen films.</li> <li>• Excellent demonstration of knowledge and understanding of the cultural and/or political contexts of the films studied.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of relevant knowledge and understanding of the chosen films to their relevant cultural and/or political contexts.</li> <li>• Uses excellent points to develop a sophisticated comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>• Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>• Knowledge and understanding of political and/or cultural contexts will be detailed, accurate and convincing.</li> <li>• Knowledge and understanding of the films will be detailed, accurate and use appropriate terminology.</li> <li>• Examples will be very well chosen and contribute well to the response.</li> <li>• Comparison of the films will be explicit and well developed, showing wide understanding of the films and the ability to identify very salient points.</li> <li>• Responses will make very perceptive and clearly evaluative points in response to the question.</li> <li>• Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of the chosen films.</li> <li>• Good demonstration of knowledge and understanding of the cultural and/or political contexts of the films studied.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of relevant knowledge and understanding of the chosen films to their relevant cultural and/or political contexts.</li> <li>• Uses good points to develop a detailed comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>• Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>• Knowledge and understanding of relevant political and/or cultural contexts will be detailed and accurate.</li> <li>• Knowledge and understanding of the films will be detailed, accurate and use some appropriate terminology.</li> <li>• Examples will be specific and support points made in the response.</li> <li>• Comparison of the films will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>• Responses will make some evaluative points in response to the question.</li> <li>• Responses will be clear, well-structured and use supporting evidence.</li> </ul>

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><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of the chosen films.</li> <li>Satisfactory demonstration of knowledge and understanding of the cultural and/or political contexts of the films studied.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of relevant knowledge and understanding of the chosen films to their relevant cultural and/or political contexts.</li> <li>Uses satisfactory points to develop a reasonably coherent comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>Knowledge and understanding of relevant political and/or cultural contexts will be present if incomplete in places. Responses may conflate historical and social contexts with the political or cultural.</li> <li>Knowledge and understanding of the films will be shown and will be generally accurate.</li> <li>Examples will try to support points made in the response.</li> <li>Comparison of the films will be explicit even if brief and may be undeveloped.</li> <li>Responses may be uneven and focus more on one film than another.</li> <li>Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>Responses will be generally clear and make some use of supporting evidence.</li> <li>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.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of the chosen films.</li> <li>Basic demonstration of knowledge and understanding of the cultural and/or political contexts of the films studied.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of relevant knowledge and understanding of the chosen films to their relevant cultural and/or political contexts.</li> <li>Uses basic points to develop a partial comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>Knowledge and understanding of relevant contexts will be undeveloped and fragmentary.</li> <li>Knowledge and understanding of the films will be descriptive and imprecise.</li> <li>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.</li> </ul>

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><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of the chosen films.</li> <li>Limited demonstration of knowledge and understanding of the cultural and/or political contexts of the films studied.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of relevant knowledge and understanding of the chosen films to their relevant cultural and/or political contexts.</li> <li>Uses limited points in an attempt to make some, if any, comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>The response may be very brief and is likely to be largely irrelevant.</li> <li>There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>Fragmentary responses that will lack coherence.</li> </ul>
	<p><b>0 marks</b> 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 political and/or cultural contexts of the films studied and how these shaped the films. Responses may vary widely – candidates may consider the influences of contexts upon aspects of the films such as representations, aesthetic style, meanings and responses. Varied approaches may be taken as long as these effects are linked to cultural and/or political contextual factors.
- A discussion of cultural and/or political contexts may focus on one of these or both. Some responses may consider other possible contextual influences but this is not necessary in responding to the question.
- There may be a recognition that cultural and/or political contexts have an impact on the nature of the films' representations (which may form the basis of the comparison of the two films) but a focus on other contextual effects may be appropriate.
- Different candidates will find it more useful to focus on different aspects of political and/or cultural 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 political and/or cultural contexts have shaped 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.*

**Section B: American film since 2005 (two-film study)**

Either,

**2 1** How useful is an ideological critical approach in explaining the impact of the films you have studied on the spectator? [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><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of ideological readings of the chosen films.</li> <li>• Excellent knowledge and understanding of spectatorship in relation to the films studied.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding to analyse the chosen films.</li> <li>• Uses excellent points to develop a sophisticated evaluation of ideological critical approaches in relation to the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>• Knowledge and understanding of ideological analysis and impact on the spectator will be detailed, accurate and convincing.</li> <li>• Examples will be very well chosen and contribute well to the response.</li> <li>• Evaluation of the ideological critical approach will be explicit and well-developed, showing a wide understanding of the films and the ability to identify very salient points.</li> <li>• Responses will make very perceptive and clearly evaluative points in response to the question.</li> <li>• Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of ideological readings of the chosen films.</li> <li>• Good knowledge and understanding of spectatorship in relation to the films studied.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding to analyse the chosen films.</li> <li>• Uses good points to develop a detailed evaluation of ideological critical approaches in relation to the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>• Knowledge and understanding of ideological analysis and impact on the spectator will be detailed and accurate.</li> <li>• Examples will be specific and support points made in the response.</li> <li>• Evaluation of the ideological critical approach will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>• Responses will make some evaluative points in response to the question.</li> <li>• Responses will be clear, well-structured and use supporting evidence.</li> </ul>

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><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of ideological readings of the chosen films.</li> <li>Satisfactory knowledge and understanding of spectatorship in relation to the films studied.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding to analyse the chosen films.</li> <li>Uses satisfactory points to develop a reasonably coherent evaluation of ideological critical approaches in relation to the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>Knowledge and understanding of ideological analysis and impact on the spectator will be present if incomplete in places.</li> <li>Examples will try to support points made in the response.</li> <li>Evaluation of the ideological critical approach may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another.</li> <li>Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>Responses will be generally clear and make some use of supporting evidence.</li> <li>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.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of ideological readings of the chosen films.</li> <li>Basic knowledge and understanding of spectatorship in relation to the films studied.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding to consider the chosen films.</li> <li>Uses basic points to develop a partial evaluation of ideological critical approaches in relation to the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>Knowledge and understanding of ideological analysis and impact on the spectator will be undeveloped and fragmentary.</li> <li>Evaluation of the ideological critical approach will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.</li> </ul>

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><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of ideological readings of the chosen films.</li> <li>Limited knowledge and understanding of spectatorship in relation to the films studied.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding to consider the chosen films.</li> <li>Uses limited points in an attempt to develop an evaluation of ideological critical approaches in relation to the chosen films, with limited/no reference to 'how useful'.</li> </ul>	<ul style="list-style-type: none"> <li>The response may be very brief and is likely to be largely irrelevant.</li> <li>There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>Fragmentary responses that will lack coherence.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

Question 

2	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.*

**2. GENERALISED INDICATIVE CONTENT**

- Candidates will consider the usefulness of an ideological approach in explaining the impact on spectators of their chosen films but may differ considerably in their responses. Some may argue that such an approach has been very useful, some may argue it is not.
- It is anticipated that most candidates will focus more on explaining their ideological analysis of the films studied rather than the impact the films have had on spectators but some may spend more time discussing the impact on spectators than on ideological analysis. Either approach is acceptable but the focus should be on evaluating the usefulness of the ideological analysis.
- 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. Either approach is acceptable.
- 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.
- Points about spectatorship may be quite brief and undeveloped in terms of spectatorship debates, that is an acceptable approach because the focus of the response should be on evaluating the usefulness of the ideological approach in explaining the impact that the films have had on spectators.
- Some candidates may take a subjective and personal approach to considering the impact on spectators that the films have had but there should still be some acknowledgement of other possible spectator responses in better answers to the question.

**3. POINTS ON DIFFERENTIATION**

**For marks in bands 3 and above:**

- In band 3, responses are more likely to assert a direct and uncritical endorsement of the statement. This is acceptable as long as the reasons given for the usefulness of the Ideological critical approach are satisfactory. In bands 4 and 5 candidates are more likely to consider the usefulness of the critical approach to be more debatable or offer a more detailed and sophisticated endorsement of the statement in the question.
- 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.*

Or,

**2 | 2** How valuable is an ideological critical approach in analysing the use of mise-en-scène in the films you have studied? Refer 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 evaluate the significance of critical approaches.	Amplification
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied.</li> <li>Excellent knowledge and understanding of the use of mise-en-scène in the films studied.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of an ideological approach in analysing the use of mise-en-scène in the chosen films.</li> <li>Uses excellent points to develop a sophisticated evaluation of how useful an ideological critical approach might be in analysing the use of mise-en-scène in the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>Knowledge and understanding of ideological analysis will be detailed, accurate and convincing.</li> <li>Knowledge and understanding of the use of mise-en-scène in the films will be detailed, accurate and use appropriate terminology.</li> <li>Examples will be very well chosen and contribute well to the response.</li> <li>Evaluation of the ideological critical approach will be explicit and well developed, showing a wide understanding of the films and the ability to identify very salient points.</li> <li>Responses will make very perceptive and clearly evaluative points in response to the question.</li> <li>Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied.</li> <li>Good knowledge and understanding of the use of mise-en-scène in the films studied.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of an ideological approach in analysing the use of mise-en-scène in the chosen films.</li> <li>Uses good points to develop a detailed evaluation of how useful an ideological critical approach might be in analysing the use of mise-en-scène in the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>Knowledge and understanding of ideological analysis will be detailed and accurate.</li> <li>Knowledge and understanding of the use of mise-en-scène in the films will be detailed, accurate and use some appropriate terminology.</li> <li>Examples will be specific and support points made in the response.</li> <li>Evaluation of the ideological critical approach will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>Responses will make some evaluative points in response to the question.</li> <li>Responses will be clear, well-structured and use supporting evidence.</li> </ul>

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><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied.</li> <li>Satisfactory knowledge and understanding of the use of mise-en-scène in the films studied.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of an ideological approach in analysing the use of mise-en-scène in the chosen films.</li> <li>Uses satisfactory points to develop a reasonably coherent evaluation of how useful an ideological critical approach might be in analysing the use of mise-en-scène in the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>Knowledge and understanding of ideological analysis will be present if incomplete in places.</li> <li>Knowledge and understanding of the use of mise-en-scène in the films will be shown and will be generally accurate.</li> <li>Examples will try to support points made in the response.</li> <li>Evaluation of the ideological critical approach may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another.</li> <li>Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>Responses will be generally clear and make some use of supporting evidence.</li> <li>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.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied.</li> <li>Basic knowledge and understanding of the use of mise-en-scène in the films studied.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of an ideological approach in analysing the use of mise-en-scène in the chosen films.</li> <li>Uses basic points to develop a partial evaluation of how useful an ideological critical approach might be in analysing the use of mise-en-scène in the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>Knowledge and understanding of ideological analysis will be undeveloped and fragmentary.</li> <li>Knowledge and understanding of the use of mise-en-scène in the films will be descriptive and imprecise.</li> <li>Evaluation of the ideological critical approach will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.</li> </ul>

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><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied.</li> <li>Limited knowledge and understanding of the use of mise-en-scène in the films studied.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of an ideological approach in analysing the use of mise-en-scène in the chosen films.</li> <li>Uses limited points in an attempt to develop an evaluation of how useful an ideological critical approach might be in analysing the use of mise-en-scène in the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>The response may be very brief and is likely to be largely irrelevant.</li> <li>There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>Fragmentary responses that will lack coherence.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

Question 

2	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 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 show knowledge and understanding of ideological critical approaches to the films studied and relate these to the use of mise-en-scène in developing a response to the question.
- Candidates will evaluate the ideological critical approaches that they have used in relation to the films studied by considering whether such an approach has been useful in analysing the use of mise-en-scène.
- May discuss the use of mise-en-scène in very different ways by considering one or two particular aspects such as the use of costume and props whilst others may take a broader approach by considering more elements of mise-en-scène or even wider aesthetic styles used in the chosen films. Different approaches may depend on the films chosen but there should be an evaluation of the importance of an ideological approach to explaining the films' use of mise-en-scène.
- 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. Either approach is acceptable.

**3. POINTS ON DIFFERENTIATION**

**For marks in bands 3 and above:**

- In band 3, responses are more likely to assert a direct and undeveloped agreement that the ideological critical approach is useful. This is acceptable as long as the reasons given for the usefulness of the Ideological critical approach are satisfactory. In bands 4 and 5, candidates are more likely to consider the usefulness of the critical approach to be more debatable or offer a more detailed and sophisticated endorsement of the usefulness of this approach.
- 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 ideological analysis can be complex and dynamic and that it is difficult to limit its usefulness to the consideration of one aspect of film form.

*All valid alternatives must be credited.*

### Section C: British film since 1995 (two-film study)

Either,

**3** **1** Explore how editing **and** cinematography are used to reinforce important messages and values in at least **one** key 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, including through the use of critical approaches.	Amplification
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of how editing and cinematography are used in the films studied.</li> <li>• Excellent demonstration of knowledge and understanding of messages and values in the films studied.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of how editing and cinematography might reinforce messages and value in the films studied.</li> <li>• Uses excellent points to develop a sophisticated analysis of the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>• Knowledge and understanding of important messages and values in the films will be detailed, accurate and convincing.</li> <li>• Knowledge and understanding of editing and cinematography used in the films will be detailed, accurate and use appropriate terminology.</li> <li>• Examples will be very well chosen and contribute well to the response.</li> <li>• Discussion of the links between editing/cinematography, and messages/values will be explicit and well developed, showing a wide understanding of the films and the ability to identify very salient points.</li> <li>• Responses will make very perceptive and clearly analytical points in response to the question.</li> <li>• Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>
4	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of how editing and cinematography are used in the films studied.</li> <li>• Good demonstration of knowledge and understanding of messages and values in the films studied.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of how editing and cinematography might reinforce messages and value in the films studied.</li> <li>• Uses good points to develop a detailed analysis of the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>• Knowledge and understanding of important messages and values in the films will be detailed, accurate and convincing.</li> <li>• Knowledge and understanding of editing and cinematography used in the films will be detailed, accurate and use appropriate terminology.</li> <li>• Examples will be specific and support points made in the response.</li> <li>• Discussion of the links between editing/cinematography, and messages/values will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>• Responses will make clear analytical points in response to the question.</li> <li>• Responses will be clear, well-structured and use supporting evidence.</li> </ul>

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, including through the use of critical approaches.	Amplification
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of how editing and cinematography are used in the films studied.</li> <li>Satisfactory demonstration of knowledge and understanding of messages and values in the films studied.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of how editing and cinematography might reinforce messages and value in the films studied.</li> <li>Uses satisfactory points to develop a reasonably coherent analysis of the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>Knowledge and understanding of messages and values in the films will be present if incomplete in places.</li> <li>Knowledge and understanding of editing and cinematography used in the films will be shown and will be generally accurate.</li> <li>Examples will try to support points made in the response.</li> <li>Discussion of the links between editing/cinematography, and messages/values may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another.</li> <li>Responses may try to make some analytical points but will tend to assume or state a position without discussing it.</li> <li>Responses will be generally clear and make some use of supporting evidence.</li> <li>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.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of how editing and cinematography are used in the films studied.</li> <li>Basic demonstration of knowledge and understanding of messages and values in the films studied.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of how editing and cinematography might reinforce messages and value in the films studied.</li> <li>Uses basic points to develop a partial analysis of the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>Knowledge and understanding of messages and values in the films will be undeveloped and fragmentary.</li> <li>Knowledge and understanding of editing and cinematography in the films will be descriptive and imprecise.</li> <li>Discussion of the links between editing/cinematography, and messages/values will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.</li> </ul>

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, including through the use of critical approaches.	Amplification
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited knowledge and understanding of how editing and cinematography are used in the films studied.</li> <li>Limited demonstration of knowledge and understanding of messages and values in the films studied.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of how editing and cinematography might reinforce messages and value in the films studied.</li> <li>Uses limited points to attempt an analysis of the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>The response may be very brief and is likely to be largely irrelevant.</li> <li>There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>Fragmentary responses that will lack coherence.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

Question 

3	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.*

*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**

- It is anticipated that candidates will be able to identify specific examples of editing and cinematographic technique and not simply refer to the formal elements generally. The number of examples may vary but candidates will focus on specific formal features of the film.
- Candidates may wish to discuss one of the formal elements in more detail because they see them as more important but both editing and cinematography should be referenced and connected to how these may reinforce important messages and values in the films studied.
- For some films it might be more appropriate to discuss specific techniques of editing and cinematography such as shot types, camera movements, graphic matching and transition types whereas for others it might be necessary to discuss stylistic devices or technologies such as the use of discontinuity and film stock. Different approaches to the discussion of editing and cinematography are acceptable as long as they are linked to the ways in which these might help to construct messages and values in the films studied.
- Candidates may explore messages and values in a variety of ways, according to the films studied. Some candidates may wish to look at representational issues or consider a particular ideological viewpoint. A variety of approaches are acceptable.
- Some candidates may focus on one sequence from each film whilst others may use various parts of each film to support points made. Whichever approach is taken, examples given should be as precise and specific as possible.

**3. POINTS ON DIFFERENTIATION**

**For marks in bands 3 and above:**

- Band 3 responses will show adequate analysis of the films studied and relate aspects of editing and cinematography to the films' messages and values. In bands 4 and 5, analysis and discussion of editing and cinematography, as well as messages and values, will be more precise, detailed and sophisticated.
- In bands 4 and 5 responses will develop more complex analysis of editing and cinematography and may explore how these formal elements may work together, whereas band 3 responses are more likely to state their analysis more directly and in a more generalised approach to formal specifics.
- 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 analysis that is closely focused on the films and specific uses of editing and cinematography but may also show a wider understanding of other elements that impact upon the discussion too.

*All valid alternatives must be credited.*

Or,

**3 2** 'Characters are the most important narrative device for telling stories in film'. Explore this statement in relation to 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, including through the use of critical approaches.	Amplification
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of narrative in relation to the chosen films.</li> <li>Excellent demonstration of knowledge and understanding of characters in the films studied.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of narrative to analyse the use of characters in the chosen films.</li> <li>Uses excellent points to develop a sophisticated exploration of the films studied.</li> </ul>	<ul style="list-style-type: none"> <li>Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>Knowledge and understanding of narrative will be detailed, accurate and convincing.</li> <li>Knowledge and understanding of characters in the films will be detailed, accurate and use appropriate terminology.</li> <li>Examples will be very well chosen and contribute well to the response.</li> <li>Exploration of how characters act as narrative devices will be explicit and well developed, showing a wide understanding of the films and the ability to identify very salient points.</li> <li>Responses will make very perceptive and clearly evaluative points in response to the question.</li> <li>Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of narrative in relation to the chosen films.</li> <li>Good demonstration of knowledge and understanding of characters in the films studied.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of narrative to analyse the use of characters in the chosen films.</li> <li>Uses good points to develop a detailed exploration of the films studied.</li> </ul>	<ul style="list-style-type: none"> <li>Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>Knowledge and understanding of narrative will be detailed and accurate.</li> <li>Knowledge and understanding of characters in the films will be detailed, accurate and use some appropriate terminology.</li> <li>Examples will be specific and support points made in the response.</li> <li>Exploration of how characters act as narrative devices will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>Responses will make some evaluative points in response to the question.</li> <li>Responses will be clear, well-structured and use supporting evidence.</li> </ul>

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, including through the use of critical approaches.	Amplification
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of narrative in relation to the chosen films.</li> <li>Satisfactory demonstration of knowledge and understanding of characters in the films studied.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of narrative to analyse the use of characters in the chosen films.</li> <li>Uses satisfactory points to develop a reasonably coherent exploration of the films studied.</li> </ul>	<ul style="list-style-type: none"> <li>Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>Knowledge and understanding of narrative will be present if incomplete in places.</li> <li>Knowledge and understanding of characters in the films will be shown and will be generally accurate.</li> <li>Examples will try to support points made in the response.</li> <li>Exploration of how characters act as narrative devices may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another.</li> <li>Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>Responses will be generally clear and make some use of supporting evidence.</li> <li>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.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of narrative in relation to the chosen films.</li> <li>Basic demonstration of knowledge and understanding of characters in the films studied.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of narrative to analyse the use of characters in the chosen films.</li> <li>Uses basic points to develop a partial exploration of the films studied.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>Knowledge and understanding of narrative will be undeveloped and fragmentary.</li> <li>Knowledge and understanding of characters in the films will be descriptive and imprecise.</li> <li>Exploration of how characters act as narrative devices will be implicit rather than explicit or not present.</li> <li>Responses will be uneven and partial, perhaps with very little on one of the films.</li> </ul>

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, including through the use of critical approaches.	Amplification
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited knowledge and understanding of narrative in relation to the chosen films.</li> <li>Limited demonstration of knowledge and understanding of characters in the films studied.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of narrative to analyse the use of characters in the chosen films.</li> <li>Uses limited points to attempt an exploration of the films studied.</li> </ul>	<ul style="list-style-type: none"> <li>The response may be very brief and is likely to be largely irrelevant.</li> <li>There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>Fragmentary responses that will lack coherence.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

Question 

3	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.*

**2. GENERALISED INDICATIVE CONTENT**

- Candidates will consider the use of characters as narrative devices and how important they are. This may include reference to other narrative devices such as plot, exposition, settings, cause-effect chains, etc but this is not essential in responding to the question.
- Some candidates may refer to one or more characters in the films they have studied in varying degrees of detail, either approach is acceptable and could be useful in examining particular films. Whichever approach is taken, candidates will explore how characters are used to tell stories in relation to the films studied.
- Candidates may explore characters as representational or dramatic devices, there are different ways in which characters can be considered as narrative devices
- Candidates may disagree with the statement and argue that other narrative devices are more important in the films they have studied. This approach is acceptable but there should be some engagement with the use of characters as narrative devices.
- Some candidates may choose to focus on one particular character from each of the films studied whilst others may take a wider ranging approach and look at how several characters are used. Either approach could be appropriate as long as there is a clear engagement with the question by linking analysis of characters to narrative in the films studied.

**3. POINTS ON DIFFERENTIATION**

**For marks in bands 3 and above:**

- Band 3 responses will answer the question with satisfactory analysis of the chosen films. In bands 4 and 5, analysis and evaluation of narrative devices will be more precise, detailed and sophisticated.
- In bands 4 and 5 responses will develop more complex analysis of how characters are used in film narratives, perhaps by carefully considering the interaction of characters with other narrative devices, whereas band 3 responses are more likely to state their analysis of how characters are used to tell stories 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 analysis, perhaps by evaluating the importance of characters in comparison to at least one other narrative device and developing a complex discussion of narrative in the films they have studied.

*All valid alternatives must be credited.*