



GCE A LEVEL MARKING SCHEME

SUMMER 2024

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

About this marking scheme

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

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

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

GCE A LEVEL FILM STUDIES

SUMMER 2024 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 far the films you have studied challenge stereotypical representations of gender. Refer in detail to **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.	Amplification
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how far stereotypical representations of gender are challenged using elements of film form. • Excellent demonstration of knowledge and understanding of representations within the films studied. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how far stereotypical representations of gender are challenged using elements of film form. • Uses excellent points to develop a detailed and relevant analysis of representations within 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 representations, stereotypical and/or subversive, will be detailed, accurate and convincing. • Knowledge and understanding of how far representations are challenged 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 how far stereotypical representations of gender are challenged using elements of film form. • Good demonstration of knowledge and understanding of representations within the films studied. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how far stereotypical representations of gender are challenged using elements of film form. • Uses good points to develop a detailed and relevant analysis of representations within 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 representations, stereotypical and/or subversive will be detailed and accurate. • Knowledge and understanding of how far representations are challenged 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 how far stereotypical representations of gender are challenged using elements of film form. Satisfactory demonstration of knowledge and understanding of representations within the films studied. 	<p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of how far stereotypical representations of gender are challenged using elements of film form. Uses satisfactory points to develop a reasonably coherent analysis of representations within 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 representations will be present if undeveloped in places. Knowledge and understanding of how far representations are challenged 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 how far stereotypical representations of gender are challenged using elements of film form. Basic demonstration of knowledge and understanding of representations within the films studied. 	<p>5-8 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of how far stereotypical representations of gender are challenged using elements of film form. Uses basic points to develop a partial analysis of representations within 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 how far representations are challenged will be undeveloped. Knowledge and understanding of 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 how far stereotypical representations of gender are challenged using elements of film form. Limited demonstration of knowledge and understanding of representations within the films studied. 	<p>1-4 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of how far stereotypical representations of gender are challenged using elements of film form. Uses limited points to attempt to analyse representations within either 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. Towards the top of the band, some acknowledgement of how far representations are challenged will be evident.
	<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 at least one key sequence from their chosen films.
- Some candidates may focus more on stereotypical and non-stereotypical or subversive representations of gender, depending on their chosen film.
- Band 5 candidates will prioritise the HOW FAR part of the question when discussing gender representations.
- Candidates may focus on specific elements of film form to discuss how far stereotypical gender representations are challenged.
- Candidates may select one or more important representations – any archetype 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 representation construction but in bands 4 and 5 candidates are more likely to develop more detailed explorations about how far stereotypical representations of gender are challenged.
- 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 constructed nature of representation.

All valid alternatives must be credited.

Or,

1 | 2 'A film's aesthetic is the most important factor in creating meaning.' Discuss this statement in relation to **each** of the films you have studied.

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film.	Amplification
5	<p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of film aesthetics. • Excellent demonstration of knowledge and understanding of a film's aesthetic and meaning creation. 	<p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of relevant knowledge and understanding of the films' themes and meaning creation. • 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 the aesthetics of both films will be detailed, accurate and convincing. • Links between film aesthetics and themes will be sophisticated. • 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 the films' aesthetics link to its themes. • 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 film aesthetics. • Good demonstration of knowledge and understanding of a film's aesthetic and meaning creation. 	<p>13-16 marks</p> <ul style="list-style-type: none"> • Good application of relevant knowledge and understanding of the films' themes and meaning creation. • 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 the aesthetics of both films will be good and relevant. • Links between film aesthetics and themes will be strong. • Knowledge and understanding of the films' aesthetics will be detailed, accurate and use appropriate terminology. • The analysis of the films will show a good understanding of how the films' aesthetics link to its themes. • 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 film aesthetics. Satisfactory demonstration of knowledge and understanding of a film's aesthetic and meaning creation. 	<p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory application of relevant knowledge and understanding of the films' themes and meaning creation. 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 of the aesthetics of both films will be satisfactory. Links between film aesthetics and themes will be reasonable. Knowledge and understanding of the films' aesthetics will be detailed, accurate and use appropriate terminology. The analysis of the films will show a reasonable understanding of how the films' aesthetics link to its themes. 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 film aesthetics. Basic demonstration of knowledge and understanding of a film's aesthetic and meaning creation. 	<p>5-8 marks</p> <ul style="list-style-type: none"> Basic application of relevant knowledge and understanding of the films' aesthetics. 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. Links between film aesthetics and themes will be basic. Knowledge and understanding of the films' aesthetics will be partial. The analysis of the films will show a basic understanding of how the films' aesthetics link to its themes.

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 film aesthetics. • Limited demonstration of knowledge and understanding of a film's aesthetic and meaning creation. 	<p>1-4 marks</p> <ul style="list-style-type: none"> • Limited application of relevant knowledge and understanding of the films' aesthetics. • Uses limited points in an attempt to make some reference to 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. • Top band responses will acknowledge the concept of aesthetics and may identify a theme.
	<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' aesthetics and how these create meaning within the films studied.
- Candidates will select potentially one or two themes or meanings most relevant to the aesthetics of the films they have studied – these may link to contexts such as political, historical, social, cultural or institutional or representations.
- Candidates should ideally focus on key sequences to discuss aesthetics, applying their knowledge and understanding of contextual factors and aesthetics.
- Any and all valid points should be considered by examiners.

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 themes link to the aesthetics in the films studied whereas responses in band 3 will tend to be less developed and precise, and, perhaps more asserted than discussed.

All valid alternatives must be credited.

Section B: Documentary film

Either,

2 | 1 Explore how key documentary techniques are used to attempt to manipulate the spectator in **at least one** key sequence from 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 key documentary techniques relevant to the chosen film option. • Excellent knowledge and understanding of how documentary techniques are used to manipulate the spectator. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how documentary techniques are used to manipulate the spectator. • 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 key documentary techniques will be accurate and detailed and use appropriate terminology. • Examples of documentary techniques will be very well chosen in terms of spectator manipulation. • Manipulative documentary techniques will be discussed and explored in detail, possibly through an analysis of a key sequence/s. • 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 key documentary techniques relevant to the chosen film option. • Good knowledge and understanding of how documentary techniques are used to manipulate the spectator. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how documentary techniques are used to manipulate the spectator. • 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 of key documentary techniques will be detailed and accurate. • Examples of documentary techniques will be well chosen in terms of spectator manipulation. • Manipulative documentary techniques will be discussed and explored in a good level of detail. • 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 key documentary techniques relevant to the chosen film option. Satisfactory knowledge and understanding of how documentary techniques are used to manipulate the spectator. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of how documentary techniques are used to manipulate the spectator. 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 of documentary techniques will be satisfactory in terms of spectator manipulation. Manipulative documentary techniques will be discussed and explored in a reasonable level of detail. 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 key documentary techniques relevant to the chosen film option. Basic knowledge and understanding of how documentary techniques are used to manipulate the spectator. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of how documentary techniques are used to manipulate the spectator. 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. Examples of documentary techniques will be basic in terms of spectator manipulation. Manipulative documentary techniques will be discussed and explored in a basic way. 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 key documentary techniques relevant to the chosen film option. Limited knowledge and understanding of how documentary techniques are used to manipulate the spectator. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of how documentary techniques are used to manipulate the spectator. 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. At the top of the band, technique/s will be identified
	<p>0 marks No response attempted or no response worthy of credit.</p>		

Question 2.1

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 key 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, editing techniques.
- 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 techniques that they perceive to be used to manipulate the viewer. They may link the techniques to audience response
- 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. They may pay closer attention to spectator response.

All valid alternatives must be credited.

Or,

2 | 2 'Applying a filmmaker's theory provides new insight into how a documentary film is constructed.' Explore this statement in relation to 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 a filmmaker's theory. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of documentary construction. • Uses excellent points to develop a sophisticated exploration of a filmmaker's theory. 	<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 a filmmaker's theory will be detailed, accurate and convincing. • Knowledge and understanding of well-chosen key sequences or moments used to evidence key arguments. • Engagement with the filmmakers' theory 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 a filmmaker's theory. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of documentary construction. • Uses good points to develop a good exploration of a filmmaker's theory. 	<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 a filmmaker's theory 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 a filmmaker's theory, 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 a filmmaker's theory. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of documentary construction. Uses satisfactory points to develop a satisfactory exploration of a filmmaker's theory. 	<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 a filmmaker's theory 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 filmmakers' theory 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 a filmmaker's theory. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of documentary construction. Uses basic points to develop a partial exploration of a filmmaker's theory. 	<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 a filmmaker's theory 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 a filmmaker's theory. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of documentary construction. • Uses limited points in an attempt to develop a limited exploration of a filmmaker's theory. 	<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

See separate rubric infringements list.

2. GENERALISED INDICATIVE CONTENT

- Candidates will show knowledge and understanding of a filmmaker's theory and relate these to their chosen documentary film.
- Candidates will engage with the 'documentary construction' aspect of the question.
- Candidates should discuss one filmmaker's theory from the prescribed list in the specification.

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 a filmmaker's theory has illuminated their study.
- In bands 4 and 5, candidates are more likely to engage with the complexities of the debates raised within the filmmakers' theory studied.

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 Examine how realist **or** expressive techniques create meaning in the film option you have studied. Refer to **at least one** key sequence. [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 style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how techniques create meaning. • Excellent demonstration of knowledge and understanding of realist or expressive film techniques. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how realist or expressive techniques create meaning. • Uses excellent points to develop a sophisticated analysis of at least one key sequence. 	<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 realist or expressive film techniques will be detailed, accurate and well-focused. • Examples from the film option will be very well chosen and contribute well to the response. • Discussion of the links between meaning and audiences 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 techniques create meaning. • Good demonstration of how representations of realist or expressive film techniques. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how realist or expressive techniques create meaning. • Uses good points to develop a detailed analysis of at least one 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 realist or expressive film techniques will be detailed and accurate and focused. • Examples from the film option will be specific and support points made in the response. • Discussion of the links between techniques and meaning 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, 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 how techniques create meaning. Satisfactory demonstration of realist or expressive film techniques. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of how realist or expressive techniques create meaning. Uses satisfactory points to develop a reasonably coherent analysis of at least one 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 realist or expressive film techniques will be satisfactory. Examples will try to support points made in the response. Discussion of the links between techniques and meaning 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 techniques create meaning. Basic demonstration of realist or expressive film techniques. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of how realist or expressive techniques create meaning. Uses basic points to develop a partial analysis of at least one 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 realist or expressive film techniques will be basic. Discussion of the links between techniques and meaning 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, 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 how techniques create meaning. Limited demonstration of realist or expressive film techniques. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of how realist or expressive techniques create meaning. Uses limited points to attempt an analysis of at least one 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</p> <p>No response attempted or no response worthy of credit.</p>		

Question

3	1
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1. RUBRIC INFRINGEMENTS

See separate rubric infringements list.

2. GENERALISED INDICATIVE CONTENT

- Candidates may choose to explore realist or expressive film techniques or both, depending on their chosen film option.
- Candidates may link techniques to specific contexts, such as political, social and/or cultural changes at the time the film was made.
- They are likely to focus on meaning within their film option to demonstrate how techniques create meaning.
- A discussion of historical background with a reference to events, dominant values of the time and political movements may occur.
- 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 4 and 5 responses are likely to demonstrate a very good understanding of techniques used and contexts associated.

Band 5 responses will develop a very sophisticated analysis, awareness of the film option's contexts and meanings.

All valid alternatives must be credited.

Or,

3 | 2 Explore how masculinity is represented in interesting ways within your film option. Refer to at least one key sequence. [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 male representation within the film studied. • Excellent knowledge and understanding of the specific chosen sequence. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of masculinity. • Uses excellent points to develop a sophisticated understanding of male representation within at least one key sequence. 	<ul style="list-style-type: none"> • Very well focused on the question. Lively, complex and confident engagement. • Knowledge and understanding of representations of masculinity will be detailed, accurate and convincing. • Knowledge and understanding of a key sequence 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 male representation within the film studied. • Good demonstration of knowledge and understanding of the specific chosen sequence. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of masculinity. • Uses good points to develop a good understanding of male representation within at least one 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 representations of masculinity will be good. • Knowledge and understanding of a key sequence will be good, accurate and use 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.	Amplification
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of male representation within the film studied. Satisfactory demonstration of knowledge and understanding of the specific chosen sequence. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of masculinity. Uses satisfactory points to develop a reasonably coherent understanding of male representation within at least one 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 representations of masculinity will be satisfactory. Knowledge and understanding of a key sequence will be reasonably detailed. 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 male representation within the film studied. Basic demonstration of knowledge and understanding of the specific chosen sequence. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of masculinity. Uses basic points to develop a partial exploration of male representation within at least one 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 male representation will be undeveloped and fragmentary. Knowledge and understanding of 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 male representation within the film studied. • Limited demonstration of knowledge and understanding of the specific chosen sequence. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of masculinity. • Uses limited points to attempt a consideration of male representation within at least one 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

3	2
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1. RUBRIC INFRINGEMENTS

See separate rubric infringements list.

2. GENERALISED INDICATIVE CONTENT

- Some candidates may focus on stereotypical aspects of representation, while others may adopt a wider approach by considering these in addition to subversive or non-archetypal qualities. Either approach is appropriate, depending upon the film option studied, but there should be precise identification of elements of film form linked to the ideas presented.
- More sophisticated candidates may consider the representations in relation to the film movement designation of their film option - e.g. *Sunrise* as incorporating German Expressionism and classical Hollywood realism.
- Candidates will consider a key sequence in relation to male representation. Specific elements of film form should be identified.
- 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 a focused discussion of masculinity.
- Responses in Bands 4 and 5 may demonstrate a broader understanding, adding contextual depth to their response.

All valid alternatives must be credited.

Film movements - Experimental film (1960-2000)

Either,

4 1 'Experimental film gives an auteur the freedom to create their unique artistic vision.'
Explore this statement in relation to 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 style="text-align: center;">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 film examples which allow an exploration of the quote provided. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of the ideas behind the experimental film studied. • Uses excellent points to develop a sophisticated analysis of the experimental film option in relation to the quote provided. 	<ul style="list-style-type: none"> • Very well focused on the question. Lively, complex and confident engagement. • Knowledge and understanding of how the film studied is constructed in experimental ways will be detailed, accurate and convincing. • Knowledge and understanding of experimental filmmaking will be detailed, accurate and use appropriate terminology. • Quote prompt will be explored in some detail. • 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 experimental film. • Good demonstration of knowledge and understanding of film examples which allow an exploration of the quote provided. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the ideas behind the experimental film studied. • Uses good points to develop a detailed analysis of the experimental film option in relation to the quote provided. 	<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 the film studied is constructed in experimental ways will be detailed and accurate. • Knowledge and understanding of experimental filmmaking will be detailed, accurate and use some appropriate terminology. • Quote prompt will be explored in detail. • 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 film examples which allow an exploration of the quote provided. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of the ideas behind the experimental film studied. Uses satisfactory points to develop a reasonably coherent analysis of the experimental film option in relation to the quote provided. 	<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 the film studied is 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. Quote prompt will be explored in reasonable detail. 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 film examples which allow an exploration of the quote provided. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of the ideas behind the experimental film studied. Uses basic points to develop a partial analysis of the experimental film option in relation to the quote provided. 	<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 the film studied is constructed in experimental ways will be undeveloped and fragmentary. Knowledge and understanding of experimental filmmaking will be descriptive and imprecise. Quote prompt will be explored in basic detail. 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 experimental film. • Limited demonstration of knowledge and understanding of film examples which allow an exploration of the quote provided. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the ideas behind the experimental film studied. • Uses limited points to attempt an analysis of the experimental film option in relation to the quote provided. 	<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

See separate rubric infringements list.

2. GENERALISED INDICATIVE CONTENT

- Candidates may interpret the quote prompt 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 explorations should be accepted and credited.
- Some candidates may link the quote to a key figure from the film option (such as the director) or film movement. They may explore the experimental construction of the film 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 quote in relation to their chosen film.

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 the film studied.

All valid alternatives must be credited.

Or,

4 | 2 Discuss how far the narrative of the film option you have studied could be considered 'experimental'. [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 film's narrative. 	<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 film narrative. 	<ul style="list-style-type: none"> • Very well focused on the question. Lively, complex and confident engagement. • Knowledge and understanding of experimental film and narrative 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 film's narrative. 	<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 film narrative. 	<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 narrative will be clearly demonstrated. • Knowledge and understanding of experimental narratives 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 film's narrative. 	<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 film narrative. 	<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 narrative will be present if incomplete in places. Knowledge and understanding of experimental narratives 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>5-8 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 film's narrative. 	<p>5-8 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 film narrative. 	<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 narrative 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>1-4 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of experimental film. • Limited demonstration of knowledge and understanding of the film's narrative. 	<p>1-4 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 film narrative. 	<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

See separate rubric infringements list.

2. GENERALISED INDICATIVE CONTENT

- Candidates may focus on experimental use of film form when discussing narrative innovations. Given the time constraints, they may choose a limited number of key narrative innovations and focus on these in detail.
- Candidates will underpin their answer with knowledge and understanding of the narrative and context of their chosen film option. They may explore the reasons why auteurs create unconventional narratives.
- Candidates may link their response 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 the film.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses will provide a satisfactory response with key examples given from the film's narrative.
- In bands 4 and 5 responses will develop more complex and detailed analysis of the film's narrative.

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

All valid alternatives must be credited.