



GCE AS MARKING SCHEME

SUMMER 2024

**AS
FILM STUDIES - COMPONENT 1
B670U10-1**

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 AS FILM STUDIES
COMPONENT 1 – AMERICAN FILM
SUMMER 2024 MARK SCHEME

General Information

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Marking grids, have been constructed using the principles below. Once the appropriate band has been selected, examiners should award in the notional centre of the band, awarding higher or lower depending on the strength of the response.

- Where the candidate's work *securely* meets the descriptors, award marks in the notional centre of a band and then adjust higher or lower depending on the degree to which the band's criteria are met.
- Where the candidate's work *convincingly* meets the descriptors, the higher marks should be awarded, depending on the strength of the answer.
- Where the candidate's work *less securely* meets the descriptors, lower marks should be awarded, depending on the degree of its weaknesses.

Where a candidate's work **combines** the qualities of **two** different bands, examiners should use their professional judgement to award a mark in the band which best describes the majority of the candidate's work.

Where there is a two-mark range within each band, examiners should award:

- the upper of the two marks for work which *convincingly* meets the descriptors
- the lower of the two marks for work which *less strongly* meets the descriptors.

Examiners should use the full range of marks available to them.

Indicative Content

Indicative content outlines the scope of possible responses to a question and indicates possible areas candidates may explore. This is not intended to be a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Film Studies specialists to determine the validity of the response in the light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded, where deemed appropriate, in line with the criteria set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

- AO1 Demonstrate knowledge and understanding of elements of film.
- AO2 Apply knowledge and understanding of elements of film to:
- analyse and compare films, including through the use of critical approaches
 - analyse and evaluate own work in relation to other professionally produced work.
- AO3 Apply knowledge and understanding of elements of film to the production of film or screenplay.

1	1
---	---

Compare how mise-en-scène is used to create meaning in **one** key sequence from **each** of the films you have studied. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to compare films
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the way that mise-en-scène is used in each of the two films studied. • Excellent demonstration of knowledge and understanding of subject-specific terminology. • Excellent understanding of how meaning is created through the use of mise-en-scène. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the way that mise-en-scène is used in each of the two films studied. • Excellent demonstration of knowledge and understanding of subject-specific terminology. • Excellent understanding of how meaning is created through the use of mise-en-scène.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the way that mise-en-scène is used in each of the two films studied. • Good demonstration of knowledge and understanding of subject-specific terminology. • Good understanding of how meaning is created through the use of mise-en-scène. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the way that mise-en-scène is used in each of the two films studied. • Good demonstration of knowledge and understanding of subject-specific terminology. • Good understanding of how meaning is created through the use of mise-en-scène.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of the way that mise-en-scène is used in each of the two films studied. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. • Satisfactory understanding of how meaning is created through the use of mise-en-scène. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of the way that mise-en-scène is used in each of the two films studied. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. • Satisfactory understanding of how meaning is created through the use of mise-en-scène. • Response may be uneven across the two films.

2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of the way that mise-en-scène is used in each of the two films studied. • Basic demonstration of knowledge and understanding of subject-specific terminology. • Basic understanding of how meaning is created through the use of mise-en-scène. 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of the way that mise-en-scène is used in each of the two films studied. • Basic demonstration of knowledge and understanding of subject-specific terminology. • Basic understanding of how meaning is created through the use of mise-en-scène. • Discussion is likely to be generalised and uneven.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of the way that mise-en-scène is used in each of the two films studied. • Limited demonstration of knowledge and understanding of subject-specific terminology. • Limited understanding of how meaning is created through the use of mise-en-scène. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of the way that mise-en-scène is used in each of the two films studied. • Limited demonstration of knowledge and understanding of subject-specific terminology. • Limited understanding of how meaning is created through the use of mise-en-scène. • Discussion is likely to contain irrelevant or inaccurate detail.
<p>0 marks No response attempted or no response worthy of credit.</p>		

Question 1.1: Indicative content

If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). **The mark must then be divided by two.**

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.

Candidates are required to consider the use of mise-en-scène in a **key** sequence from **each** film and **compare** them.

- A discussion of how elements of mise-en-scène e.g. setting, props, costume can create meaning.
- Offer a comparison of different elements of mise-en-scène from each film studied.
- Explicit examples of the effect of mise-en-scène in the films studied.
- An ability to use specific Film Studies terminology relating to aspects of mise-en-scène

- Candidates might discuss mise-en-scène in conjunction with other film form elements such as lighting and colour.
- A direct discussion about the way that mise-en-scène creates meaning in terms of plot, action, themes, characters or any valid alternative.
- How mise-en-scène may contribute to the aesthetic qualities or time period of a film sequence
- How the use of mise-en-scène can manipulate meaning for the spectator.
- The way that the use of mise-en-scène can have an impact on spectator response and/or interpretation.

It is acceptable for candidates to discuss films separately and / or select different elements of mise-en-scène for each film. Some comparison might be implicit.

All valid alternative responses must be credited.

1 2 'Films reflect the society and culture of the times in which they were made.' Compare the two films you have studied in relation to this statement.

In your answer, you may:

- consider dominant or alternative viewpoints of the time
- consider issues and themes within the films.

[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
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the relevant social and/or cultural context specific to the era of each of the films studied. • Excellent demonstration of knowledge and understanding of subject-specific terminology. • Excellent demonstration of how the films were influenced by the social and/or cultural context specific to the era of each of 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 social and/or cultural context influenced both films. • Sophisticated and detailed comparison of how social and/or cultural context influenced both films. • Specific and detailed examples from both films, that support the candidate's understanding of the social and/or cultural context of the era in which the films were made.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the relevant social and/or cultural context specific to the era of each of the films studied. • Good demonstration of knowledge and understanding of subject-specific terminology. • Good demonstration of how the films were influenced by the social and/or cultural context specific to the era of each of 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 social and/or cultural context influenced both films. • Good comparison of how social and/or cultural context influenced both films. • Good and detailed examples from both films, that support the candidate's understanding of the social and/or cultural context of the era in which the films were made.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of the relevant social and/or cultural context specific to the era of each of the films studied. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. • Satisfactory demonstration of how the films were influenced by the social and/or cultural context specific to the era of each of the films studied. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how social and/or cultural context influenced both films. • Satisfactory comparison of how social and/or cultural context influenced both films. • Satisfactory examples from both films, that support the candidate's understanding of the social and/or cultural context of the era in which the films were made.

2	<p>5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of the relevant social and/or cultural context specific to the era of each of the films studied. • Basic demonstration of knowledge and understanding of subject-specific terminology. • Basic demonstration of how the films were influenced by the social and/or cultural context specific to the era of each of the films studied. 	<p>5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how social and/or cultural context influenced both films. • Basic comparison of how social and/or cultural context influenced both films. • Basic examples from both films, that support the candidate's understanding of the social and/or cultural context of the era in which the films were made. • Candidates may offer a generalised or uneven response.
1	<p>1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of the relevant social and/or cultural context specific to the era of each of the films studied. • Limited demonstration of knowledge and understanding of subject-specific terminology. • Limited demonstration of how the films were influenced by the social and/or cultural context specific to the era of each of the films studied. 	<p>1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of how social and/or cultural context influenced both films. • Limited, if any comparison of how social and/or cultural context influenced both films. • Limited examples from both films, that shows little evidence of the candidate's understanding of the social and/or cultural context of the era in which the films were made.
	<p>0 marks</p> <p>No response attempted or no response worthy of credit.</p>	

Question 1.2: Indicative content

*If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). **The mark must then be divided by two.***

Candidates are expected to compare the films they have studied by discussions similarities and differences.

Candidates are likely to focus on key aspects of their films to demonstrate ways that social and/or cultural context has influenced each of the films. Band 4 and 5 responses are likely to demonstrate a very good understanding of cultural and/or social issues and demonstrate how these are reflected in the films they have studied. This question does not require reference to key scenes, however candidates should use specific examples from each film to support their points. Candidates should avoid an emphasis on narrating dominant events and themes of the time without reference to close and direct examples from the films studied.

Candidates may include the following in their responses:

- A discussion and comparison of the cultural and/or social context of each film, and how they are reflected in the films studied.
- Knowledge of specific events, movements, cultural ideas and beliefs of the time in which the films are set/made.
- A discussion and comparison from both films with reference to specific examples in terms of events, themes, messages and values relevant to the prevailing context of each film at the time of production.
- A discussion of how film form constructs and conveys ideas relevant to the social and/or cultural context of the time.
- A discussion of gender, age, ethnicity and race as appropriate to the time.
- Candidates may conclude that one or other of the films is not influenced by its cultural and/ or social context. The strength of the answer will depend on how convincingly the case is put forward and supported by reference to the film(s).

All valid alternatives must be credited.

1 3 Compare how **either** ethnicity **or** gender is represented in the two films you have studied.

In your answer, you may:

- consider stereotypical and / or alternative representations of ethnicity or gender
- consider social attitudes about ethnicity or gender at the times the films were made

[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
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of contextual knowledge and understanding of issues of either ethnicity or gender from each of the films studied. • Excellent demonstration of knowledge and understanding of subject-specific terminology. • Excellent knowledge and understanding from both films of how ethnicity or gender representations can vary in films made at different times. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of the issues of either ethnicity or gender from each of the films studied. • Sophisticated and detailed comparison (with examples) of the way that issues of ethnicity or gender representation can vary in films made at different times. • Excellent ability to apply contextual knowledge and understanding of the representation of either ethnicity or gender in both films. • Excellent ability to use specific examples of how representations can vary in films made at different times in both films.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of contextual knowledge and understanding of issues of either ethnicity or gender from each of the films studied. • Good demonstration of knowledge and understanding of subject-specific terminology. • Good knowledge and understanding from both films of how ethnicity or gender representations can vary in films made at different times. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the issues of either ethnicity or gender from each of the films studied. • Good comparison (with examples) of the way that issues of ethnicity or gender representation can vary in films made at different times. • Good ability to apply contextual knowledge and understanding of the representation of either ethnicity or gender in both films. • Good ability to use specific examples of how representations can vary in films made at different times in both films.

3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of contextual knowledge and understanding of issues of either ethnicity or gender from each of the films studied. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. • Satisfactory knowledge and understanding from both films of how ethnicity or gender representations can vary in films made at different times. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the issues of either ethnicity or gender from each of the films studied. • Satisfactory comparison (with examples) of the way that issues of ethnicity or gender representation can vary in films made at different times. • Satisfactory ability to apply contextual knowledge and understanding of the representation of either ethnicity or gender in both films. • Satisfactory ability to use specific examples of how representations can vary in films made at different times in both films.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of contextual knowledge and understanding of issues of either ethnicity or gender from each of the films studied. • Basic demonstration of knowledge and understanding of subject-specific terminology. • Basic knowledge and understanding from both films of how ethnicity or gender representations can vary in films made at different times. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the issues of either ethnicity or gender from each of the films studied. • Basic comparison of the way that issues of ethnicity or gender representation can vary in films made at different times. • Basic ability to apply contextual knowledge and understanding of the representation of either ethnicity or gender in both films. • Basic ability to use specific examples of how representations can vary in films made at different times in both films. • Candidates are likely to offer simple, descriptive detail rather than take an analytical approach. • Response will be broad or vague with comments that may lack focus.

1	1-4 marks <ul style="list-style-type: none"> • Limited demonstration of contextual knowledge and understanding of issues of either ethnicity or gender from each of the films studied. • Limited demonstration of knowledge and understanding of subject-specific terminology. • Limited knowledge and understanding from both films of how ethnicity or gender representations can vary in films made at different times. 	1-4 marks <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the issues of either race or gender from each of the films studied. • Limited comparison of the way that issues of race or gender representation can vary in films made at different times. • Limited ability to apply contextual knowledge and understanding of the representation of either race or gender in both films. • Limited and generalised ability to use specific examples of how representations can vary in films made at different times in both films. • Responses are likely to be short, incomplete and/or include inaccuracies and irrelevant points.
	0 marks No response attempted or no response worthy of credit.	

Question 1.3: Indicative content

If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). **The mark must then be divided by two.**

Candidates should be able to discuss the representation of **either** ethnicity **or** gender in terms of the times in which the films were made (not set) and demonstrate a sense of social and / or cultural contextual understanding.

It is acceptable for a candidate to take a gender approach to one film and an ethnicity approach to the other. Alternatively, they can apply either ethnicity or gender to both films.

Candidates may include the following in their responses:

- An understanding that representations are not fixed and can depend on contextual factors.
- A comparison of representations of either ethnicity or gender in both films with specific examples.
- A comparison of representations of masculinity and / or femininity in one or both films with specific examples.
- A comparison of representations of ethnicity in one or both films with specific examples
- A comparison of the key elements of film form in both of the films studied in terms of representations.

- Demonstrate an understanding of the specific vocabulary to discuss representation in relation to ethnicity and / or gender issues.
- A comparison of the messages and values in both films in terms of ethnicity and / or gender representation.
- A discussion of film production, director and stars is appropriate to this question.
- Candidates may argue that rather than ethnicity and / or gender representations, other features contribute to the overall messages and values of a film. The credibility of this response is measured in the quality of the argument and balance of points made.

All valid alternatives must be credited.

2 1

Examine how music is used to create meaning in the film you have studied. Refer to at least one key sequence. [10]

Band	AO1 (5 marks) Demonstrate knowledge and understanding of elements of film	AO2 (5 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how music is used in a key sequence from the film studied. • Excellent demonstration of knowledge and understanding of subject-specific terminology in relation the use of music. 	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how music is used to create meaning in the film studied. • Sophisticated examination of how music creates meaning in a key scene from the film studied. • Very good use of film form terminology to examine how music is used to create meaning in the film studied.
4	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how music is used in a key sequence from the film studied. • Good demonstration of knowledge and understanding of subject-specific terminology in relation the use of music. 	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how music is used to create meaning in a key scene from the film studied. • Good examination of how music creates meaning in the film studied. • Good use of film form terminology to examine how music is used to create meaning in the film studied.
3	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how music is used in a key sequence from the film studied. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology in relation the use of music. 	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how music is used to create meaning from a key scene in the film studied. • Satisfactory examination of how music creates meaning in the film studied. • Satisfactory use of film form terminology to examine how music is used to create meaning in the film studied.
2	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how music is used in a key sequence from the film studied. • Basic demonstration of knowledge and understanding of subject-specific terminology in relation the use of music 	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how music is used to create meaning from a key scene in the film studied. • Basic examination of how music creates meaning in the film studied. • Basic use of film form terminology to examine how music is used to create meaning in the film studied.

1	1 mark	1 mark
	<ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of how music is used in a key sequence from the film studied. • Limited demonstration of knowledge and understanding of subject-specific terminology in relation the use of music. 	<ul style="list-style-type: none"> • Limited application of knowledge and understanding of how music is used to create meaning from a key scene in the film studied. • Limited examination of how music creates meaning in the film studied. • Limited use of film form terminology to examine how music is used to create meaning in the film studied.
	0 marks No response attempted or no response worthy of credit.	

Question 2.1: Indicative content

*If **no specific examples of use of music are** referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response. A strong answer could focus on just one use of music.*

Candidates should focus on how music used in specific moments from their chosen film and may make reference on how this makes meaning for the spectator.

Candidates may make reference to the following:

- Music may be: diegetic / non-diegetic / extra diegetic
- The way that music is used in specific moments in terms of making meaning, style or impact.
- Demonstrate an understanding of aspects of film form in relation to music and be able to use subject specific terminology to support their response.
- Demonstrate the way that music can either support narrative, character or be expressive.
- Demonstrate how music can represent era, genre or support messages and values.
- Offer a discussion of the way that music can create identification / alignment or alienation for spectators

All valid alternatives must be credited.

2 2 Explore how editing techniques provoke spectator response in the film you have studied.

In your answer, you may:

- consider editing techniques such as continuity, duration, repetition
- consider active and passive spectatorship.

[20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent knowledge of Spectatorship issues from the film studied. • Excellent demonstration of knowledge and understanding of how editing techniques provoke a response in the film studied. • Excellent demonstration of knowledge and understanding of subject-specific terminology. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how editing techniques are used in the film studied. • Sophisticated and detailed discussion of how editing techniques can provoke a response in the spectator. • Very good ability to discuss how issues of spectatorship (such as active / passive responses) can provoke particular spectator responses in the film studied.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good knowledge of Spectatorship issues from the film studied. • Good demonstration of knowledge and understanding of how editing techniques provoke a response in the film studied. • Good demonstration of knowledge and understanding of subject-specific terminology. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how editing techniques are used in the film studied. • Good discussion of how editing techniques can provoke a response in the spectator. • Good ability to discuss how issues of spectatorship (such as active / passive responses) can provoke particular spectator responses in the film studied.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge of Spectatorship issues from the film studied. • Satisfactory demonstration of knowledge and understanding of how editing techniques provoke a response in the film studied. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how editing techniques are used in the film studied. • Satisfactory discussion of how editing techniques can provoke a response in the spectator. • Satisfactory ability to discuss how issues of spectatorship (such as active / passive responses) can provoke particular spectator responses in the film studied.

2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge of Spectatorship issues from the film studied. • Basic demonstration of knowledge and understanding of how editing techniques provoke a response in the film studied. • Basic demonstration of knowledge and understanding of subject-specific terminology. 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how editing techniques are used in the film studied. • Basic discussion of how editing techniques can provoke a response in the spectator. • Basic ability to discuss how issues of spectatorship (such as active / passive responses) can provoke particular spectator responses in the film studied. • Candidate is likely to offer a generalised or insecure response that may lack focus on Spectatorship issues.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited knowledge of Spectatorship issues from the film studied. • Limited demonstration of knowledge and understanding of how editing techniques provoke a response in the film studied. • Limited demonstration of knowledge and understanding of subject-specific terminology. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of how editing techniques are used in the film studied. • Limited discussion of how editing techniques can provoke a response in the spectator. • Limited ability to discuss how issues of spectatorship (such as active / passive responses) can provoke particular spectator responses in the film studied. • Response is likely to be short, lacks focus and/or have inaccuracies and irrelevant detail.
<p>0 marks No response attempted or no response worthy of credit.</p>		

Question 2.2: Indicative content

Candidates are required to illustrate their points by close reference to the film studied. No specific key scene is required but close reference to actions / events from the film is expected. Candidates cannot gain marks above band 4 if no direct reference is made to actions / events in the film.

This question expects the candidate to discuss how editing devices can provoke a response for the spectator and in doing should engage in a discussion of Spectatorship issues and demonstrate an understanding how devices are used to provoke reactions and emotions in spectators. It is not a requirement for candidates to reference Spectatorship Theory.

Candidates may include the following in their responses:

- An understanding and discussion of the way that the film studied can influence the spectator through specific editing devices in a key sequence from the film studies.
- Offer a close analysis of these how editing devices can provoke reactions and emotions in the spectator
- An understanding and application of film form terminology and specific film vocabulary in the context of this question.
- A discussion of the impact of particular editing devices can influence aspects of representation, point of view, alignment and identification.
- A discussion of the way that editing devices can create intellectual, spatial and temporal connections and can influence the spectator's interpretation of the film they have studied.
- An understanding of active and passive spectatorship using examples from the film.
- An ability to discuss spectatorship issues and (some) theory in relation to how editing devices are used in a key sequence from the film studied.
- Candidates may chose to reject the idea that editing devices alone influence the spectator and argue that other features such as gender, race or sexuality are more important to spectators. Such responses are potentially relevant and should be judged on the quality of the argument and proportion of the response.

All valid alternatives must be credited.

2 3

'Films have the power to align us with characters who are very different to ourselves.' Explore this statement with reference to **one** character from the film you have studied.

In your answer, you may :

- consider the use of film form (e.g., cinematography, sound, mise-en-scène and editing)
- the emotional and / or intellectual impact on the spectator.

[20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of spectatorship issues in relation to the use of alignment techniques. • Excellent knowledge of spectatorship issues. • Excellent demonstration of knowledge and understanding of subject-specific terminology. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of relevant alignment techniques. • Sophisticated and detailed discussion of the impact that alignment techniques can have on the spectator in the film studied. • Very good application of knowledge of how specific alignment techniques are structured to have an impact on the spectator in the film studied.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of spectatorship issues in relation to the use of alignment techniques. • Good knowledge of spectatorship issues. • Good demonstration of knowledge and understanding of subject-specific terminology. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of relevant alignment techniques. • Good discussion of the impact that alignment techniques can have on the spectator in the film studied. • Good application of knowledge of how specific alignment techniques are structured to have an impact on the spectator in the film studied.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of spectatorship issues in relation to the use of editing techniques. • Satisfactory knowledge of spectatorship issues. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of relevant alignment techniques. • Satisfactory discussion of the impact that alignment techniques can have on the spectator in the film studied. • Satisfactory application of knowledge of how specific alignment techniques are structured to have an impact on the spectator in the film studied.

2	3-4 marks	3-4 marks
	<ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of spectatorship issues in relation to the use of editing techniques. • Basic knowledge of spectatorship issues. • Basic demonstration of knowledge and understanding of subject-specific terminology. 	<ul style="list-style-type: none"> • Basic application of knowledge and understanding of relevant alignment techniques. • Basic discussion of the impact that alignment techniques can have on the spectator in the film studied. • Basic knowledge of how specific alignment techniques are structured to have an impact on the spectator in the film studied. • Most likely candidate will offer a generalised response with little reference to specific alignment techniques.
1	1-2 marks	1-2 marks
	<ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of spectatorship issues in relation to the use of editing techniques. • Basic knowledge of spectatorship issues. • Basic demonstration of knowledge and understanding of subject-specific terminology. 	<ul style="list-style-type: none"> • Limited application of knowledge and understanding of relevant alignment techniques. • Limited discussion of the impact that alignment techniques can have on the spectator in the film studied. • Limited knowledge of how specific alignment techniques are structured to have an impact on the spectator in the film studied. • Points are likely to be simplistic and insecure.
	0 marks	
	No response attempted or no response worthy of credit.	

Question 2.3: Indicative content

All valid alternatives must be credited.

*Candidates are required to illustrate their points by close reference to alignment techniques used in the film studied. If **only one alignment technique** is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

This question expects the candidate to engage in a discussion of Spectatorship issues and demonstrate an understanding how elements of film form create identification and alignment between spectator and characters.

Candidates may make reference to the following:

- An understanding of how different alignment techniques can function to create specific meaning in the film they have studied.
- Offer an analysis of how alignment techniques such as cinematography, sound, mise-en-scène or editing can create meaning for spectators.
- How film form techniques can create alignment / identification for spectators.

- A discussion of the emotional and / or intellectual impact that is created for the spectator.
- A discussion of how this creates either a personal connection and/or empathy for a character despite differences in age, race, gender, sexuality or actions.
- A discussion of how spectators can be encouraged to identify and empathise with characters who may exhibit anti-social or deviant behaviours.
- A sound knowledge of Spectatorship issues along with a discussion. of how they have been applied and interpreted by the candidate in the film studied.
- Candidates are required to illustrate their points by close reference to the film studied.
- Candidates may chose to reject the idea that alignment techniques alone influence the spectator and argue that other features such as are more important to spectators. Such responses are potentially relevant and should be judged on the quality of the argument and proportion of the response.

Candidates may, although it is not a requirement, reference specific Spectatorship theory.

All valid alternatives must be credited.