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# **GCSE MARKING SCHEME**

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**SUMMER 2024**

**FILM STUDIES – COMPONENT 1  
C670U10-1**

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## 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.

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**GCSE FILM STUDIES**  
**COMPONENT 1 – KEY DEVELOPMENTS IN US 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**

There is an assessment grid for questions assessing more than two marks. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. 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 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, 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 judgment 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 *completely* 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 nor 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 judgment 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, including to:
- analyse and compare films
  - 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.

## SECTION A: US Film Comparative Study

- 0 1** (a) Identify **one** example of cinematography used in the film you have studied. [1]

<b>Band/marks</b>	<b>AO1 Demonstrates knowledge and understanding of elements of film</b>
<b>1 mark</b>	Correctly identifies <b>one</b> example of cinematography
<b>0 marks</b>	No response attempted or no response worthy of credit.

Any example of cinematography in the film that candidates may identify in their responses is acceptable. Identification must include a specific example from the film not just a technical term.

**For example:** “The close up of Becky’s face from IOTBS.”

**Responses may include or use examples from the following areas:**

### **CINEMATOGRAPHY:**

#### **Camera Angles**

- HIGH (HA) – The camera is above the subject.
- LOW (LA) – The camera is below the subject.
- CANTED (DUTCH) – The subject appears tilted.
- EYE LEVEL – The camera is level with the subject’s eyes.
- BIRD’S EYE – The camera is high above in the air.
- WORM’S EYE – The camera is low to the ground.

#### **Camera Distances**

- EXTREME LONG SHOT (XLS) – subject is far away
- LONG SHOT (LS) – whole subject can be seen
- MEDIUM / MID SHOT (MS) – subject visible from thighs upward
- CLOSE UP (CU) – top of head & shoulders visible
- EXTREME CLOSE UP (ECU) – face or partial face

#### **Camera Movement**

- PAN – movement left to right / right to left
- TILT – movement up & down
- DOLLY – camera moves forward / backward
- TRACK – camera follows the action (usually sideways)
- ZOOM – camera lens moves in or out on subject
- CRANE – smooth camera move in and out of the action from above or below
- STEADICAM – stabilised camera moves anywhere
- HAND-HELD – un-stabilised (shaky) camera moves anywhere
- POV – point-of-view the camera directly mimics a subject’s vision

#### **Lighting**

- How light has been used by the cinematographer. At its most basic level, lighting allows filmmakers to capture an image. More than this it creates images where the lighting itself adds mood and meaning.
- HIGH KEY – lots of light, using more filler lights to appear more like daylight or 'normal' lighting.
- LOW KEY- less light & shadows, uses only key & back lights to appear more like darkness or night time.

**All valid alternative responses must be credited.**

- (b) Briefly outline the effect created by this example of cinematography. [4]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
4 marks	Outlines in an excellent way the effect created by this example of cinematography.
3 marks	Outlines in a good way the effect created by this example of cinematography.
2 marks	Outlines in a satisfactory way the effect created by this example of cinematography.
1 mark	Outlines in a basic way the effect created by this example of cinematography.
0 marks	No response attempted or no relevant response/response worthy of credit.

Any examples of the effect created by this example of cinematography is acceptable. The example can be, but does not have to be, limited to the example cited in 1 (a), but can be expanded to include other examples. If extreme close up has been chosen then a more in depth discussion of the example cited can be band 4 but if the candidate chooses to explore the extreme close up with other examples then this is an acceptable approach. It is intended that the candidate should explore the cinematography, not necessarily limited the example, to attain the 4 marks.

Candidates need to take an approach specific to their chosen cinematography use in terms of making meaning and impacting the spectator.

**For example:** “The close up of Becky’s face is important to both the story[1] and the audience[1]. It shows how Mile’s love interest [1] and last ally [1] has been taken over [1] and the low angle [1] of the close up creates a shocked reaction [1] in the audience as she has gone from lover to a threat.[1]”

**Note:** the marks in brackets represent all the possibilities there is to reward this answer, four of these points would be sufficient for full marks.

**Responses may include:**

- the typical meanings associated with aspects of cinematography
- how cinematography establishes or represents characters
- how cinematography contributes to the portrayal of character
- how cinematography contributes to narrative development in the films studied
- how cinematography generates spectator responses.

Candidates need not take an approach specific to one technique but can deal with the general impact of the cinematography in the chosen example. This may incorporate more than one aspect of cinematography particularly in 4 marks answers. Candidates may produce answers that are worth more than 4 marks. What must be clear is the meaning made by cinematography and effect this has on the audience.

**All valid alternative responses must be credited.**

- (c) Explore how cinematography (including lighting) is used to create meaning in the film you have studied. Refer to at least one key sequence. [10]

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of cinematography.</li> </ul>	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>Applies excellent knowledge and understanding of cinematography to analyse films.</li> <li>Explores one sequence from chosen film highly effectively and highly relevantly in response to the question</li> <li>Uses subject-specific terminology in an excellent and highly relevant way.</li> </ul>
4	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of cinematography.</li> </ul>	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>Applies good knowledge and understanding of cinematography to analyse films</li> <li>Explores one sequence from chosen film effectively and relevantly in response to the question</li> <li>Uses subject-specific terminology in a good and mainly relevant way.</li> </ul>
3	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of cinematography.</li> </ul>	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>Applies satisfactory knowledge and understanding of cinematography to analyse films</li> <li>Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question</li> <li>Uses subject-specific terminology in a satisfactory and reasonably relevant way.</li> </ul>
2	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of cinematography.</li> </ul>	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>Applies basic knowledge and understanding of cinematography to analyse films</li> <li>Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question</li> <li>Uses subject specific terminology in a basic way with some relevance.</li> </ul>

<b>1</b>	<b>1 mark</b>	<b>1 mark</b>
	<ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of cinematography.</li> </ul>	<ul style="list-style-type: none"> <li>Applies limited knowledge and understanding of cinematography to analyse films</li> <li>Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question</li> <li>Uses little subject specific terminology with minimal relevance</li> </ul>
	<b>0 marks</b> No response attempted or no response worthy of credit.	

*If at least one sequence is not used, candidates may not be awarded more than a band 3.*

Answers to 1(c) may include discussions from 1 (a) & (b) but should go beyond the specific answer used previously. However, it is anticipated that 1(c) answers may be extended versions of previous answers that encompass further examples and meanings/effects. Candidates should not be penalised for discussing in greater depth a sequence linked to the example chosen for 1(a) & (b).

**Question 1(c): Indicative content**

Candidates are likely to consider all or a selection of:

- Camera angles
- Camera distance
- Camera movement
- Lighting

Examples as detailed in question 1 (a).

***All valid alternatives must be credited.***

**Points on differentiation:**

At band 3 (satisfactory) a candidate's response may contain some element of interpretation or analysis. The response may be limited to satisfactory due to a limited focus on only one aspect or superficial / generic level of analysis.

At band 4 (good) a candidate's response may consider more examples of cinematography techniques and their meaning or begin to consider how this work together to establish overall meaning for the sequence.

At band 5 (excellent) a candidate's response will display a clear grasp of the meaning of the sequence overall or how multiple cinematography elements contribute towards this.

- 0 2** (a) Identify one key setting used in the film you have studied. [1]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
1 mark	Identifies <b>one</b> example of a setting (no additional description is required)
0 marks	No response attempted or no response worthy of credit.

Responses may include any example of a setting and examiners must be open to valid interpretations, for example the sports car in *Ferris Bueller's Day Off* is allowable even though it also acts as a prop. Identification must include a specific example from the film not just a generic example e.g. "a studio".

**For example:** "The Cave in The Lost Boys"

- (b) Briefly explain the importance of this setting. [4]

Band/Marks	AO1 Demonstrate knowledge and understanding of elements of film
4 marks	Explains in an excellent way how this example of setting is important.
3 marks	Explains in a good way how this example of setting is important.
2 marks	Explains in a satisfactory way how this example of setting is important.
1 mark	Explains in a basic way how this example of setting is important.
0 marks	No response attempted or no response worthy of credit.

Any examples of how their chosen example of setting makes meaning in their responses are acceptable. The example can be, but does not have to be, limited to the example cited in 2a), but can be expanded to include other examples. Whatever valid setting has been chosen then a more in depth discussion of one use of the example cited can be band 4 but if the candidate chooses to explore the setting with other instances then this is an acceptable approach. It is intended that the candidate should explore the setting, not necessarily limited the one instance possibly cited in their example, to attain the 4 marks.

Candidates need to take an approach specific to their chosen setting's importance in terms of making meaning and impacting the spectator.

**For example:** "The cave in The Lost Boys is important as it is the ruins of an old hotel [1] that they have decorated with things like posters of Jim Morrison [1] to show their status of outsiders [1] both in time [1] and attitude [1] from the 'normal' community of Santa Clara."

**Note:** the marks in brackets represent all the possibilities there is to reward this answer, four of these points would be sufficient for full marks.

**Responses may include:**

Any discussion of how setting contribute to any aspect of meaning including, but not exclusively, mood, genre, character and/or narrative development in the films studied.

**All valid alternative responses must be credited.**

- (c) Explore how mise-en-scène (including setting) is used in at least one key sequence from the film you have studied. [10]

<b>Band</b>	<b>AO1 Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 Apply knowledge and understanding of elements of film, including to analyse films</b>
<b>5</b>	<b>5 marks</b> <ul style="list-style-type: none"><li>• Excellent demonstration of knowledge and understanding of the use of mise-en-scène in film.</li></ul>	<b>5 marks</b> <ul style="list-style-type: none"><li>• Applies excellent knowledge and understanding of how mise-en-scène is used, including to analyse films</li><li>• Explores one sequence from chosen film highly effectively and highly relevantly in response to the question</li><li>• Uses subject-specific terminology in an excellent and highly relevant way.</li></ul>
<b>4</b>	<b>4 marks</b> <ul style="list-style-type: none"><li>• Good demonstration of knowledge and understanding of use of mise-en-scène in film.</li></ul>	<b>4 marks</b> <ul style="list-style-type: none"><li>• Applies good knowledge and understanding of how mise-en-scène is used, including to analyse films</li><li>• Explores one sequence from chosen film effectively and relevantly in response to the question</li><li>• Uses subject-specific terminology in a good and mainly relevant way.</li></ul>
<b>3</b>	<b>3 marks</b> <ul style="list-style-type: none"><li>• Satisfactory demonstration of knowledge and understanding of use of mise-en-scène in film.</li></ul>	<b>3 marks</b> <ul style="list-style-type: none"><li>• Applies satisfactory knowledge and understanding of how mise-en-scène is used, including to analyse films</li><li>• Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question</li><li>• Uses subject-specific terminology in a satisfactory and reasonably relevant way.</li></ul>

<b>2</b>	<b>2 marks</b>	<ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of use of mise-en-scène in film.</li> </ul>	<b>2 marks</b>	<ul style="list-style-type: none"> <li>• Applies basic knowledge and understanding of how mise-en-scène is used, including to analyse films</li> <li>• Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question</li> <li>• Uses subject specific terminology in a basic way with some relevance.</li> </ul>
<b>1</b>	<b>1 mark</b>	<ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of use of mise-en-scène in film.</li> </ul>	<b>1 mark</b>	<ul style="list-style-type: none"> <li>• Applies limited knowledge and understanding of how mise-en-scène is used, including to analyse films</li> <li>• Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question</li> <li>• Uses little subject specific terminology with minimal relevance</li> </ul>
		<b>0 marks</b>	No response attempted or no response worthy of credit.	

*If no sequence is referred to, candidates may not be awarded more than a band 3.*

### **Question 2(c): Indicative content**

Answers to 1(c) may include discussions from 1 (a) & (b) but should go beyond the specific answer used previously. However, it is anticipated that 1(c) answers may be extended versions of previous answers that encompass further examples and meanings/effects. Candidates should not be penalised for discussing in greater depth a sequence linked to the example chosen for 1(a) & (b).

Mise-en-scène typically includes:

- Settings
- Props
- Costume
- Hair & Make-up
- Positioning of Characters & Objects Within a Frame
- Colour & (Lighting is acceptable despite it technically being an element of cinematography also.)

One or more uses of mise-en-scène will be discussed in the context of a sequence and in relation to key elements of film form. The following approaches may be taken in relation to sequence analysis:

- The sequence may suggest that mise-en-scène are being used conventionally, representing what audiences standardly expect.

- The sequence may suggest that mise-en-scène are being experimented with, representing a variation from what audiences standardly expect
- Key elements of film form should be referred to in order to demonstrate how settings and mise-en-scène helps to convey meaning to spectators or audiences.
- Making meaning may be referred to as:
  - Discussion of mise-en-scène use which is extended beyond naming and describing them (for responses above band 2)
  - Reference to how *other* key elements draw attention to, or complement, the use of mise-en-scène
  - The importance of a particular element of mise-en-scène use in general in terms of structural elements of film (narrative, genre, representation, context).

It is anticipated that the analysis of mise-en-scène should, but not exclusively, deal with how mise-en-scène contribute to mood, genre, character and/or narrative development in the films studied.

***All valid alternatives must be credited.***

**Points on differentiation:**

At Band 3 (satisfactory) the candidate's response should contain some element of interpretation or analysis. The response may be limited to satisfactory due to a limited focus on only one use of mise-en-scène OR superficial / generic level of analysis.

At Band 4 (good) the candidate's response should consider more aspects of mise-en-scène and their meaning, beginning to consider how these work together to establish overall meaning in the sequence.

At Band 5 (excellent) the candidate's response will display a clear grasp of mise-en-scène's importance and their meaning / role in the sequence overall and how multiple aspects of film elements contribute towards this.

- Meaning: band 5 answers may focus confidently on the thoughts and/or feelings evoked by mise-en-scène within the sequence or film.
- Narrative: band 5 answers may focus confidently within a sequence specific context on the role of mise-en-scène in narrative.
- Genre: band 5 answers may focus confidently within a sequence specific context on the role of mise-en-scène possibly with reference to iconic motifs including key elements of film form with possible reference to typicality.
- Audience: band 5 answers may focus confidently within a sequence specific context audience response with reference to engaging an audience, response to mise-en-scène usage with which they are familiar, expectation.
- Representation: band 5 answers may focus confidently within a sequence specific context of the mise-en-scène in relation to typical representations and/or symbolism.

It should be noted here that a Band 5 response should be characterised by a confident and detailed (within the constraints examination conditions, 20 minutes thinking & writing time for a 10-mark answer) response which could creditably focus on any single or combination of the bullet points listed above.

**0 3**

Compare the representations of **one** character from **each** of the films you have studied.

In your answer you may:

- consider social, historical context (for example, changing attitudes, representations and beliefs)
- consider stereotypical roles and behaviours
- consider how key elements of film form represent characters.

[20]

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Applies excellent knowledge and understanding of how characters are represented.</li> <li>• Uses excellent points of comparison to develop a highly coherent point of view in response to the question</li> <li>• Demonstrates an excellent knowledge and understanding of subject specific terminology.</li> </ul>
4	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Applies good knowledge and understanding of how characters are represented.</li> <li>• Uses good points of comparison to develop a coherent point of view in response to the question.</li> <li>• Demonstrates a good knowledge and understanding of subject specific terminology.</li> </ul>
3	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Applies satisfactory knowledge and understanding of how characters are represented.</li> <li>• Uses satisfactory points of comparison to develop a reasonably coherent point of view in response to the question</li> <li>• Demonstrates a satisfactory knowledge and understanding of subject specific terminology.</li> </ul>
2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Applies basic knowledge and understanding of how characters are represented.</li> <li>• Uses basic points of comparison to indicate an emerging point of view in response to the question</li> <li>• Demonstrates basic knowledge and understanding of subject specific terminology.</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Applies limited knowledge and understanding of how characters are represented.</li> <li>• Uses limited, if any, points of comparison to indicate a limited point of view in response to the question</li> <li>• Demonstrates a limited knowledge and understanding of subject-specific terminology.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <p style="text-align: center;">No response attempted or no response worthy of credit.</p>

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

2: Similarly, if two completely unrelated aspects are compared across two films, take the better of the two film discussions and treat as if only one film is considered (as above).

### **Question 3: Indicative content**

Approaches candidates may take in their responses include:

- How characters are represented in conventional and unconventional ways
- Genre conventions and associated representations including stereotypes and character types
- How characters adhere to or challenge narrative expectations
- How characters adhere to or challenge audience expectations
- How the films' themes are explored through characters (a single or range of characters are acceptable)
- How the films' representations are explored through characters (a single or range of characters are acceptable)
- It is likely that both similarities and differences may be discussed but an answer based on more similarities than differences (or *vice versa*) is acceptable.
- Relevant and focused reference to subject-specific terminology, including reference to the way specific sequences underline points of comparison, is likely to characterise responses in Bands 4 and 5.

***All valid alternative responses must be credited.***

#### **Points on differentiation:**

At Band 3 (satisfactory) candidate's response should contain some element of comparison or analysis. The response may be limited to satisfactory due to a limited focus on only one comparison at a superficial / general level of analysis.

At Band 4 (good) candidate's response should consider more than one area of comparison and/or analysis. The answer should begin to consider how clearly, they compare overall in terms of both similarity and difference.

At Band 5 (excellent) the candidate's response will display a clear grasp of how the characters in context(s) compare with an emerging perception that both similarities and differences demonstrate how significant the film's characters are in the construction of meaning and informing creative intent.

Answers may discuss:

- Band 5 answers may demonstrate a sophisticated appreciation of the representation of characters
- the conventions of characters based on representation - iconography, including mise-en-scène, narratives and themes, band 5 answers may consider one of these in depth or multiple combinations of the key elements.
- Band 5 answers may consider the significance of characters to film producers and film audiences

- social context (aspects of society and its structure reflected in the film). Band 5 answers may specifically address one or more key features here for example social class or gender roles
- cultural context (aspects of culture – ways of living, beliefs and values of groups of people – reflected in the film). Band 5 answers may specifically address one or more key features here for example family values or religion.
- historical context (aspects of the society and culture at the time when films are made and, where relevant, when they are set). Band 5 answers may specifically address 1 or more key features here for example the expectations due to the circumstances of the 50's & 80's
- political context (the way political issues, when relevant to the film chosen, are reflected in a film's characters). Band 5 answers may specifically address one or more key features here for example communism or the general political climate of the 50's & 80's.
- technological context (the technologies reflected in a film's production and, in some cases, in its narrative) band 5 answers may address 1 or more decade specific aspects of technology in a pre or post VFX/CGI production age.
- institutional context (how films are funded, how the level of production budget affects the kind of film made and the main stages of film production). Band 5 answers may address one or more decade specific aspects of production in a pre or post studio system, A & B movie and independent production structures, specifically star power.

It should be noted here that a Band 5 response should be characterised by a confident and detailed response which could credibly focus on any single or combination of the bullet points listed above (within the constraints of examination conditions, 25 minutes thinking & writing time for a 20-mark answer). A Band 4 response will be less detailed and perhaps be a confident consideration of context overall without an overt appreciation of the variety of different contexts applicable. Band 3 responses may largely feature answers that appreciate how contemporary event shape a films characters with limited discussion of specific examples from the films themselves.

## SECTION B: Key developments in film and film technology

0 4

- (a) In which decade was the first legal streaming service for film and TV launched? State the correct answer in your answer book: either **1990s, 2000s or 2010s**. [1]

Answer: **2000s**

- (b) Name the cinematographer credited with the development of Steadicam technology and the decade it was introduced. [2]

Answer: **Garrett Brown – 1970s**

- (c) Name the film and year of production of the first Hollywood film shot entirely with IMAX cameras. [2]

Answer: **Avengers – Infinity War, 2018**

## SECTION C: US independent film

**0 5**

Explore the strengths and weaknesses of what the specialist film writing says about your chosen film. Refer to **at least one** key sequence from the film you have studied.

*In your answer, you may:*

- identify the specialist writing you have studied
- discuss the ideas raised by the specialist writing
- explain your own ideas in response to the film
- show how these ideas compare with the specialist writing.

[15]

Band/Mark	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
<b>5</b>	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Applies excellent knowledge and understanding of the ideas as evident in specialist writing used, including to analyse films</li> <li>• Uses excellent points to develop a highly coherent point of view in response to the question, demonstrating an excellent knowledge and understanding of subject-specific terminology.</li> </ul>
<b>4</b>	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Applies good knowledge and understanding of the ideas as evident in the specialist writing used, including to analyse films</li> <li>• Uses good points to develop a coherent point of view in response to the question, demonstrating a good knowledge and understanding of subject specific terminology.</li> </ul>
<b>3</b>	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of elements of film.</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Applies satisfactory knowledge and understanding of the ideas as evident in specialist writing used, including to analyse films</li> <li>• Uses satisfactory points to develop a reasonably coherent point of view in response to the question, demonstrating a satisfactory knowledge and understanding of subject-specific terminology.</li> </ul>

<b>2</b>	<b>2 marks</b>	<ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of elements of film.</li> </ul>	<b>3-4 marks</b>	<ul style="list-style-type: none"> <li>• Applies basic knowledge and understanding of the ideas as evident in specialist writing used, including to analyse films</li> <li>• Uses basic points to indicate an emerging point of view in response to the question</li> <li>• Demonstrates basic knowledge and understanding of subject specific terminology.</li> </ul>
<b>1</b>	<b>1 mark</b>	<ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of elements of film.</li> </ul>	<b>1-2 marks</b>	<ul style="list-style-type: none"> <li>• Applies limited knowledge and understanding of the ideas as evident in specialist writing used, including to analyse films</li> <li>• Uses limited points to indicate a limited point of view in response to the question, demonstrating a limited knowledge and understanding of subject specific terminology.</li> </ul>
		<b>0 marks</b> No response attempted or no response worthy of credit.		

### Question 5: Indicative content

Approaches candidates may take in their responses include:

- a clear identification of the specialist writing they have studied
- a brief description of the specialist writing and what it suggests about the film
- clear strengths and weakness highlighted in discussion of the specialist writing
- consider how the specialist film writing may or may not have caused the candidate to look at the film in a different way / light.
- candidates may relate their specialist writing to any aspect of the film – its key film form and structural elements, its narrative and themes, its contexts
- evidence is likely to involve how studying the specialist writing uncovers aspects about the film not apparent on an initial viewing: key elements of film form and the making of the film; aspects about characters, the narrative and the themes and issues it raises; contexts of the film
- some candidates may offer an interpretation of the film they have achieved as a result of studying the specialist writing
- candidates should challenge or question the specialist writing
- discussion of a sequence from the film will support the strengths and weaknesses they have highlighted in the specialist film writing and/or the film itself.

**Note:** Although the question asks for an exploration of strengths and weaknesses these do not have to be considered to an equal degree in their answer. Candidates who see the specialist film writing in largely strong (positive) or largely weak (negative) terms can generate a response that may be considered excellent. What is important is the quality of their engagement with the specialist film writing.

***All valid alternative responses must be credited.***

### **Points on differentiation:**

At Band 3 (satisfactory) a candidate's response should contain some reference to specialist film writing. The response may be limited to satisfactory due to a limited recall of detail or understanding of the specialist film writing.

At Band 4 (good) a candidate's response should contain clear reference to specialist film writing. The response should have at least an emerging point of view from the candidate on aspects of the specialist film writing.

At Band 5 (excellent) a candidate's response should contain clear reference to specialist film writing. The response should have a clear and confident point of view from the candidate on aspects of the specialist film writing.

It should be noted here that a Band 5 response should be characterised by a confident and detailed response which could creditably focus on any single or combination of the bullet points listed above (within the constraints of examination conditions, 20 minutes thinking & writing time for a 15-mark answer).

Band 5 candidates may express a clear well-rounded discussion of the specialist writing. A Band 4 response will be less detailed and perhaps be a confident consideration of the specialist film writing overall. An emerging expression of agreement and/or disagreement with the specialist writing. Band 3 responses may largely feature answers that show a limited recall or appreciation of the specialist film writing with a less clear or hesitant view in agreement and/or disagreement with the specialist writing.