



GCSE MARKING SCHEME

SUMMER 2024

**FILM STUDIES – COMPONENT 2
C670U20-1**

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.

GCSE FILM STUDIES – COMPONENT 2

GLOBAL FILM: NARRATIVE, REPRESENTATION AND FILM STYLE

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: Global English language film

- *Slumdog Millionaire* (Boyle, UK, 2008), 15
- *District 9* (Blomkamp, South Africa, 2009), 15
- *The Babadook* (Kent, AUS, 2014), 15
- *The Breadwinner* (Twomey Eire, 2017), 12A
- *Jojo Rabbit* (Waititi, NZ, 2019), 15

0 1 (a) What do you understand by the term ‘narrative climax’? [2]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
2 marks	Clearly defines the term ‘narrative climax’.
1 mark	Offers a loose definition of the term ‘narrative climax’.
0 marks	An incorrect answer.

Indicative content:

- A two-mark response should identify that a climax is a significant moment (or scene) in the film where things come to a culmination.
- A one-mark response may loosely refer to a climax being a key scene or a vague allusion to a definition.

(b) Briefly describe a narrative climax in the film you have studied. [3]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
3 marks	Good description of a narrative climax of the film.
2 marks	Adequate description of a narrative climax of the film.
1 mark	Basic description of a narrative climax of the film.
0 marks	No response attempted or no relevant response/response worthy of credit.

Responses may include:

- A summary of a narrative climax of the film.
- Some discussion about the importance of this moment in the narrative.
- The response of the audience to a narrative climax.
- A one-mark response is likely to simply identify a climactic scene.
- A two-mark response may identify the scene and describe its content in general terms.
- For three-marks, we would expect there to be a more detailed description of the scene.
- Examiners should be open to candidates’ interpretations of a climactic scene and should not have expectations as to which scene should be identified as climactic.

All valid alternative responses must be credited.

- (c) How does editing and one other aspect of film form create meaning during a narrative climax in the film you have studied?

In your answer you may:

- consider editing (for example, types of edit, pace, continuity, cross-cutting)
- consider one other aspect of film form (for example, cinematography, mise-en-scène, sound)
- consider possible audience responses.

[15]

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>5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of elements of film. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Applies an excellent knowledge and understanding of how the narrative has been organised and structured. • Applies excellent analysis to a narrative climax in the chosen film. • Makes excellent points to develop a highly coherent point of view using excellent subject-specific terminology.
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of elements of film. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Applies a good knowledge and understanding of how the narrative has been organised and structured. • Applies good analysis to a narrative climax in the chosen film. • Makes good points to develop a sound point of view using good subject-specific terminology.
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of elements of film. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Applies a satisfactory knowledge and understanding of how the narrative has been organised and structured. • Applies satisfactory analysis to a narrative climax in the chosen film. • Makes satisfactory points to develop a reasonable point of view using satisfactory subject-specific terminology.

2	2 marks	3-4 marks
	<ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of elements of film. 	<ul style="list-style-type: none"> • Applies a basic knowledge and understanding of how the narrative has been organised and structured. • Applies basic analysis to a narrative climax in the chosen film. • Makes basic points to develop a basic point of view using basic subject-specific terminology.
1	1 mark	1-2 marks
	<ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of elements of film. 	<ul style="list-style-type: none"> • Applies limited knowledge and understanding of how the narrative has been organised and structured. • Applies limited analysis to a narrative climax in the chosen film. • Makes limited or no relevant points resulting in a vague or limited point of view with a lack of subject-specific terminology.
0 marks		
No response attempted or no response worthy of credit.		

Question 1(c): Indicative content

Responses are likely to:

- Identify a narrative climax as a key sequence. Candidates may contrast this with a different sequence from their chosen film, though one sequence is sufficient. Candidates who refer to more than one sequence from their chosen film will not necessarily receive greater credit; the level of detail and complexity of analysis will be of primary value.
- Analyse a narrative climax of the film. The candidate may wish to do this by comparing this sequence to earlier moments in the film. Comparison to earlier sequences is completely acceptable as long as the focus remains on a climax.
- Consider how elements of film form contribute to the communication of key ideas in the chosen film. They may, for example, look at how one of cinematography, mise-en-scène, sound is used alongside editing to convey meaning.
- The response of the audience to the climax of the film.
- The answer may include a discussion of how the problem or conflict has been resolved (or not) and what affect this has had on the characters as well as the wider narrative, themes etc.

POINTS ON DIFFERENTIATION

For marks in Bands 3 and above:

In order to reach the higher bands (4 and 5) candidates will demonstrate and apply a very good to excellent knowledge and understanding of elements of film. They will analyse, in detail, highly relevant and carefully chosen sequences making clear, highly relevant and coherent points. Responses in band 3 are likely to attempt the same however will lack the detail and complexity of those in the higher bands. Responses in bands below 3 are likely to be descriptive with little to no analysis.

- **Band 5** responses may engage in lively debate about whether the problem or conflict has helped to shape a climax in the film. There will likely be discussion about how the filmmakers present a narrative climax and how this generates a response from the audience.
- **Band 4** responses will analyse a climax to a good level and may compare to earlier sequences in the film. There is likely to be a discussion about the response of the audience to this sequence. There will be less complexity and detail than demonstrated in band 4 answers.
- **Band 3** responses will demonstrate the knowledge and understanding we are looking for but will not contain the same levels of detail. Responses in this band are likely to make key points with examples to support them but will not analyse the deeper meanings created.

Candidates who discuss more than one element of film form in addition to editing will only be credited for the strongest part of their response. Candidates who do not discuss editing in their answer will be capped at Band 3.

All valid alternatives must be credited.

Section B: Global non-English language film

- *Tsotsi* (Hood, South Africa, 2005), 15
- *The Wave* (Gansel, Germany, 2008), 15
- *Wadjda* (Al-Mansour, Saudi Arabia, 2012), PG
- *Girlhood* (Sciamma, France, 2014), 15
- *The Farewell* (Lulu Wang, China/US, 2019), PG

- 0 2** (a) Name **one** young female character in the film you have studied. [1]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
1 mark	Correctly identifies a young female character.
0 marks	No response attempted or no response worthy of credit.

- (b) Briefly describe this character's behaviour when they first appear in the film. [4]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
4 marks	Briefly describes in an excellent way the character's behaviour in their first appearance.
3 marks	Briefly describes in a good way the character's behaviour in their first appearance.
2 marks	Briefly describes in a satisfactory way the character's behaviour in their first appearance.
1 mark	Briefly describes in a basic way the character's behaviour in their first appearance.
0 marks	No response attempted or no relevant response/response worthy of credit.

Candidates' responses are likely to focus on the character's manner, appearance, voice, and interactions with others. It is possible for a candidate to produce an excellent response that does not cover all of these aspects of behaviour; excellent analysis of fewer elements of behaviour is sufficient.

If a candidate has not correctly identified a female character in question 2 (a), examiners must assess 2 (b) to establish whether any incidental, relevant points are made which can be credited.

All valid alternative responses must be credited.

- (c) Briefly explain how cinematography is used to introduce this character in the film.

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p>5 marks</p> <ul style="list-style-type: none"> • Applies an excellent knowledge and understanding of the role cinematography plays in the portrayal of character. • Where appropriate, uses subject-specific terminology in an excellent and highly relevant way.
4	<p>4 marks</p> <ul style="list-style-type: none"> • Applies a good knowledge and understanding of the role cinematography plays in the portrayal of character. • Where appropriate, uses subject-specific terminology in a good and mainly relevant way.
3	<p>3 marks</p> <ul style="list-style-type: none"> • Applies a satisfactory knowledge and understanding of the role cinematography plays in the portrayal of character. • Where appropriate, uses subject-specific terminology in a satisfactory and reasonably relevant way.
2	<p>2 marks</p> <ul style="list-style-type: none"> • Applies basic knowledge and understanding of the role cinematography plays in the portrayal of character. • Where appropriate, uses subject-specific terminology in a basic way with some relevance.
1	<p>1 mark</p> <ul style="list-style-type: none"> • Applies limited knowledge and understanding of the role cinematography plays in the portrayal of character. • Little subject-specific terminology with minimal relevance.
	<p>0 marks No response attempted or no response worthy of credit.</p>

- (d) Discuss how young people are influenced by the society and culture in which they live in the film you have studied. Refer to **at least one** key sequence.

In your answer, you may:

- consider aspects of society and its structure
- consider ways of living, beliefs and values of groups of people
- consider key elements of film form

[15]

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>5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of elements of film. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Applies an excellent knowledge and understanding of representation. • Applies excellent analysis of how young people are represented. • Makes excellent points to develop a highly coherent and relevant point of view using excellent subject-specific terminology.
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of elements of film. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Applies good knowledge and understanding of representation. • Applies good analysis of how young people are represented. • Makes good points to develop a sound point of view using good subject-specific terminology.
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of elements of film. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Applies satisfactory knowledge and understanding of representation. • Applies satisfactory analysis of how young people are represented. • Makes satisfactory points to develop a reasonable point of view using satisfactory subject-specific terminology.

2	2 marks	3-4 marks
	<ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of elements of film. 	<ul style="list-style-type: none"> • Applies a basic knowledge and understanding of representation. • Applies basic analysis of how young people are represented. • Makes basic points to develop a basic point of view using basic subject-specific terminology.
1	1 mark	1-2 marks
	<ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of elements of film. 	<ul style="list-style-type: none"> • Applies limited knowledge and understanding of representation. • Applies limited analysis of how young people are represented. • Makes limited or no relevant points resulting in a vague or limited point of view with a lack of subject-specific terminology.
	0 marks No response attempted or no response worthy of credit.	

All valid alternative responses must be credited.

Points on differentiation:

Candidates are likely to consider:

- How the characters reflect their age.
- How film form is used to convey youth.
- Whether stereotypes are perpetuated or disproved in the film.
- The contrast between the representations of young characters and older characters.

There is no requirement for candidates to consider all aspects of film form and candidates may choose to highlight one aspect or deal with several aspects.

Candidates MUST refer to a key sequence to achieve a mark in excess of Band 3.

All valid alternative responses must be credited.

POINTS ON DIFFERENTIATION For marks in Bands 3 and above:

In order to reach the higher bands (4 and 5) candidates will demonstrate and apply a very good to excellent knowledge and understanding of elements of film. They will analyse, in detail, highly relevant and carefully chosen sequences making clear, highly relevant and coherent points. Responses in band 3 are likely to attempt the same however will lack the detail and complexity of those in the higher bands. Responses in bands below 3 are likely to be descriptive with little to no analysis.

- **Band 5** responses may engage in lively debate about the representation of youth and what perspectives they offer audiences. There will likely be discussion about how these representations create meaning for and generate responses from the audience. Higher level responses will analyse the reasonings behind these representations (for example contexts and themes/issues).
- **Band 4** responses will analyse the representation of gender to a good level however there will be less complexity and detail than demonstrated in band 4 answers.
- **Band 3** responses will demonstrate the knowledge and understanding we are looking for but will not contain the same levels of detail. Responses in this band are likely to make key points with examples to support them but will not analyse the deeper meanings created.

All valid alternatives must be credited.

Section C: Contemporary UK film

- *Submarine* (Ayoade, UK, 2010), 15
- *Attack the Block* (Cornish, UK, 2011), 15
- *Skyfall* (Mendes, UK, 2012), 12
- *Blinded by the Light* (Chadha, UK, 2019), 12A
- *Rocks* (Gavron, UK, 2019), 12A

0 3 (a) Identify **one** example of costume used in the film you have studied. [1]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
1 mark	Identifies an example of costume.
0 marks	An incorrect answer.

Indicative content:

General comments, such as “dark clothes” are acceptable here. Something more specific, “such as the character’s hoodie” or “Bond’s grey suit jacket” are also acceptable.

(b) Briefly describe this costume. [4]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
4 marks	Briefly describes in an excellent way the costume.
3 marks	Briefly describes in a good way the costume.
2 marks	Briefly describes in a satisfactory way the costume.
1 mark	Briefly describes in a basic way the costume.
0 marks	No response attempted or no relevant response/response worthy of credit.

Indicative content:

Candidates can approach this question in different ways. They may simply identify details about the appearance of the costume, or they may begin to assess the meaning behind it. There is no requirement to assess meaning, though stronger candidates may naturally do so.

- (c) Explore how costume creates meaning in one key sequence from the film you have studied. [5]

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p>5 marks</p> <ul style="list-style-type: none"> • Applies an excellent knowledge and understanding of the role costumes play in the sequence. • Where appropriate, uses subject-specific terminology in an excellent and highly relevant way.
4	<p>4 marks</p> <ul style="list-style-type: none"> • Applies a good knowledge and understanding of the role costumes play in the sequence. • Where appropriate, uses subject-specific terminology in a good and mainly relevant way.
3	<p>3 marks</p> <ul style="list-style-type: none"> • Applies a satisfactory knowledge and understanding of the role costumes play in the sequence. • Where appropriate, uses subject-specific terminology in a satisfactory and reasonably relevant way.
2	<p>2 marks</p> <ul style="list-style-type: none"> • Applies basic knowledge and understanding of the role costumes play in the sequence. • Where appropriate, uses subject-specific terminology in a basic way with some relevance.
1	<p>1 mark</p> <ul style="list-style-type: none"> • Applies limited knowledge and understanding of the role costumes play in the sequence. • Little subject-specific terminology with minimal relevance.
	<p>0 marks</p> <p>No response attempted or no response worthy of credit.</p>

If a candidate fails to refer to a key sequence, they cannot achieve a mark above Band 3.

Indicative content:

There are a variety of ways to answer this question. Candidates may give a detailed analysis of one character's costume in a key sequence, whilst others may discuss numerous characters' costumes or, when analysing Attack the Block for example, how costume contributes to group identity. All approaches are valid – though it is imperative that candidates discuss a key sequence in order to achieve a mark in excess of Band 3.

- (d) Explore how mise-en-scène helps to create the overall 'look' of the film you have studied. Refer to **at least one** key sequence.

In your answer you may:

- consider elements of mise-en-scène (settings, props, costumes)
- consider genre conventions
- consider the filmmakers' intentions and influences.

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>5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of elements of film. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Applies an excellent knowledge and understanding of aesthetics and visual style. • Makes excellent points on how mise-en-scène contributes to the 'look' of a film. • Uses excellent points to develop a highly coherent point of view using excellent subject-specific terminology.
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of elements of film. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Applies good knowledge and understanding of aesthetics and visual style. • Makes good points on how mise-en-scène contributes to the 'look' of a film. • Uses good points to develop a sound point of view using good subject-specific terminology.
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of elements of film. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Applies satisfactory knowledge and understanding of aesthetics and visual style. • Makes satisfactory points on how mise-en-scène contributes to the 'look' of a film. • Uses satisfactory points to develop a reasonable point of view using satisfactory subject-specific terminology.

2	2 marks	3-4 marks
	<ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of elements of film. 	<ul style="list-style-type: none"> • Applies basic knowledge and understanding of aesthetics and visual style. • Makes basic points on how mise-en-scène contributes to the 'look' of a film. • Uses basic points to develop a basic point of view using basic subject-specific terminology.
1	1 mark	1-2 marks
	<ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of elements of film. 	<ul style="list-style-type: none"> • Applies limited knowledge and understanding of aesthetics and visual style. • Makes limited points on how mise-en-scène contributes to the 'look' of a film. • Makes limited or no relevant points resulting in a vague or limited point of view with a lack of subject-specific terminology.
	0 marks No response attempted or no response worthy of credit.	

Question 3(d): Indicative content

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

Responses are likely to explore:

- Candidates should establish what they think the 'look' of the film is – its aesthetic qualities. Candidates should support these ideas with examples by identifying and analysing at least one key sequence. At least one key moment should be analysed. Candidates who refer to only one sequence will not necessarily be penalised; the level of detail and complexity of analysis will be of primary value.
- Consider how mise-en-scène contributes to or highlights the 'look' of the film.
- The candidate may consider the film as an art form and how mise-en-scène contributes to this.
- Discussion on whether a certain look or feel is momentary or if it is a distinct aesthetic that continues across the film.
- Analysis of the significance of the 'look' and how it engages the spectator.

POINTS ON DIFFERENTIATION

For marks in Bands 3 and above:

In order to reach the higher bands (4 and 5) candidates will demonstrate and apply a very good to excellent knowledge and understanding of elements of film. They will analyse, in detail, highly relevant and carefully chosen sequences making clear, highly relevant and coherent points. Responses in band 3 are likely to attempt the same however will lack the detail and complexity of those in the higher bands. Responses in bands below 3 are likely to be descriptive with little to no analysis.

- **Band 5** responses may engage in lively debate about the look of the film, how they have been created and their overall effect and engagement. There will likely be discussion about how this look creates meaning for and generates responses from the audience. Higher level responses may analyse the reasonings behind these representations (for example contexts and themes/issues).
- **Band 4** responses will analyse the look of the film to a good level however there will be less complexity and detail than demonstrated in band 4 answers.
- **Band 3** responses will demonstrate the knowledge and understanding we are looking for but will not contain the same levels of detail. Responses in this band are likely to make key points with examples to support them but will not analyse the deeper meanings created.

All valid alternatives must be credited.