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# **GCE AS MARKING SCHEME**

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**SUMMER 2018**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**EDUQAS AS FILM STUDIES  
COMPONENT 1 - AMERICAN FILM**

**MARK SCHEME SUMMER 2018**

**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.

## Question 1(a): AS Film Studies Mark Scheme: Component 1 - American film

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- 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.
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- 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.

**Question 1(a):**

Compare how sound (diegetic and/or non-diegetic) creates meaning in a key sequence from **each** of the films you have studied. [20]

Band	<b>AO1 (10 marks)</b> <b>Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 (10 marks)</b> <b>Apply knowledge and understanding of elements of film to compare films</b>
5	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of how sound creates meaning in a key sequence from the chosen films.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent and sustained application of knowledge and understanding of the use of sound in a key sequence from both the chosen films.</li> <li>• Sophisticated and detailed comparison of the use of sound in both the chosen films in a key scene from the chosen films.</li> <li>• Insightful analysis of how sound creates meaning in the chosen films through the application of specific film terminology.</li> </ul>
4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of how sound creates meaning in a key sequence from the chosen films.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the use of sound in a key sequence from both the chosen films.</li> <li>• Good and reasonably confident comparison of the use of sound in both the chosen films.</li> <li>• Good exploration of the use of sound in a key scene from the chosen films with a good knowledge of how sound creates meaning in the chosen films through the application of specific film terminology.</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of how sound creates meaning in a key sequence from the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of the use of sound in a key sequence from both the chosen films.</li> <li>• Satisfactory comparison of the use of sound in the chosen films.</li> <li>• Satisfactory, if sometimes descriptive analysis of how sound creates meaning in the chosen films through the application of specific film terminology.</li> </ul>

2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of how sound creates meaning in a key sequence from the chosen films.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the use of sound in a key sequence from both the chosen films.</li> <li>• Basic and sparse comparison of the use of sound in the chosen films.</li> <li>• Basic attempt to analyse how sound creates meaning in the chosen films through the application of specific film terminology.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of how sound creates meaning in a key sequence from the chosen films.</li> <li>• Limited, if any, demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of the use of sound in a key sequence from the chosen films.</li> <li>• Limited, if any comparison of the use of sound in the chosen films.</li> <li>• Limited evidence of any attempt to analyse how sound creates meaning in the chosen films with limited or no application of specific film terminology.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

**Question 1(a): 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.

If only **one sequence** is referred to, examiners may award a mark up to a maximum of top Band 4, depending on the quality of response.

Candidates are required to consider the use of sound in **one** sequence from **each** film and compare them. Candidates may include the following in their comparison of the use of sound:

- Candidates may refer to diegetic and/or non-diegetic sound within their response
- An ability to use specific Film Studies terminology relating to aspects of sound (music, dialogue, effects, motifs, genre)
- A direct discussion about the way that this creates meaning in terms of plot, action, themes and characters
- How sound may contribute to the aesthetic qualities of a film sequence
- How sound can make and manipulate meaning
- The way that sound has an impact on spectator response
- How sound can be used in parallel to action or used for contrapuntal purposes

Similarities between the examples of the use of sound in each film are likely to be discussed although the emphasis is likely to be placed on differences. Some candidates may suggest reasons for the differences in the use of sound in the two films.

*All valid alternative responses must be credited.*

**Question 1(b):**

Either,

- (b) 'Films are always shaped by their production contexts'. Compare your two chosen films in relation to this statement.

*In your answer you may consider:*

- Institutional, financial and technological contexts
- Key features of the production process

[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;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of the production contexts of the chosen films.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent and sustained application of knowledge and understanding of the relevant production contexts.</li> <li>• Sophisticated comparison of how the chosen films are shaped by their particular production contexts.</li> <li>• Sophisticated discussion/analysis of close textual references to support the comparison of the production context of both films.</li> </ul>
4	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of the specific production contexts of the chosen films.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good, focused application of knowledge and understanding of the relevant production contexts.</li> <li>• Good comparison of how the chosen films are shaped by their production contexts</li> <li>• Good discussion/analysis of close textual references to support the comparison of the production context of both films.</li> </ul>
3	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of the specific production contexts of the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of the relevant production contexts.</li> <li>• Satisfactory comparison of how the chosen films are shaped by their production contexts</li> <li>• Satisfactory discussion/analysis of close textual references to support the comparison of the production context of both films.</li> </ul>



2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of the specific production contexts of the chosen films.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of production contexts.</li> <li>• Makes basic points to assert a partial comparison but with little comment on degree to which the chosen films are shaped by production contexts.</li> <li>• Basic discussion/analysis of close textual references to support the comparison of the production context of both films.</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited, if any, demonstration of knowledge and understanding of the specific production contexts of the chosen films.</li> <li>• Limited, if any, demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of production contexts.</li> <li>• Limited, if any, comparison, of how the chosen films are shaped by production contexts.</li> <li>• Limited discussion/analysis of close textual references to support the comparison of the production context of both films.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 1(b): 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 likely to focus on key aspects of their films to demonstrate how they are shaped by their production context. Some discussion of the degree to which the films reflect their production context is expected for Band 3 and above (as indicated in marking grid). Band 4 and 5 responses are likely to, but are not required to, consider what 'shaped' indicates and may argue that classical Hollywood films do not necessarily conform to their production contexts and can often break rules outside of the dominant methods of film production of the time.

Candidates may include the following in their responses:

- The way that the Hollywood Studio System was controlled and organised between 1930 and 1960
- An understanding of the way that films were produced during the classical 'production line model' period in terms of direction, studio production, distribution and exhibition
- An understanding of the 'rules' of classical Hollywood cinema in terms of style (film form: cinematography, editing and sound)
- The 'look' of films made in 'New Hollywood' in terms of cinematography, editing and performance
- The rise of the film school director and the collapse of the studio system
- The change in audiences' expectations and lifestyles
- The development of technology and its impact on film style (lightweight cameras, fast film stock)

Candidates may conclude that one or other of the films is not shaped by its production context. The strength of the answer will depend on how convincingly the case is put forward. It is more likely that candidates will argue that all films reflect their production context, although the degree to which they do varies.

*All valid alternatives must be credited.*

**Question 1(c):**

Compare the representations of gender in the films you have studied. Make reference to key sequences in your response.

- *Social, cultural, political factors*
- *Masculinity and/or femininity*

[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;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of the representation of gender in the chosen films.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent and sustained application of knowledge and understanding of the representation of gender in the chosen films.</li> <li>• Sophisticated comparison of the representation of gender in the chosen films.</li> <li>• Sophisticated discussion/analysis of close textual references to support the comparison of representation in both films.</li> </ul>
4	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of the representation of gender in the chosen films.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good focussed application of knowledge and understanding of the representation of gender in the chosen films.</li> <li>• Good comparison of the representation of gender in the chosen films.</li> <li>• Good discussion/analysis of close textual references to support the comparison of representation in both films.</li> </ul>
3	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of representation of gender in the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of the representation of gender in the chosen films.</li> <li>• Satisfactory comparison of the representation of gender in the chosen films.</li> <li>• Satisfactory discussion/analysis of close textual references to support the comparison of representation in both films.</li> </ul>
2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of the representation of gender in the chosen films.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the representation of gender in the chosen films.</li> <li>• Basic points to develop a partial comparison of the representation of gender in the chosen films.</li> <li>• Basic discussion/analysis of close textual references to support the comparison of representation in both films.</li> </ul>

1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of the representation of gender in the chosen films.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of the representation of gender in the chosen films.</li> <li>• Limited, if any, comparison of the representation of gender in the chosen films.</li> <li>• Limited discussion/analysis of close textual references to support any comparison of representation in both films.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

**Question 1(c): 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 make reference to **key sequences**. 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 may discuss either femininity or masculinity, or both in their chosen films.

Candidates may include the following in their responses:

- How men and women are represented differently due to the era in which the film was made
- Social and political contexts, particularly in terms of relevant social movement (i.e. feminism, civil rights)
- How representations of traditional masculinity and/or femininity or both shape the expectations of the spectator
- The way gender stereotypes are reinforced, challenged or subverted
- Whether films are structured around men or women – whose story is being told?
- A comparison of how far differences can be attributed to production contexts of director, studio, or cultural situation of film studied.

Although there is no expectation, candidates may refer to critical theory (i.e. Mulvey, Gauntlett, Butler).

*All valid alternatives must be credited.*

- 2.(a) Examine briefly how a key setting or location in your chosen film creates meaning for the spectator. [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;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of spectator response to setting.</li> <li>• Excellent demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent and sustained application of knowledge and understanding of how settings and/or locations create meaning for spectators in the chosen film.</li> <li>• Sophisticated examination of how spectator response is generated by settings and/or locations in the chosen film.</li> <li>• Insightful analysis of how the use of settings and/or location creates meaning for spectators in the chosen films.</li> </ul>
4	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of spectator response to setting.</li> <li>• Good demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good, focused, application of knowledge and understanding of how settings and/or locations create meaning for spectators in the chosen film.</li> <li>• Good examination of how spectator response is generated by settings and/or locations in the chosen film.</li> <li>• Good analysis of how the use of settings and/or location creates meaning for spectators in the chosen films.</li> </ul>
3	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of spectator response to setting.</li> <li>• Satisfactory demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of how settings and/or locations create meaning for spectators in the chosen film</li> <li>• Satisfactory examination of how spectator response is generated by settings and/or locations in the chosen film.</li> <li>• Satisfactory analysis of how the use of settings and/or location creates meaning for spectators in the chosen films.</li> </ul>
2	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of spectator response to setting.</li> <li>• Basic demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of how settings and/or locations create meaning for spectators in the chosen film.</li> <li>• Basic and often insecure examination of how spectator response is generated by settings and/or locations in the chosen film.</li> <li>• Simplistic analysis of how the use of settings and/or location creates meaning for spectators in the chosen films with a tendency to make assertive, unsupported points.</li> </ul>

1	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of spectator response to setting.</li> <li>• Limited demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of how settings and/or locations create meaning for spectators in the chosen film.</li> <li>• Limited examination of how spectator response is generated by settings and/or locations in the chosen film.</li> <li>• Limited response to how the use of settings and/or location creates meaning for spectators in the chosen films, which may contain inaccuracies.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

**Question 2(a): Indicative content**

*Candidates should focus on how the key setting or locations can bring additional meaning to a film*

Candidates may make reference to the following:

- How the mise-en-scene of a key scene contributes to its messages and values, events and characters.
- The way that aspects of setting and location (place, time, landscape, aesthetic) make meaning for spectators.
- Offer a discussion of the way that stylistic features such as naturalism, realism or fantasy in can shape spectator response terms of setting and location
- Discuss how these elements contribute to specific meaning and response in the key scene.

*All valid alternatives must be credited.*



**Question 2(b)**

**Either,**

- (b)** Explore how the use of cinematic techniques encourage the spectator to identify with a key character in the film you have studied

In your answer, consider:

- *Mise en scene, sound, editing, cinematography*
- *Alignment, point of view and positioning of 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 style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of cinematic techniques in relation to the chosen film.</li> <li>• Excellent demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent and sustained application of knowledge and understanding of how cinematic techniques encourage spectator identification.</li> <li>• Sophisticated and focussed exploration of how spectators identify with a key character</li> <li>• Highly detailed references to chosen film to convincingly support their exploration</li> </ul>
4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of cinematic techniques in relation to the chosen film.</li> <li>• Good demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good and detailed application of knowledge and understanding of how specific cinematic techniques encourage spectator identification.</li> <li>• Good exploration of how spectators identify with a key character</li> <li>• Good reference made to chosen film to support and explore points.</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of cinematic techniques in relation to the chosen film.</li> <li>• Satisfactory demonstration of knowledge and understanding of key elements and concepts..</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of how specific cinematic techniques encourage spectator identification.</li> <li>• Satisfactory exploration of how spectators identify with a key character.</li> <li>• Satisfactory reference made to chosen film to support and explore points.</li> </ul>
2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of cinematic techniques in relation to the chosen film.</li> <li>• Basic demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of how specific cinematic techniques encourage spectator identification.</li> <li>• Basic exploration of how spectators identify with a key character.</li> <li>• Basic reference made to chosen film to support and explore points.</li> </ul>

<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of cinematic techniques in relation to the chosen film.</li> <li>• Limited demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of how specific cinematic techniques encourage spectator identification.</li> <li>• Uses limited and often inaccurate points in an attempt to explore how spectators identify with a key character</li> <li>• Limited reference made to chosen film to support and explore points.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

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

*All valid alternatives must be credited.*

*Candidates are required to illustrate their points by close reference to a key character from their chosen film. If **no key character** is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

Candidates may discuss some of the following to demonstrate their understanding of the issues underlying

Candidates may include the following in their responses:

- The idea of point of view and subjective filmmaking techniques
- Refer to the key elements of film form (cinematography, mise-en-scene, editing or sound) to examine how film form encourages the spectator to align themselves to characters
- Editing choices such as ellipsis, cutaway and insert.
- An understanding of how cinematic techniques create alignment and position the spectator to hold or adopt a particular viewpoint.
- A knowledge of active/passive spectatorship
- The differences between active and passive spectatorship. With the active spectator implying the involvement and engagement of the spectator and who is encouraged to think about actions and scenarios which could provoke intellectual, artistic or moral questioning
- A passive spectator who does not question or 'interrupt' the flow of the narrative. Candidates may wish to argue that some films choose to alienate or disassociate the spectator from characters and will cite examples of how this occurs.

Candidates are required to illustrate their points by close reference to their chosen film. Candidates who do not make any reference to their chosen film to support points they make and a key character may not be awarded more than an upper Band 4, depending on the strength of the response. Candidates may, although it is not required, reference specific Spectatorship theory.

*All valid alternatives must be credited.*

**Question 2(c)**

Or,

'The style of a film has more of an impact on the spectator than the story itself'.  
Discuss this statement in relation to your chosen film.

In your answer, you may consider:

- *The film's aesthetic - look, style and mood*
- *The film's narrative – character, plot, action*

[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 style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of spectator response to elements of style and story.</li> <li>• Excellent demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent and sustained application of knowledge and understanding of spectator response to elements of style and story within the chosen film.</li> <li>• Sophisticated discussion of the stylistic and narrative features of the chosen film.</li> <li>• Insightful reference to chosen film to convincingly support their exploration.</li> </ul>
4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of spectator response to elements of style and story.</li> <li>• Good demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good focussed application of knowledge and understanding of spectator response to elements of style and story within the chosen film.</li> <li>• Good discussion of the stylistic and narrative features of the chosen film.</li> <li>• Good reference made to chosen film to support and explore points.</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of spectator response to elements of style and story.</li> <li>• Satisfactory demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of spectator response to elements of style and story within the chosen film.</li> <li>• Satisfactory discussion of some of the aesthetic and narrative features of the chosen film</li> <li>• Satisfactory reference made to chosen film to support and explore points.</li> </ul>
2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of spectator response to elements of style and story.</li> <li>• Basic demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of spectator response to elements of style and story within the chosen film.</li> <li>• Basic and partial discussion of some of the aesthetic and narrative features of the chosen film</li> <li>• Basic reference made to chosen film to support and explore points.</li> </ul>

1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of spectator response to elements of style and story.</li> <li>• Limited demonstration of knowledge and understanding of key elements and concepts.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of of spectator response to elements of style and story within the chosen film.</li> <li>• Limited points in an attempt to develop a discussion of the aesthetic and narrative features of the chosen film</li> <li>• Limited reference made to chosen film to support and explore points.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

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

*Candidates are required to illustrate their points by close reference their chosen film.*

Candidates may discuss some of the following to demonstrate their understanding of the issues underlying

Candidates may include the following in their responses:

- An understanding that film style can be foregrounded over that of the story
- An analysis of how specific elements of film form create intellectual, emotional and philosophical meaning for the spectator
- A discussion of the impact of aesthetics on look, style and mood of the film
- A discussion of the way narrative progression (plot, action, cause and effect, point of view) can be interrupted by aesthetic choices
- A discussion of the meaning and connotations that aesthetic qualities bring in terms of character, themes and story.
- The way that style impacts spectator interpretation of character, plot and action.
- Some candidates may debate that style can detract from experiencing the story in a negative way.

*All valid alternatives must be credited.*