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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2019**

**A LEVEL (NEW)  
FILM STUDIES - COMPONENT 1  
A670U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 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.

## GCE A LEVEL FILM STUDIES

### SUMMER 2019 MARK SCHEME

#### COMPONENT 1: VARIETIES OF FILM AND FILMMAKING – MARK SCHEME

##### General Information

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

##### Band Descriptors

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

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

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

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

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

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

##### Indicative Content

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

##### Assessment Objectives

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

## Section A: Hollywood 1930-1990 (comparative study)

Either,

- 1.1 “The director is always the most important influence on a film”. Compare how far your **two** chosen films support this statement. [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><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of auteurism</li> <li>Excellent demonstration of knowledge and understanding of the films studied.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of auteurism to compare films.</li> <li>Uses excellent points to develop a sophisticated comparison of how far both films are influenced by their director.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of auteurism</li> <li>Good demonstration of knowledge and understanding of the films studied.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of auteurism to compare films.</li> <li>Uses good points to develop a detailed comparison of how far both films are influenced by their director.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of auteurism</li> <li>Satisfactory demonstration of knowledge and understanding of the films studied.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of auteurism to compare films.</li> <li>Uses satisfactory points to develop a reasonably coherent comparison of how far both films are influenced by their director.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of auteurism</li> <li>Basic demonstration of knowledge and understanding of the films studied.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of auteurism to compare films.</li> <li>Uses basic points to develop a partial comparison of how far both films are influenced by their director.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of auteurism</li> <li>Limited demonstration of knowledge and understanding of the films studied.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of auteurism to compare films.</li> <li>Uses limited points to attempt to explain the influence of the directors.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

## Question 1.1:

### 1. RUBRIC INFRINGEMENTS

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

*See general Rubric Guidance for further infringements.*

### 2. GENERALISED INDICATIVE CONTENT

- Some candidates may focus more on the production process whereas others may focus more on the realised film as evidence of auteurism to support their discussion. Either approach may be appropriate depending upon the films studied.
- Some candidates may focus more on the contributions of creative individuals other than the director, depending upon the films studied, and this may be highly relevant to their response.
- Some candidates may wish to focus on wider social, cultural, political or institutional contextual influences upon the film and this may be highly appropriate to the films studied. Candidates following this approach may consider issues such as prevalent ideologies and cinematic conventions, and, may see these as an important 'auteurist' influences – perhaps, even more important than any creative individuals working on the films.
- Some candidates considering the directors as auteurs may make detailed links to other films and/or the personal lives of the directors studied. This approach could be highly appropriate to the film or films studied but there should be a clear focus on the set film texts.

### 3. POINTS ON DIFFERENTIATION

**For marks in bands 3 and above:**

- In band 3, responses will show a satisfactory understanding of auteurism but in bands 4 and 5 candidates are more likely to develop more detailed discussions about who or what can be regarded as the 'author' of a film.
- Candidates will compare the films more evenly in bands 4 and 5, evaluating the statement in the question in relation to both films whereas in band 3 candidates may produce a significantly uneven response, with much more emphasis on one film.
- In bands 4 and 5 candidates will discuss how far it is possible to identify the distinctive contribution of individuals, particularly the director, within the production process with more confidence and in a more explicitly evaluative manner.
- **Band 5** – Some candidates will be able to develop a highly sophisticated comparison of the influence of creative individuals within a complex collaborative process and wider contextual issues that may influence the film texts studied.

*All valid alternatives must be credited.*

Or,

1.2 Compare how far the **two** films you have studied reflect the times they were made.

[40]

<b>Band</b>	<b>AO1 (20 marks)</b> <b>Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 (20 marks)</b> <b>Apply knowledge and understanding of elements of film to compare films</b>
<b>5</b>	<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 contexts of the chosen films.</li> <li>• Excellent demonstration of knowledge and understanding of the films studied.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of the relevant contexts to compare films.</li> <li>• Uses excellent points to develop a sophisticated comparison of how far both films reflect their contexts.</li> </ul>
<b>4</b>	<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 contexts of the chosen films.</li> <li>• Good demonstration of knowledge and understanding of the films studied.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the relevant contexts to compare films.</li> <li>• Uses good points to develop a detailed comparison of how far both films reflect their contexts.</li> </ul>
<b>3</b>	<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 contexts of the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of the films studied.</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 contexts to compare films.</li> <li>• Uses satisfactory points to develop a reasonably coherent comparison of how far both films reflect their contexts.</li> </ul>
<b>2</b>	<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 contexts of the chosen films.</li> <li>• Basic demonstration of knowledge and understanding of the films studied.</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 relevant contexts to compare films.</li> <li>• Uses basic points to develop a partial comparison of how far both films reflect their contexts with little comment on the degree to which they reflect contexts.</li> </ul>
<b>1</b>	<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 contexts of the chosen films.</li> <li>• Limited demonstration of knowledge and understanding of the films studied.</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 relevant contexts to compare films.</li> <li>• Uses limited points in an attempt to make some, if any, comparison of how the films reflect their contexts with no comment on the degree to which they reflect contexts. Limited/no reference to 'how far'.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

## Question 1.2:

### 1. RUBRIC INFRINGEMENTS

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

### 2. GENERALISED INDICATIVE CONTENT

Responses **may** include:

- How key features of the films reflect their contexts (e.g. stylistic features, the presence of stars, representations of gender or class, the nature of the narrative and production values).
- A discussion of production contexts in terms of budget, institutional working practices, technological resources and the target audience as defined by the institution.
- A recognition that the contexts in which the films were made are likely to have an impact on the nature of the narrative and its representations (which may form the basis of the comparison of the two films).
- Consideration of the relationship between production context and the aims of the director or other individual creative influences upon the films studied.
- Different candidates will find it more useful to focus on different aspects of cultural, social, political and/or institutional contextual issues in their responses, depending upon the films studied.

### 3. POINTS ON DIFFERENTIATION

**For marks in bands 3 and above:**

- Candidates will compare the films more evenly in bands 4 and 5, evaluating the statement in the question in relation to both films whereas in band 3 candidates may produce a significantly uneven response, with much more emphasis on one film.
- Responses in band 3 are likely to make simpler and less detailed comparisons than responses in bands 4 and 5 where comparisons will be more precise, developed and sophisticated.
- Responses in bands 4 and 5 will make more detailed and developed points about the possible links between contexts and the films studied whereas responses in band 3 will tend to be less developed and precise.
- **Band 5** responses may consider how films reflect the complex interactions of cultural and institutional contexts in addition to being influenced by the creative individuals involved in making them, in a sophisticated comparison.

*All valid alternatives must be credited.*

## Section B: American film since 2005 (two-film study)

Either,

- 2.1 Explore some of the reasons why spectators may respond in very different ways to the same character. Refer in detail to at least **one** character from each of your chosen films. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of the possibilities of different spectator responses to the same character.</li> <li>Excellent knowledge and understanding of the formal elements of the chosen films in relation to spectator response.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of the dynamic relationship between film and spectator to analyse the same character.</li> <li>Uses excellent points to develop a sophisticated exploration of how far spectators' responses may be uniform or diverse to the films studied.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of the possibilities of different spectator responses to the same character.</li> <li>Good knowledge and understanding of the formal elements of the chosen films in relation to spectator response.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of the dynamic relationship between film and spectator to analyse the same character.</li> <li>Uses good points to develop a detailed exploration of how far spectators' responses may be uniform or diverse to the films studied.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of the possibilities of different spectator responses to the same character.</li> <li>Satisfactory knowledge and understanding of the formal elements of the chosen films in relation to spectator response.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of the dynamic relationship between film and spectator to analyse the same character.</li> <li>Uses satisfactory points to develop a reasonably coherent exploration of how far spectators' responses may be uniform or diverse to the films studied.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of the possibilities of different spectator responses to the same character.</li> <li>Basic knowledge and understanding of the formal elements of the chosen films in relation to spectator response.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of the dynamic relationship between film and spectator to consider the same character.</li> <li>Uses basic points to develop a partial consideration of how far spectators' responses may be uniform or diverse to the films studied.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of the possibilities of different spectator responses to the same character.</li> <li>Limited knowledge and understanding of the formal elements of the chosen films in relation to spectator response.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of the dynamic relationship between film and spectator to consider the same character.</li> <li>Uses limited points in an attempt to develop a consideration of how spectators' responses may be uniform or diverse to the films studied, with limited/no reference to 'how far'.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	



## Question 2.1

### 1. RUBRIC INFRINGEMENTS

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

### 2. GENERALISED INDICATIVE CONTENT

Responses **may** include:

- An understanding of spectatorship in terms of the responses a character might provoke in the spectator by applying, for example, concepts such as identification, alignment and allegiance.
- How key features of the films, such as camera position, editing, sound, performance or aspects of narrative and genre can encourage preferred responses and/or provoke alternative responses.
- Some recognition of the role of viewing context and spectators' social and cultural background in influencing spectator response. Some candidates may also want to discuss how a spectator's filmic knowledge and experiences may influence their responses.
- A focus on ideological meanings and responses to the films that explores the connotations of textual features and/or the use of binary oppositions to provoke various spectator responses to the chosen films.
- A recognition that spectators may adopt varying responses to the films and characters studied depending upon viewing context and/or the number of the times the films have been seen.
- Candidates will discuss spectator responses to the films and characters studied and may argue that there is high degree of uniformity or diversity. Either approach is acceptable.

### 3. POINTS ON DIFFERENTIATION

**For marks in bands 3 and above:**

- In band 3, responses are more likely to assert a direct explanation for the differing responses of spectators whereas in bands 4 and 5 candidates are more likely to consider the interaction of film and spectator in a more cautious and complex manner.
- Responses in band 3 are likely to focus more on one character/film whereas responses in bands 4 and 5 will be more even and balanced in their approach.
- Responses in bands 4 and 5 are more likely to consider the possibilities of responses, other than the preferred response, and consider oppositional, negotiated and/or aberrant 'readings' of the films studied than in band 3.
- **Band 5** responses may see the relationship between film and spectator as resistant to simplistic assumptions about 'fixed' responses and develop a sophisticated analysis of the complex interactions that produce uniform and/or diverse responses.

*All valid alternatives must be credited.*

Or,

2.2 Discuss how important cinematography is in creating a powerful response in the spectator. Refer in detail to at least **one** sequence from each film. [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 analyse 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 cinematography in relation to one sequence from each of the chosen films.</li> <li>• Excellent knowledge and understanding of possible responses to the films studied.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of cinematography to discuss spectator responses in the chosen films.</li> <li>• Uses excellent points to develop a sophisticated exploration of how far spectator responses are influenced by cinematography.</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 cinematography in relation to one sequence from each of the chosen films.</li> <li>• Good knowledge and understanding of possible responses to the films studied.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the importance of cinematography to analyse spectator responses to the chosen films.</li> <li>• Uses good points to develop a detailed exploration of how far spectator responses are influenced by cinematography</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 cinematography in relation to one sequence from each of the chosen films.</li> <li>• Satisfactory knowledge and understanding of possible responses to the films studied.</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 importance of cinematography to analyse spectator responses to the chosen films.</li> <li>• Uses satisfactory points to develop a reasonably coherent exploration of how far spectator responses are influenced by cinematography</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 cinematography in relation to one sequence from each of the chosen films.</li> <li>• Basic knowledge and understanding of possible responses to the films studied.</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 importance of cinematography to analyse spectator responses to the chosen films.</li> <li>• Uses basic points to develop a partial consideration of how far spectator responses are influenced by cinematography.</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 cinematography in relation to one sequence from each of the chosen films.</li> <li>• Limited knowledge and understanding of possible responses to in the films studied.</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 importance of cinematography to analyse spectator responses to the chosen films.</li> <li>• Uses limited points in an attempt to develop a consideration of how spectator responses are influenced by cinematography.</li> </ul>
<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

## Question 2.2

### 1. RUBRIC INFRINGEMENTS

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

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

*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.*

### 2. GENERALISED INDICATIVE CONTENT

Responses **may** include:

- The use of cinematography in a sequence from each film in detail. Some candidates may focus one or two aspects of cinematography such as composition and shot type, others may adopt a wider approach by considering these in addition to lighting, camera movement and the creative uses of cinematography. Either approach could be appropriate, depending upon the films studied.
- An understanding of spectatorship in terms of the response a film might elicit in the spectator including, for example, concepts such as identification, alignment and allegiance.
- An understanding of how elements of cinematography (e.g. distance, angle and movement), including of lighting, and the creative uses of these elements may be influential on the spectator's responses to characters and/or narrative events.
- A recognition that cinematography might play a significant role in spectators' responses or that other formal aspects may be more important. The approach may vary depending upon the films studied and the candidates' responses.
- It is anticipated that most candidates will focus on cinematography in one sequence from each film. Some candidates may consider other aspects of Film Form and use more than one sequence from each of their chosen films but this will not necessarily advantage them, the detail of knowledge and sophisticated application of that knowledge in film analysis is most important.

### 3. POINTS ON DIFFERENTIATION

- In band 3, responses will consider how cinematography might create a response in the spectator by close reference to sequences from the films studied. In bands 4 and 5, analysis and evaluation of the importance of cinematography will be more precise, detailed and sophisticated.
- In bands 4 and 5, responses will develop more complex explanations of how and why cinematography may, or may not be, important in influencing spectators' responses and may question the idea of film 'creating' a response.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.
- **Band 5** responses may recognise that spectators do not always respond in the way that they are encouraged to by the use of cinematography. They may discuss the complex interaction between film and spectator by providing sophisticated reasons for this.

*All valid alternatives must be credited.*

## Section C: British film since 1995 (two-film study)

Either,

- 3.1 How useful has an ideological critical approach been in studying the narrative of each of your **two** chosen films? [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of the narrative of the chosen films.</li> <li>Excellent demonstration of knowledge and understanding of an ideological critical approach.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of an ideological critical approach to analyse films.</li> <li>Uses excellent points to develop a sophisticated exploration of how useful an ideological critical approach has been in understanding the narrative of the chosen films.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of the narrative of the chosen films.</li> <li>Good demonstration of knowledge and understanding of an ideological critical approach.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of an ideological critical approach to analyse films.</li> <li>Uses good points to develop a detailed exploration of how useful an ideological critical approach has been in understanding the narrative of the chosen films.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of the narrative of the chosen films.</li> <li>Satisfactory demonstration of knowledge and understanding of an ideological critical approach.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of an ideological critical approach to analyse films.</li> <li>Uses satisfactory points to develop a reasonably coherent exploration of how useful an ideological critical approach has been in understanding the narrative of the chosen films.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of the narrative of the chosen films.</li> <li>Basic demonstration of knowledge and understanding of an ideological critical approach.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic exploration of knowledge and understanding of an ideological critical approach to consider films.</li> <li>Uses basic points to develop a partial consideration of how useful an ideological critical approach has been in understanding the narrative of the chosen films.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of the narrative of the chosen films.</li> <li>Limited demonstration of knowledge and understanding of an ideological critical approach.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of an ideological critical approach to consider films.</li> <li>Uses limited points to attempt a consideration of the usefulness of the critical approach. Limited/no reference to 'how useful' the critical approach has been in understanding the narrative of the chosen films.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### Question 3.1

#### 1. RUBRIC INFRINGEMENTS

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

#### 2. GENERALISED INDICATIVE CONTENT

- An understanding that narrative can be used or read ideologically – this may be discussed in terms of how the story is told through plot and creates a cause-effect relationship which may have ideological implications.
- A discussion of how the ideologies can be said to be conveyed by representations of people and places, which may be influenced dramatically the ways in the films' narratives are constructed.
- How narrative devices such as flashbacks, repetition and ellipsis might be used to manage the spectator's experience of the story and align them with certain points of view.
- A consideration of how conventional or unconventional narrative construction can be used to align the spectator and how this can encourage the adoption of a particular ideological point of view.
- Some reference that ideologies are not always intended by filmmakers but may be 'read' by spectators because of the nature of the narrative.
- A discussion of how the film can take on very different meanings for spectators when 'read' ideologically, especially when the films are viewed for a second or third time.
- A conclusion that ideological analysis has been useful in understanding the narrative construction of the two films or that it has not added anything significant to the candidate's understanding.
- Candidates may consider an ideological critical approach based on either a deductive analysis of ideological features contained in the films or an approach in which a particular ideological field, such as gender, race, class, is the basis for analysis. Either approach is acceptable.

#### 3. POINTS ON DIFFERENTIATION

**For marks in bands 3 and above:**

- Whilst candidates may choose any aspects of narrative in their responses, band 4 and 5 responses are more likely to explicitly discuss specific narrative devices used to construct and communicate the narrative. Band 3 responses are more likely to be less precise in discussing narrative.
- Responses in bands 4 and 5 will evaluate how useful an ideological critical approach has been in their studies of their chosen films' narratives in a more sophisticated and detailed manner. Responses in band 3 are likely to state their more directly and in a less reflective manner.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.
- **Band 5** responses may evaluate the usefulness of an ideological critical approach to narrative in comparison to other approaches - some candidates, for example, may argue that a genre-based approach or a study of the conventions of screenwriting offers more use as a means of understanding the narratives of the films studied.

*All valid alternatives must be credited.*

Or,

3.2 'Analysing a film ideologically enhances our understanding.' How far has this been your experience in studying your chosen British films? [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.
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 chosen films and possible meanings and responses to them.</li> <li>• Excellent demonstration of knowledge and understanding of an ideological critical approach.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of an ideological critical approach to analyse meanings and responses to the chosen films.</li> <li>• Uses excellent examples and points to develop a sophisticated exploration of how useful an ideological critical approach has been in studying the chosen 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 chosen films and possible meanings and responses to them.</li> <li>• Good demonstration of knowledge and understanding of an ideological critical approach.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of an ideological critical approach to analyse meanings and responses to the chosen films.</li> <li>• Uses good examples and points to develop a detailed exploration of how useful an ideological critical approach has been in studying the chosen 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 chosen films and possible meanings and responses to them.</li> <li>• Satisfactory demonstration of knowledge and understanding of an ideological critical approach.</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 an ideological critical approach to analyse meanings and responses to the chosen films.</li> <li>• Uses satisfactory examples and points to develop a reasonably coherent exploration of how useful an ideological critical approach has been in studying the chosen 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 chosen films and possible meanings and responses to them.</li> <li>• Basic demonstration of knowledge and understanding of an ideological critical approach.</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 an ideological critical approach to analyse meanings and responses to the chosen films.</li> <li>• Uses basic examples and points to develop a partial consideration of how useful an ideological critical approach has been in studying the chosen films, with little reference to 'value'.</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 chosen films and possible meanings and responses to them.</li> <li>• Limited demonstration of knowledge and understanding of an ideological critical approach.</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 an ideological critical approach to consider responses to the chosen films.</li> <li>• Uses limited points to attempt a consideration of the usefulness of the critical approach. Limited/no reference to 'value' of the critical approach.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

## Question 3.2

### 1. RUBRIC INFRINGEMENTS

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

### 2. GENERALISED INDICATIVE CONTENT

- A discussion of the different meanings and responses the candidate has had to the films studied. Candidates may reflect upon this question in terms of the personal responses and what has been gained, or lost, by using an ideological approach to study the films.
- A discussion about how different spectators have responded to the films, perhaps by reference to critical writings. The candidate may use reviews, for example, to compare different responses and/or debates that have formed around the films studied to evaluate the usefulness of an ideological critical approach.
- The candidate may compare an ideological analysis of the films with other forms of response to the cinematic experience, perhaps by considering the aesthetic pleasures generated by visual spectacle or the poetic use of narrative, in order to evaluate the use of this critical approach.
- Candidates may argue that an ideological critical approach can be a useful means of study because of the ways in which it can stimulate different readings and debate/discussion amongst audiences.
- Candidates may argue that an ideological critical approach has damaged their enjoyment of, and made them lose interest in, the film by distracting their attention away from the films' narrative and/or aesthetic pleasures.
- Candidates may consider an ideological critical approach based on either a deductive analysis of ideological features contained in the films or an approach in which a particular ideological field, such as gender, race, class, is the basis for analysis. Either approach is acceptable.

### 3. POINTS ON DIFFERENTIATION

**For marks in bands 3 and above:**

- Responses in band 3 are more likely to consider the value of an ideological critical approach, in terms of their responses to the chosen films, in a less detailed and sophisticated manner than responses in bands 4 and 5.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.
- **Band 5 responses** may argue that an ideological critical approach is problematic as it can lose sight of the films' cinematic quality by reducing the artistry and aesthetic dimensions of film to simplistic 'meanings' and questionable deductions based on, often, subjective interpretation.

*All valid alternatives must be credited.*