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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2019**

**A LEVEL (NEW)  
FILM STUDIES - COMPONENT 2  
A670U20-1**

## **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 2: GLOBAL FILMMAKING PERSPECTIVES - 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: Global film (two-film study)

Either,

- 1.1 Explore how aspects of performance **and** mise-en-scène are used to enrich meaning in each of your two chosen films. Make detailed reference to particular sequences in your answer. [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 performance and mise-en-scène features</li> <li>Excellent demonstration of knowledge and understanding of how meaning is constructed, by sophisticated reference to the two chosen films.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of performance and mise-en-scène features.</li> <li>Uses excellent examples to develop a sophisticated exploration of how performance and mise-en-scène enrich the meaning of each film.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of performance and mise-en-scène features</li> <li>Good demonstration of knowledge and understanding of how meaning is constructed, by detailed reference to the two chosen films.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of performance and mise-en-scène features.</li> <li>Uses good examples to develop a detailed exploration of how performance and mise-en-scène enrich the meaning of each film.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of performance and mise-en-scène features</li> <li>Satisfactory demonstration of knowledge and understanding of how meaning is constructed, by sound reference to the two chosen films.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of performance and mise-en-scène features.</li> <li>Uses satisfactory examples to develop a reasonably coherent account of how performance and mise-en-scène enrich the meaning of each film.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of performance and mise-en-scène features</li> <li>Basic demonstration of knowledge and understanding of how meaning is constructed, by partial reference to the two chosen films.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of performance and mise-en-scène features.</li> <li>Uses basic examples to develop a partial account of how performance and mise-en-scène enrich the meaning of each film.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Very limited demonstration of knowledge and understanding of performance and mise-en-scène features</li> <li>Very limited demonstration of knowledge and understanding of how meaning is constructed, by limited, if any reference to the two chosen films.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Very limited application of knowledge and understanding of performance and mise-en-scène features.</li> <li>Uses very basic examples in a very limited attempt to consider how performance and mise-en-scène enrich the meaning of each film.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

## Question 1.1: Indicative content

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

### RUBRIC INFRINGEMENTS:

See separate rubric infringements list.

### GENERALISED INDICATIVE CONTENT

Responses are likely to focus on key characters in describing performance features and aspects of mise-en-scène, such as costume, make-up, props associated with these characters. One productive sequence from each film is sufficient. Candidates who refer to more than one sequence from each film will not necessarily receive greater credit; the level of detail and complexity of analysis will be of primary value.

Candidates are likely to relate performance features and aspects of mise-en-scène to the storytelling in each film. There may be a greater or lesser emphasis on performance features or mise-en-scène features. Either approach is acceptable. Specifically, the answer will include some or all of the following:

- a discussion of performance features as they contribute to the construction of meaning, most likely character and the character's narrative function.
- a discussion of mise-en-scène features as they contribute to the construction of meaning, most obviously costume, setting and props.

### POINTS ON DIFFERENTIATION

For marks in Bands 3 and above:

- While Band 3 answers are likely to be characterized by accurate descriptive detail but little real exploration, responses in Bands 4 and 5 may engage in lively discussion, including a keen awareness that conscious creative choices have been made in relation to performance and mise-en-scène. The relationship between performance and mise-en-scène is likely to be explored and answers will communicate a strong sense of the ways in which meaning in the chosen films is enriched and enhanced through the creative use of these elements of film

*All valid alternatives must be credited.*

Or,

- 1.2 Discuss how aesthetics are used to communicate themes in your chosen films. Make detailed reference to particular sequences in your answer. [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 aesthetic qualities of each film.</li> <li>• Excellent demonstration of knowledge and understanding of themes in each of the chosen films which are enhanced by aesthetics.</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 relevant aspects of aesthetics as deployed creatively by filmmakers.</li> <li>• Uses excellent examples to develop a sophisticated exploration of how aesthetics contribute to themes in each chosen film.</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 aesthetic qualities of each film</li> <li>• Good demonstration of knowledge and understanding of themes in each of the chosen films which are enhanced by aesthetics.</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 relevant aspects of aesthetics as deployed creatively by filmmakers.</li> <li>• Uses good examples to develop a sophisticated exploration of how aesthetics contribute to themes in each chosen film.</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 aesthetic qualities of each film.</li> <li>• Satisfactory demonstration of knowledge and understanding of themes in each of the chosen films which are enhanced by aesthetics.</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 relevant aspects of aesthetics as deployed creatively by filmmakers.</li> <li>• Uses satisfactory examples to develop a reasonably coherent account how aesthetics contribute to themes in each chosen film.</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 aesthetic qualities of each film.</li> <li>• Basic demonstration of knowledge and understanding of themes in each of the chosen films which are enhanced by aesthetics.</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 relevant aspects of aesthetics as deployed creatively by filmmakers.</li> <li>• Uses basic examples in a largely unfocused account of how aesthetics contribute to themes in each chosen film.</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited demonstration of knowledge and understanding of aesthetic qualities of each film.</li> <li>• Very limited demonstration of knowledge and understanding of themes in each of the chosen films which are enhanced by aesthetics.</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited application of knowledge and understanding of relevant aspects of aesthetics as deployed creatively by filmmakers.</li> <li>• Uses very limited examples in a largely unfocused account of how aesthetics contribute to themes in each chosen film.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

## Question 1.2: Indicative content

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

### RUBRIC INFRINGEMENTS

*See separate rubric infringements list.*

### GENERALISED INDICATIVE CONTENT

Responses are likely to identify sequences in each of their chosen films that illustrate specific aesthetic effects. Identified themes may be contextualized within the overall film narrative. There may be a focus on specific elements of film, such as cinematography and sound as a way of making more concrete discussion of aesthetics. Responses may identify some of what is distinctive about the aesthetic of each film as they demonstrate the contribution aesthetics makes to themes in each of the chosen films

Candidates may refer to a smaller or greater number of examples. The latter will not necessarily receive greater credit; the level of detail and complexity of analysis will be of primary value.

Depending on the particular examples selected, the approach to aesthetics may focus on how specific elements of film produce a distinctive aesthetic effect:

- The contribution of aspects of cinematography
- The contribution of aspects of sound
- The contribution of aspects of editing
- The contribution of aspects of mise-en-scène

The linkage between creative elements, the aesthetic effect they produce and the contribution the aesthetic effect makes to the articulation of themes in each of the two chosen films will emerge through detail.

The themes themselves will be clearly understood in themselves and in relation to the films as a whole.

### POINTS ON DIFFERENTIATION

For marks in Bands 3 and above:

- Band 3 answers are likely to be characterized by accurate descriptive detail but little real exploration
- Responses in Bands 4 and 5 are likely to engage in lively discussion, including a keen awareness that conscious creative choices have been made in order to produce aesthetic effects appropriate to the themes of each film. Aesthetics in each film are likely to be appreciated with sensitivity while answers will communicate a convincing case for the contribution aesthetics makes to the visual and possibly aural presentation of themes

*All valid alternatives must be credited.*

## Section B: Documentary Film

- 2.1 Explore how **two** techniques are used in presenting the subject of your chosen documentary. Refer to **one** filmmaker's theory you have studied for this section. [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><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of two techniques used in presenting the subject of the chosen documentary</li> <li>Good knowledge and understanding of a documentary filmmakers' theory as it relates to the chosen film.</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of two filmmaking techniques</li> <li>Very productive and informed reference to a filmmaker's theory in developing response.</li> <li>Makes excellent points to develop a sophisticated exploration of the relationship between film techniques and subject matter.</li> </ul>
4	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of two techniques used in presenting the subject of the chosen documentary</li> <li>Satisfactory knowledge and understanding of a documentary filmmakers' theory as it relates to the chosen film.</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of two filmmaking techniques</li> <li>Useful reference to a filmmaker's theory in developing response</li> <li>Makes good points to develop a sophisticated exploration of the relationship between film techniques and subject matter.</li> </ul>
3	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of two techniques used in presenting the subject of the chosen documentary</li> <li>Basic knowledge and understanding of a documentary filmmakers' theory as it relates to the chosen film.</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of two filmmaking techniques</li> <li>Descriptive, accurate reference to a filmmaker's theory, though not productive in relation to developing response.</li> <li>Makes satisfactory points to develop a reasonably coherent account of the relationship between film techniques and subject matter.</li> </ul>
2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of two techniques used in presenting the subject of the chosen documentary</li> <li>Very little knowledge and understanding of a documentary filmmakers' theory as it relates to the chosen film.</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of two filmmaking techniques</li> <li>Very little and unproductive reference to a filmmaker's theory in developing response.</li> <li>Makes basic points to develop a partial account of the relationship between film techniques and subject matter.</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Very limited demonstration of knowledge and understanding of two techniques used in presenting the subject of the chosen documentary</li> <li>No knowledge and understanding of a documentary filmmakers' theory as it relates to the chosen film.</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Very limited application of knowledge and understanding of two filmmaking techniques</li> <li>No reference to a filmmaker's theory in developing response</li> <li>Makes very limited points and struggles to develop even the most rudimentary engagement with the question.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	



## Question 2.1: Indicative content

### RUBRIC INFRINGEMENTS

*See separate rubric infringements list. If the candidate makes little or no reference to a prescribed filmmaker's theory, work from the grid above in determining the mark to be awarded.*

### GENERALISED INDICATIVE CONTENT

- Candidates will identify two filmmaking techniques and these are likely to be among the following:
  - cinematography (e.g. hand-held camera, point-of-view shots, natural lighting)
  - sound (e.g. diegetic sound, voice-over, emotive music)
  - editing (e.g. long takes, rapid cutting)
  - mise-en-scene (e.g. location shooting, staged interviews, expressionistic effects)

Some candidates may make reference rather to a documentary 'mode' (observational, poetic, self-reflexive, etc.). This may be particularly the case if there is an emphasis on performance and a focus on the mode of address to the spectator.

- Candidates will make some reference to a documentary filmmakers' theory (from Watkins, Broomfield, Longinotto, Moore) identifying points of interest that relate to the creative decisions made by the filmmakers of their chosen film. One substantial reference, with some elaboration will be sufficient, given the overall requirements of the question.
- Candidates will address the question, in the process developing a 'position' which is likely to focus on how successful is the match between film techniques and subject matter. The limited time available to the candidate means that it is reasonable to expect two substantial points to be made in relation to each of the two techniques identified and detail may be taken from one sequence of the chosen film.

### POINTS ON DIFFERENTIATION

For marks in Bands 3 and above:

- Band 3 answers are likely to be characterized by an accurate descriptive account of two filmmaking techniques used and include some basic reference to a filmmaker's theory in arriving at a 'position' on the success or otherwise of two film techniques employed in relation to the film's subject matter.
- Responses in Bands 4 and 5 are likely to engage in lively discussion, including a keen awareness that conscious creative choices have been made by the filmmakers. In the time available the development of the discussion is likely to be constrained but nevertheless it will be informed by a filmmakers' theory and is likely to suggest a sophisticated approach to the question.

*All valid alternatives must be credited.*

Or,

2.2 'Digital technologies have expanded our sense of what a documentary can be.' How far is this true in relation to your chosen film? [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 knowledge and understanding of the key characteristics of the chosen documentary</li> <li>• Excellent demonstration of knowledge and understanding of the impact of the digital on the chosen documentary film.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding in order to engage in a very well-considered discussion of the question.</li> <li>• Uses excellent points to develop a sophisticated exploration of the idea that the chosen film expands our sense of documentary.</li> </ul>
4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of the key characteristics of the chosen documentary</li> <li>• Good demonstration of knowledge and understanding of the impact of the digital on the chosen documentary film.</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 in order to engage in a thoughtful discussion of the question.</li> <li>• Uses good points to develop an exploration of the idea that the chosen film expands our sense of documentary.</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the key characteristics of the chosen documentary</li> <li>• Satisfactory demonstration of knowledge and understanding of the impact of the digital on the chosen documentary film.</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 in order to make a series of points in relation to the question.</li> <li>• Uses satisfactory points to develop an account of the idea that the chosen film expands our sense of documentary.</li> </ul>
2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the key characteristics of the chosen documentary.</li> <li>• Basic demonstration of knowledge and understanding of the impact of the digital on the chosen documentary film.</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 in order to make some rather disconnected points in relation to the question.</li> <li>• Uses basic points to develop a partial account of the idea that the chosen film expands our sense of documentary.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited knowledge and understanding of the key characteristics of the chosen documentary.</li> <li>• Very limited demonstration of knowledge and understanding of the impact of the digital on the chosen documentary film.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited application of knowledge and understanding in order to make a few rather haphazard points which struggle to address the question.</li> <li>• Uses very limited points and struggles to develop even the most rudimentary engagement with the idea that the chosen film expands our sense of documentary.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

## Question 2.2: Indicative content

### RUBRIC INFRINGEMENTS

*See separate rubric infringements list.*

### GENERALISED INDICATIVE CONTENT

Candidates may consider any aspect(s) of digital technology in relation to their chosen documentary. For example:

- an understanding of digital technology relevant to the chosen documentary (which may include the role of portable, digital cameras and digital sound recording equipment which facilitate a closer connection with subjects) or non-linear digital editing (which may lead to conscious manipulation of material or the blurring of 'fact' and 'fiction' in some documentary filmmakers' work)
- some discussion of the impact of digital technology on documentary style, for example, a particular kind of observational intimacy or a sense of mobility and improvisation or a blurring of the distinction between the 'real' and the digital effect.

Candidates will engage directly with the proposition that digital technologies open up new possibilities for filmmakers. Clearly the choice of documentary will determine the line of argument with, for example, *Sisters in Law* much more conventional than *20,000 Days on Earth*. The limited time available to the candidate means that the expectation is for two or three points to be made, supported by film detail.

As the question makes clear, it is permissible for candidates to develop their answer from close reference to one well-chosen sequence from their documentary film.

### POINTS ON DIFFERENTIATION

For marks in Bands 3 and above:

- Band 3 answers are likely to be characterized by an accurate descriptive account of 'digital' characteristics of the chosen film and by the adoption of a 'position' in relation to the question, although this may be as much asserted as argued for.
- Responses in Bands 4 and 5 are likely to be characterized by the quality, confidence and possibly independence of argument. For example, a sophisticated argument may include recognition of the potential opening up of the documentary form by digital technology while arguing that despite superficial features their chosen film works within a long-established documentary practice.

*All valid alternatives must be credited.*

## Section C: Film movements - Silent cinema

Either,

- 3.1 'Editing was central to the visual storytelling of silent cinema.' Discuss this statement with reference to a particular sequence from your chosen film option. [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 a key element of film (most likely to be editing) in the chosen film option</li> <li>Excellent demonstration of knowledge and understanding of silent film's use of visual storytelling techniques in a chosen sequence.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of a key element of film (most likely to be editing) in the chosen film option.</li> <li>Uses excellent points to develop a well-informed discussion on the contribution made by a key element of film in the visual storytelling of their film option.</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 a key element of film (most likely to be editing) in the chosen film option</li> <li>Good demonstration of knowledge and understanding of silent film's use of visual storytelling techniques in a chosen sequence.</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 a key element of film (most likely to be editing) in the chosen film option.</li> <li>Uses good points to develop a discussion on the contribution made by a key element of film in the visual storytelling of their film option.</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 a key element of film (most likely to be editing) in the chosen film option</li> <li>Satisfactory demonstration of knowledge and understanding of silent film's use of visual storytelling techniques in a chosen sequence.</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 a key element of film (most likely to be editing) in the chosen film option.</li> <li>Uses satisfactory points to establish a position on the contribution made by a key element of film in the visual storytelling of their film option.</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 a key element of film (most likely to be editing) in the chosen film option.</li> <li>Basic demonstration of knowledge and understanding of silent film's use of visual storytelling techniques in a chosen sequence.</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 a key element of film (most likely to be editing) in the chosen film option.</li> <li>Uses basic points in offering a partial consideration of the contribution made by a key element of film in the visual storytelling of their film option.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Very limited demonstration of knowledge and understanding of a key element of film (most likely to be editing) in the chosen film option.</li> <li>Very limited demonstration of knowledge and understanding of silent film's use of visual storytelling techniques in a chosen sequence.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Very limited application of knowledge and understanding of a key element of film (most likely to be editing) in the chosen film option.</li> <li>Uses very limited points and struggles to make meaningful comment in relation to the contribution made by a key element of film in the visual storytelling of their film option.</li> </ul>
	<p><b>0 marks</b></p> <p>No response attempted or no response worthy of credit.</p>	

### Question 3.1: Indicative content

#### RUBRIC INFRINGEMENTS

*See separate rubric infringements list.*

*The wording 'film option' is used to permit the selection of one sequence from one film where two or more films may constitute that option*

#### GENERALISED INDICATIVE CONTENT

- Candidates are likely to approach the discussion either with a singular focus on editing or, having made some initial comments on editing, propose what they consider to be a more significant key element of film:
  - *Strike / Man with a Movie Camera + A Propos de Nice* – editing focus is most likely
  - *Sunrise / Spione* - mise-en-scène rather than editing focus is likely
  - Keaton shorts – performance focus rather than editing is likely.
- Candidates will develop their discussion of a chosen sequence. In practice, within the time constraint, this is likely to mean two or three well-made points, illustrated with detailed examples.
- Some candidates may wish to demonstrate editing as a storytelling tool by reference to more than one sequence. This is perfectly reasonable.

#### POINTS ON DIFFERENTIATION

For marks in Bands 3 and above:

- Band 3 answers are likely to be characterized by an accurate descriptive account of the application of their nominated key element of film and assert a 'position' in relation to its contribution to visual storytelling.
- Responses in Bands 4 and 5 may demonstrate a broader understanding and appreciation of the film movement within which the film option belongs and this will add contextual depth to their response. In developing an argument for the contribution their nominated key element of film makes, there will be a sensitive, possibly sophisticated, if implicit, understanding of silent cinema poetics.

*All valid alternatives must be credited.*

Or,

- 3.2 Explore how your film option might be considered an example of *either* a realist *or* an expressionist kind of cinema? Make close reference to a sequence from your film option in developing your answer. [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 film
5	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of the expressionist / realist distinction and understanding of the debate underpinning this distinction.</li> <li>Excellent knowledge and understanding of characteristics of the chosen film option and of the specific chosen sequence.</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of the expressionist / realist distinction and underpinning debate.</li> <li>Uses excellent points to develop a sophisticated argument based on telling detail from the chosen sequence.</li> </ul>
4	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of the expressionist / realist distinction and understanding of the debate underpinning this distinction.</li> <li>Good knowledge and understanding of characteristics of the chosen film option and of the specific chosen sequence.</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of the expressionist / realist distinction and underpinning debate.</li> <li>Uses good points to develop a sound argument based on telling detail from the chosen sequence.</li> </ul>
3	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of the expressionist / realist distinction and understanding of the debate underpinning this distinction.</li> <li>Satisfactory knowledge and understanding of characteristics of the chosen film option and of the specific chosen sequence.</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of the expressionist / realist distinction and underpinning debate.</li> <li>Uses satisfactory points that enable a position to be asserted in relation to the question.</li> </ul>
2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of the expressionist / realist distinction and understanding of the debate underpinning this distinction.</li> <li>Basic knowledge and understanding of characteristics of the chosen film option and of the chosen sequence.</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of the expressionist / realist distinction.</li> <li>Uses basic points in developing a partial</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Very limited demonstration of knowledge and understanding of the expressionist / realist distinction.</li> <li>Very limited knowledge and understanding of characteristics of the chosen film option and of the chosen sequence.</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Very limited application of knowledge and understanding of the expressionist / realist distinction.</li> <li>Uses very limited points and struggles to make meaningful comment in relation to the question.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### Question 3.2: Indicative content

#### RUBRIC INFRINGEMENTS

*See separate rubric infringements list.*

*The wording 'film option' is used to permit the selection of one sequence from one film where two or more films may constitute that option*

#### GENERALISED INDICATIVE CONTENT

- Candidates are likely to approach the discussion with a clear sense of the film movement designation of their film option:
  - *Strike / Man with a Movie Camera + A Propos de Nice* – expressionist through montage
  - *Sunrise / Spione* - expressionist through mise-en-scène

However, the quality of the argument, based on effective use of detail from a chosen sequence is the principal quality of the answer. Indeed a candidate may persuasively argue against the standard film studies designation.

The Keaton shorts provide a particular case. They may lead the candidate toward a realist argument based on the pro-filmic recording of 'actual' stunts. On the other hand, it is possible that these stunts are themselves considered forms of elaborate expression. Given that the Keaton option falls outside the standard film studies designation of realist / expressionist, a particularly tolerant approach may be taken – again judging solely the quality of the argument and detail provided.

- Candidates will develop their discussion of a chosen sequence. In practice, within the time constraint, this is likely to mean two or three well-made points, illustrated with detailed examples.
- While better responses will show some wider understanding of the expressionist / realist binary in relation the film studies debate, it is important that reward is made primarily on the close analysis of a chosen sequence rather than on an extended presentation of this knowledge.

#### POINTS ON DIFFERENTIATION

For marks in Bands 3 and above:

- Band 3 answers are likely to be characterized by an accurate descriptive account of their chosen sequence which leads to the assertion of a realist / expressionist designation.
- Responses in Bands 4 and 5 may demonstrate a broader understanding and appreciation of the film debate and this will add contextual depth to their response. In developing an argument for the realist / expressionist qualities of their chosen sequence / film option, there will be a sensitive, possibly sophisticated, recognition that a binary choice can be artificially limiting.

*All valid alternatives must be credited*

## Section D: Film movements - Experimental film (1960-2000)

Either,

- 4.1 Discuss the impact of **two** key experimental features of the narrative of your chosen film option. [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><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of the narrative of the chosen film(s).</li> <li>Excellent demonstration of knowledge and understanding of what constitutes two 'experimental' features of the narrative through the choice of examples.</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of narrative features in analysing aspects of the chosen film(s).</li> <li>Uses excellent points to develop a sophisticated understanding of experimental narratives, by reference to two specific features.</li> </ul>
4	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of the narrative of the chosen film(s)</li> <li>Good demonstration of knowledge and understanding of what constitutes two 'experimental' features of the narrative through the choice of examples.</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of narrative features in analysing aspects of the chosen film(s).</li> <li>Uses good points to develop a good understanding of experimental narratives, by reference to two specific features.</li> </ul>
3	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of the narrative of the chosen film(s).</li> <li>Satisfactory demonstration of knowledge and understanding of what constitutes two 'experimental' features of the narrative through the choice of examples.</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of narrative features in analysing aspects of the chosen film(s).</li> <li>Uses sound points to develop a satisfactory understanding of experimental narratives, by reference to two specific features.</li> </ul>
2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of the narrative of the chosen film(s)</li> <li>Basic demonstration of knowledge and understanding of what constitutes two 'experimental' features of the narrative through the choice of examples.</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of narrative features in analysing aspects of the chosen film(s).</li> <li>Uses basic points to develop a partial understanding of experimental narratives, by reference to two specific features.</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Very limited demonstration of knowledge and understanding of the narrative of the chosen film(s)</li> <li>Very limited demonstration of knowledge and understanding of what constitutes two 'experimental' features of the narrative through the choice of examples.</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Very limited application of knowledge and understanding of narrative features in analysing aspects of the chosen film(s).</li> <li>Uses very limited points and struggles to make meaningful comment about experimental narratives, by limited, if any reference to two specific features.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	



## Question 4.1: Indicative content

### RUBRIC INFRINGEMENTS

*See separate rubric infringements list.*

*The wording 'film option' is used to permit the selection of one sequence from one film where two or more films may constitute that option.*

### GENERALISED INDICATIVE CONTENT

- Candidates will demonstrate a detailed knowledge and understanding of the narrative characteristics of their chosen film option.
- Candidates will identify two characteristics which they consider 'experimental' and use these as the basis for discussion.  
Note that the characteristics are specific to each film and candidates are not required to generalize beyond their particular choice.  
Also note that even if a comparison with more conventional narrative forms (such as Hollywood mainstream) is implied, candidates need make no reference to these in developing their answer.
- Candidates will address the question directly and in doing so will identify some of the 'gains' for the filmmaker in deploying their particular approach to narrative. Some of the more general arguments about 'impact' may include:
  - challenging, even provoking the spectator so that they watch the film in a more critically alert way
  - increasing narrative pleasure through an enhanced sense of enigma
  - reflecting avant-garde or postmodern tendencies, such as playfulness and irony
  - creating a cultist experience with much homage to other films and filmmakers and drawing self-conscious attention to the artfulness of the creative auteur
- Candidates will develop an argument with examples that is commensurate with the time available. In practice this means that two well made points on each of their two identified film features, illustrated with detailed examples, is a reasonable expectation. A selective rather than a 'complete' overview of the experimental film narrative is asked for.

### POINTS ON DIFFERENTIATION

For marks in Bands 3 and above:

- Band 3 answers are likely to be characterized by an accurate descriptive account of their two chosen experimental features and this will lead less to an argument than to the assertion of a 'position' on what their impact is.
- Responses in Bands 4 and 5 will be characterised by a constant linkage between example and argument. The experimental feature will be very well understood but in addition its impact may be debated rather than simply assumed.

*All valid alternatives must be credited*

Or,

- 4.2 'Experimental film is often the result of an auteur challenging established conventions with fresh ideas.' With reference to your chosen film option, how far do you agree with this statement? [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 the auteur and the auteur context in relation to their chosen film option.</li> <li>• Excellent demonstration of knowledge and understanding of what 'challenging narrative conventions' means in relation to their chosen film option.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of the auteur in analysing aspects of the chosen film option.</li> <li>• Uses excellent points, particularly relating to key aspects of narrative in their chosen film option to develop a sophisticated argument in response to the question.</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 the auteur and the auteur context in relation to their chosen option.</li> <li>• Good demonstration of knowledge and understanding of what 'challenging narrative conventions' means in relation to their chosen film option.</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 auteur in analysing aspects of the chosen film option.</li> <li>• Uses good points, particularly relating to key aspects of narrative in their chosen film option to develop an argument in response to the question.</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 the auteur and the auteur context in relation to their chosen option.</li> <li>• Satisfactory demonstration of knowledge and understanding of what 'challenging narrative conventions' means in relation to their chosen film option.</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 auteur in analysing aspects of the chosen film option.</li> <li>• Uses satisfactory points, particularly relating to key aspects of narrative in their chosen film option to establish a position in response to the question.</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 the auteur and the auteur context in relation to their chosen option.</li> <li>• Basic demonstration of knowledge and understanding of what 'challenging narrative conventions' means in relation to their chosen film option.</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 auteur in analysing aspects of the chosen film option.</li> <li>• Uses basic points, particularly relating to aspects of narrative in their chosen film option to offer a partial consideration of the question.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited demonstration of knowledge and understanding of the auteur and the auteur context in relation to their chosen film option.</li> <li>• Very limited demonstration of knowledge and understanding of what 'challenging narrative conventions' means in relation to their chosen film option.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited application of knowledge and understanding of the auteur in analysing aspects of the chosen film option.</li> <li>• Uses very limited points, some relating to aspects of narrative in their chosen film option but struggles to make meaningful comment in response to the question.</li> </ul>
<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

## Question 4.2: Indicative content

### RUBRIC INFRINGEMENTS

*See separate rubric infringements list.*

*The wording 'film option' is used to permit the selection of one sequence from one film where two or more films may constitute that option*

### GENERALISED INDICATIVE CONTENT

- Candidates will underpin their answer with knowledge and understanding of the auteur / auteur context of their chosen film(s). This may be more explicit or more implicit.
- Candidates will approach directly 'fresh ideas' that challenge 'established narrative conventions'. These ideas will be specific to the film(s) studied.  
Note that though a comparison with more conventional narrative forms (such as mainstream Hollywood) is implied, it is not a requirement that candidates offer any explicit descriptive account of these.
- Candidates will address the question directly, developing an argument in relation to the proposition of the question. This argument could take a number of directions including any of the following:
  - Strong agreement with the proposition, including a demonstration of the auteur's creative input
  - Cautious agreement with the proposition while identifying some narrative characteristics in the chosen film(s) which are quite commonplace, not innovative
  - Cautious disagreement with the proposition, possibly pursuing a line of argument which questions the narrative innovations being credited to the auteur
  - Strong disagreement with the proposition based on the view that the 'experimentation' is overstated and that the film works quite conventionally
- Candidates will develop an argument with examples that is commensurate with the time available. In practice this means that two or three well-made points, illustrated with detailed examples can be expected – which may necessarily involve a selective rather than a 'complete' approach.

### POINTS ON DIFFERENTIATION

For marks in Bands 3 and above:

- Band 3 answers are likely to be characterized by an accurate descriptive account of narrative 'fresh ideas' and this will lead less to an argument than to the assertion of a 'position' on the auteur challenging conventional approaches.
- Responses in Bands 4 and 5 will be especially sensitive to and analytical in their account of the 'fresh ideas' they identify in their chosen film option. The linkage between 'fresh ideas' and the auteur may be debated rather than simply assumed.

*All valid alternatives must be credited*