



GCE A LEVEL MARKING SCHEME

AUTUMN 2020

**A LEVEL
FILM STUDIES – COMPONENT 1
A670U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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

AUTUMN 2020 MARK SCHEME

COMPONENT 1: VARIETIES OF FILM AND FILMMAKING

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 Compare some of the ways in which the look and style of the films you have studied reflect the influence of auteurs. Refer in detail to **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 and compare films. |
|------|--|---|
| 5 | <p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of auteurism • Excellent demonstration of knowledge and understanding of the look and style of the films studied. | <p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding to compare films. • Uses excellent points to develop a sophisticated comparison of how the look and style of the films reflect auteur influence. |
| 4 | <p>13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of auteurism • Good demonstration of knowledge and understanding of the look and style of the films studied. | <p>13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding to compare films. • Uses good points to develop a detailed comparison of how the look and style of the films reflect auteur influence. |
| 3 | <p>9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of auteurism • Satisfactory demonstration of knowledge and understanding of the look and style of the films studied. | <p>9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding to compare films. • Uses satisfactory points to develop a reasonably coherent comparison of how the look and style of the films reflect auteur influence. |
| 2 | <p>5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of auteurism • Basic demonstration of knowledge and understanding of the look and style of the films studied. | <p>5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding to compare films. • Uses basic points to develop a partial comparison of how the look and style of the films reflect auteur influence. |
| 1 | <p>1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of auteurism • Limited demonstration of knowledge and understanding of the look and style of the films studied. | <p>1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding to compare films. • Uses limited points to attempt to explain how the look and style of the films reflect auteur influence. |
| | <p>0 marks 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. If **no comparison** is present in the response candidates cannot be awarded marks for AO2. 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.*

See general Rubric Guidance for further infringements.

2. GENERALISED INDICATIVE CONTENT

- Candidates may argue that the influence of the auteurs is very apparent in the look and style of the sequences used or they may not. Either approach may be appropriate depending upon the sequences chosen and the films studied.
- Some candidates may discuss 'look and style' by sole reference to one aspect of Film Form, such as Mise-en-Scene whereas other candidates may refer to more than one aspect. Either approach could be appropriate and lead to productive analysis.
- 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 cinematic conventions, and, may see these as an important influence – 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 is not necessary, 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 an auteur approach 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 and/or the influences upon the look and style of the films.
- Candidates will compare the films more evenly in bands 4 and 5, answering 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.
- **Band 5** – Some candidates will be able to develop a highly sophisticated comparison of the usefulness of the auteur critical approach in relation to a detailed analysis of the look and style of their chosen films.

All valid alternatives must be credited.

Or,

- 1.2 'New Hollywood allowed film-makers more creative freedom than Classical Hollywood did'. Compare the **two** films you have studied in relation to 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 analyse and compare films. |
|--|---|---|
| 5 | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of New and Classical Hollywood. • Excellent demonstration of knowledge and understanding of how institutional contexts influenced the films studied. | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding to compare and analyse films. • Uses excellent points to develop a sophisticated comparison of how institutional contexts influenced the films studied. |
| 4 | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of New and Classical Hollywood. • Good demonstration of knowledge and understanding of how institutional contexts influenced the films studied. | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding to compare and analyse films. • Uses good points to develop a detailed comparison of how institutional contexts influenced the films studied. |
| 3 | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of New and Classical Hollywood. • Satisfactory demonstration of knowledge and understanding of how institutional contexts influenced the films studied. | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding to compare and analyse films • Uses satisfactory points to develop a reasonably coherent comparison of how institutional contexts influenced the films studied. |
| 2 | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of New and Classical Hollywood. • Basic demonstration of knowledge and understanding of how institutional contexts influenced the films studied. | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding to compare and analyse films. • Uses basic points to develop a partial comparison of how institutional contexts influenced the films studied. |
| 1 | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of New and Classical Hollywood. • Limited demonstration of knowledge and understanding of how institutional contexts influenced the films studied. | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding to compare and analyse films • Uses limited points in an attempt to make some, if any, comparison of how institutional contexts influenced the films studied. |
| <p>0 marks 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. If **no comparison** is present in the response candidates cannot be awarded marks for AO2. See general Rubric Guidance for further infringements.

2. GENERALISED INDICATIVE CONTENT

- How key aspects of the institutional contexts of the films studied may, or may not, have influenced the filmmakers and their films. Candidates may refer to film form in detailed references to particular sequences or may focus on production contexts, depending upon the films and auteurs studied. Either approach could be productive.
- Candidates will show an understanding of 'Classical Hollywood' and 'New Hollywood' but it is not expected that this will be the main focus of responses, candidates will discuss the ways in which the films reflect the idea of auteur individuality.
- How key features of the films reflect their production contexts (e.g. stylistic features, the presence of stars, the nature of the narrative and production values)
- A discussion of production contexts in terms of budget, institutional working practices, technological resources and possibly audience as defined by the institution
- A recognition that production contexts are likely to have an impact on the nature of the film and its representations (which may form the basis of the comparison of the two films)
- Some consideration of the relationship between production context and the aims of the director.
- Some consideration of other influences could be developed by, for example, considering institutional or socio-historical contexts.

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 complex.
- **Band 5** responses may consider how films reflect the complex interactions of institutional contexts in addition to being influenced by the creative individuals involved in making them, in a sophisticated comparison. Such responses may consider how a film may reflect a director challenging production constraints or being given more freedom.

All valid alternatives must be credited.

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

Either,

- 2.1 Explore how the **two** films you have studied demonstrate the film-makers' attempt to control the spectator's response? [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 through the use of a critical approach |
|------|---|--|
| 5 | <p>17-20 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of the films studied. Excellent knowledge and understanding of elements of the chosen films in relation to spectator response. | <p>17-20 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of the relationship between film and spectator to analyse the chosen films. Uses excellent points to develop a sophisticated exploration of how the films studied demonstrate attempts to control spectator response. |
| 4 | <p>13-16 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of the films studied. Good knowledge and understanding of elements of the chosen films in relation to spectator response. | <p>13-16 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of the relationship between film and spectator to analyse the chosen films. Uses good points to develop a detailed exploration of how the films studied demonstrate attempts to control spectator response. |
| 3 | <p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the films studied. Satisfactory knowledge and understanding of elements of the chosen films in relation to spectator response. | <p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of the relationship between film and spectator to analyse the chosen films. Uses satisfactory points to develop a reasonably coherent exploration of how the films studied demonstrate attempts to control spectator response. |
| 2 | <p>5-8 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the films studied. Basic knowledge and understanding of elements of the chosen films in relation to spectator response. | <p>5-8 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of the relationship between film and spectator to consider the chosen films. Uses basic points to develop a partial consideration of how the films studied demonstrate attempts to control spectator response. |
| 1 | <p>1-4 marks</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of the films studied. Limited knowledge and understanding of elements of the chosen films in relation to spectator response. | <p>1-4 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of the relationship between film and spectator to consider the chosen films. Uses limited points in an attempt to develop a consideration of how the films studied demonstrate attempts to control spectator response. |
| | <p>0 marks 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

- An understanding of spectatorship in terms of the responses the films 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 might be used to attempt to control responses.
- A recognition of the role of the spectator in influencing their response may be present but the key focus of the question is on what the filmmaker does. Some candidates may discuss how a spectator's filmic and cultural knowledge may influence their responses in order to discuss active/passive spectatorship.
- Candidates will discuss spectator responses to the films studied and may argue that there is high degree of passive or active spectatorship. Either approach may be acceptable but should be supported by reference to the films studied and an understanding of the spectatorship debate.
- Candidates may refer in detail to one sequence from each film or refer to wider aspects of the whole film. Either approach may be productive as long as the focus is on the interaction of film and spectator.

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 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 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 'active' or 'passive' responses and develop a sophisticated analysis of the complex interactions that produce spectator responses in a particular time and place.

All valid alternatives must be credited.

Or,

2.2 How important is mise-en-scene in generating spectator responses? Refer in detail to **one** sequence from **each** film you have studied. [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;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of mise-en-scene in relation to one sequence from each of the chosen films. • Excellent knowledge and understanding of possible responses to the films studied. | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of mise-en-scene to discuss spectator responses in the chosen films. • Uses excellent points to develop a sophisticated exploration of how far spectator responses are influenced by mise-en-scene. |
| 4 | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of mise-en-scene in relation to one sequence from each of the chosen films. • Good knowledge and understanding of possible responses to the films studied. | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the importance of mise-en-scene to analyse spectator responses to the chosen films. • Uses good points to develop a detailed exploration of how far spectator responses are influenced by mise-en-scene. |
| 3 | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of mise-en-scene in relation to one sequence from each of the chosen films. • Satisfactory knowledge and understanding of possible responses to the films studied. | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the importance of mise-en-scene to analyse spectator responses to the chosen films. • Uses satisfactory points to develop a reasonably coherent exploration of how far spectator responses are influenced by mise-en-scene. |
| 2 | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of mise-en-scene in relation to one sequence from each of the chosen films. • Basic knowledge and understanding of possible responses to the films studied. | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the importance of mise-en-scene to analyse spectator responses to the chosen films. • Uses basic points to develop a partial consideration of how far spectator responses are influenced by mise-en-scene. |
| 1 | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of mise-en-scene in relation to one sequence from each of the chosen films. • Limited knowledge and understanding of possible responses to in the films studied. | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the importance of mise-en-scene to analyse spectator responses to the chosen films. • Uses limited points in an attempt to develop a consideration of how spectator responses are influenced by mise-en-scene. |
| | <p>0 marks 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

- Candidates will consider the use of mise-en-scene in a sequence from each film in detail. Some candidates may focus one or two aspects of mise-en-scene such as setting and costume, others may adopt a wider approach by considering these in addition to props, staging and the creative uses of mise-en-scene. 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 spectacle, identification, alignment and allegiance.
- An understanding of how elements of mise-en-scene may be influential on the spectator's responses to characters and/or narrative events.
- A recognition that mise-en-scene 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 mise-en-scene 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

For marks in bands 3 and above:

- In band 3, responses will consider how mise-en-scene 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 mise-en-scene will be more precise, detailed and sophisticated.
- In bands 4 and 5, responses will develop more complex explanations of how and why mise-en-scene 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 mise-en-scene. 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 To what extent is ideological analysis useful in examining the closing sequences of each of the films you have studied? [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>17-20 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of the closing sequences of chosen films. Excellent demonstration of knowledge and understanding of an ideological analysis of the films studied. | <p>17-20 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of an ideological critical approach to analyse films. Uses excellent points to develop a sophisticated exploration of how useful an ideological critical approach has been in understanding the closing sequences of the chosen films. |
| 4 | <p>13-16 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of the closing sequences of chosen films. Good demonstration of knowledge and understanding of an ideological analysis of the films studied. | <p>13-16 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of an ideological critical approach to analyse films. Uses good points to develop a detailed exploration of how useful an ideological critical approach has been in understanding the closing sequences of the chosen films. |
| 3 | <p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the closing sequences of chosen films. Satisfactory demonstration of knowledge and understanding of an ideological analysis of the films studied. | <p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of an ideological critical approach to analyse films. Uses satisfactory points to develop a reasonably coherent exploration of how useful an ideological critical approach has been in understanding the closing sequences of the chosen films. |
| 2 | <p>5-8 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the closing sequences of chosen films. Basic demonstration of knowledge and understanding of an ideological analysis of the films studied. | <p>5-8 marks</p> <ul style="list-style-type: none"> Basic exploration of knowledge and understanding of an ideological critical approach to consider films. Uses basic points to develop a partial consideration of how useful an ideological critical approach has been in understanding the closing sequences of the chosen films. |
| 1 | <p>1-4 marks</p> <ul style="list-style-type: none"> Limited knowledge and understanding of the closing sequences of chosen films. Limited demonstration of knowledge and understanding of an ideological analysis of the films studied. | <p>1-4 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of an ideological critical approach to consider films. 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 closing sequences of the chosen films. |
| | <p>0 marks 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.*

*If **the closing sequence from either film is not 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

- Candidates will consider the usefulness of an ideological approach to the analysis of their chosen films but may differ considerably in their responses. Some may argue that such an approach has been very useful, some may argue it is not.
- The question asks candidates to focus on the closing sequence from each film. Candidates may choose longer or shorter sequences to analyse and some candidates may choose to focus more on Film Form or Narrative elements, any of these approaches will not necessarily advantage candidates. It is the quality of analysis that matters in relation to the evaluation of the ideological critical approach.
- Some candidates may use more than one sequence from each of their chosen films, but this will not necessarily advantage them, the detail of knowledge and application of that knowledge in film analysis is most important.
- Candidates may use an approach based on either varied ideological features of the films, which may be expressed as ideas, viewpoints, messages or values, or, an approach in which a particular ideological field, such as gender, race, class, is the basis for analysis. Either approach is acceptable.
- An understanding that films have ideological implications and that these may be interpreted differently by different spectators – which may be discussed in relation to an evaluation of that approach.
- A discussion of how the ideologies conveyed by the film may be expressed in terms of key representations or issues raised by the film.
- Some reference that ideologies are not always intended by filmmakers may be employed to show how an ideological approach may or may not be useful for analysis.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses will evaluate the application of an ideological critical approach with detailed reference to the closing sequences from the chosen films. In bands 4 and 5, analysis and evaluation will be more precise, detailed and sophisticated.
- In bands 4 and 5 responses will develop more complex evaluations of an ideological critical approach, perhaps by carefully considering the strengths and weaknesses of an ideological approach, whereas band 3 responses are more likely to state their evaluation of an ideological approach more directly.
- 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 will develop a very sophisticated evaluation, perhaps by comparison with other possible approaches and carefully considering the strengths and weaknesses of an ideological approach.

All valid alternatives must be credited.

Or,

3.2 'Studying ideologies in a film can greatly change your understanding of the film'. How far has this been your experience of studying **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 evaluate the significance of critical approaches. |
|------|--|---|
| 5 | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of an ideological analysis of the films studied. • Excellent demonstration of knowledge and understanding of the films studied. | <p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of an ideological critical approach to analyse films. • Uses excellent examples and points to develop a sophisticated exploration of how useful an ideological critical approach has been in understanding the films studied. |
| 4 | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of an ideological analysis of the films studied. • Good demonstration of knowledge and understanding of the films studied. | <p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of an ideological critical approach to analyse films. • Uses good examples and points to develop a detailed exploration of how useful an ideological critical approach has been in understanding the films studied. |
| 3 | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of an ideological analysis of the films studied. • Satisfactory demonstration of knowledge and understanding of the films studied. | <p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of an ideological critical approach to analyse films. • Uses satisfactory examples and points to develop a reasonably coherent exploration of how useful an ideological critical approach has been in understanding the films studied. |
| 2 | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of an ideological analysis of the films studied. • Basic demonstration of knowledge and understanding of the films studied. | <p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic exploration of knowledge and understanding of an ideological critical approach to consider films. • Uses basic examples and points to develop a partial consideration of how useful an ideological critical approach has been in understanding the films studied. |
| 1 | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of an ideological analysis of the films studied. • Limited demonstration of knowledge and understanding of the films studied. | <p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of an ideological critical approach to consider films. • 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 films studied. |
| | <p>0 marks 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

- Candidates will consider the usefulness of an ideological approach to their understanding of their chosen films but may differ considerably in their responses. Some may agree with the statement and argue that ideological analysis enhances understanding, others may argue that ideological analysis of film is not necessary.
- Candidates may choose to focus on specific sequences from their chosen films to support points made or may take a wider view of the films and consider various elements of them. Either approach could be a productive way to support their responses.
- Candidates may use an approach based on either varied ideological features of the films, which may be expressed as ideas, viewpoints, messages or values, or, an approach in which a particular ideological field, such as gender, race, class, is the basis for analysis.
- An understanding that films have ideological implications and that these may be interpreted differently by different spectators – which may be discussed in relation to an evaluation of that approach.
- A discussion of how understanding the ideological implications of films is just one way of understanding a film and that other approaches, such as a narrative approach, may be more useful.
- Some reference that ideologies are not always intended by filmmakers may be employed to show how an ideological approach may or may not be useful for analysis.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses will evaluate the application of an ideological critical approach with satisfactory analysis of the chosen films. In bands 4 and 5, analysis and evaluation will be more precise, detailed and sophisticated.
- In bands 4 and 5 responses will develop more complex evaluations of an ideological critical approach, perhaps by carefully considering the strengths and weaknesses of an ideological approach, whereas band 3 responses are more likely to state their evaluation of an ideological approach more directly.
- 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 will develop a very sophisticated evaluation, perhaps by comparison with other possible approaches and carefully considering the strengths and weaknesses of an ideological approach.

All valid alternatives must be credited.