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# **GCE A LEVEL MARKING SCHEME**

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**AUTUMN 2020**

**A LEVEL  
FILM STUDIES – COMPONENT 2  
A670U20-1**

## **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 2: GLOBAL FILMMAKING PERSPECTIVES

##### 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. (a) How far do each of the films you have studied represent key characters in ways that challenge audience's expectations? [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 selected key characters in the chosen films,</li> <li>Excellent knowledge and understanding of the films' themes and ideas.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of selected key characters in the chosen films.</li> <li>Uses points to develop an excellent exploration of the relationship of characters to audience expectations, and specifically the extent to which chosen characters challenge these expectations.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good knowledge and understanding of selected key characters in the chosen films</li> <li>Good knowledge and understanding of the films' themes and ideas.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of selected key characters in the chosen films.</li> <li>Uses points to develop a good exploration of the relationship of characters to audience expectations, and specifically the extent to which chosen characters challenge these expectations.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of selected key characters in the chosen films</li> <li>Satisfactory knowledge and understanding of the films' themes and ideas.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of selected key characters in the chosen films.</li> <li>Uses points to develop a satisfactory exploration of the relationship of characters to audience expectations, and specifically the extent to which chosen characters challenge these expectations.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic knowledge and understanding of selected key characters in the chosen films</li> <li>Basic knowledge and understanding of the films' themes and ideas.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of selected key characters in the chosen films.</li> <li>Uses points to develop a basic exploration of the relationship of characters to audience expectations, and specifically the extent to which chosen characters challenge these expectations.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited knowledge and understanding of selected key characters in the chosen films</li> <li>Limited knowledge and understanding of the films' themes and ideas.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of selected key characters in the chosen films.</li> <li>Uses points to develop a limited statement on the relationship of characters to audience expectations, and specifically the extent to which chosen characters challenge these expectations.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 1 (a): Indicative content**

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

Filmic representation will be clearly understood, even if this understanding is communicated implicitly: that characters are constructs, dependent on processes of selection and construction.

Candidates are asked to select 'key' characters from each film –these need not necessarily be 'main' characters but they should be characters who encourage, whether through narrative, genre or performance or through the cultural norms of stereotypes, some kind audience expectation.

It is sufficient to choose one appropriate character from each film.

The idea of audience expectations will be clearly understood and explained in relation to the examples chosen.

There is no requirement to compare the two films.

The question will be addressed directly. It is possible that a 'more' or 'less' argument will be advanced depending on the characters and films chosen.

**Band 5** responses may demonstrate sophisticated contextual knowledge and understanding which will enrich the discussion of both representation and audience expectations.

*All valid alternatives must be credited.*

Or,

- (b) What are some of the ways in which visual style is important each of the films you have studied? Refer to key sequences. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of aspects of visual style in each of the films studied</li> <li>• Excellent knowledge and understanding of selected key sequences.</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 visual style in the chosen film sequences.</li> <li>• Uses points to develop an excellent exploration of some of the ways in which visual style is important in relation to the overall meaning and purpose of each chosen sequence.</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 aspects of visual style in each of the films studied</li> <li>• Good knowledge and understanding of selected key sequences.</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 visual style in the chosen film sequences.</li> <li>• Uses points to develop a good exploration of some of the ways in which visual style is important in relation to the overall meaning and purpose of each chosen sequence.</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 aspects of visual style in each of the films studied</li> <li>• Satisfactory knowledge and understanding of selected key sequences.</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 visual style in the chosen film sequences.</li> <li>• Uses points to develop a satisfactory exploration of some of the ways in which visual style is important in relation to the overall meaning and purpose of each chosen sequence.</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 aspects of visual style in each of the films studied</li> <li>• Basic knowledge and understanding of selected key sequences.</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 visual style in the chosen film sequences.</li> <li>• Uses points to develop a basic exploration of some of the ways in which visual style is important in relation to the overall meaning and purpose of each chosen sequence.</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of aspects of visual style in each of the films studied</li> <li>• Limited knowledge and understanding of selected key sequences.</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of visual style in the chosen film sequences.</li> <li>• Uses points to develop a limited statement on some of the ways in which visual style is important in relation to the overall meaning and purpose of each chosen sequence.</li> </ul>
<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

### **Question 1 (b): Indicative content**

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

Visual style will be clearly understood as a concept – with a likely focus on aspects of cinematography and mise-en-scène.

Candidates are asked to select ‘key’ sequences from each film – these need not necessarily be key narrative sequences. Indeed within an appreciation of the aesthetic dimension of the film, sequences may be chosen which temporarily arrest the narrative trajectory in order to establish mood and atmosphere.

It is sufficient to choose one appropriate sequence from each film.

There is no requirement to compare the two films.

The wording of the question does not encourage an approach that argues that something else can be nominated as ‘more’ important than visual style. Such an approach should be considered as an avoidance of the question.

**Band 5** responses may demonstrate a particularly sophisticated appreciation of visual style, referencing the application of key elements of film from a filmmaker’s perspective.

*All valid alternatives must be credited.*

## Section B: Documentary Film

2. (a) How is the documentary you have studied made more thought-provoking by specific creative choices made by the filmmakers? [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 chosen documentary film, including its 'thought-provoking elements</li> <li>Excellent demonstration of knowledge and understanding of the significant creative choices made by the film's makers</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of specific creative choices</li> <li>Uses points to develop an excellent exploration of how these specific creative choices add to the 'thought-provoking' qualities of the film as a whole.</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 chosen documentary film, including its 'thought-provoking elements</li> <li>Good demonstration of knowledge and understanding of the significant creative choices made by the film's makers</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of specific creative choices</li> <li>Uses points to develop a good exploration of how these specific creative choices add to the 'thought-provoking' qualities of the film as a whole.</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 chosen documentary film, including its 'thought-provoking elements</li> <li>Satisfactory demonstration of knowledge and understanding of the significant creative choices made by the film's makers</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of specific creative choices.</li> <li>Uses points to develop a satisfactory exploration of how these specific creative choices add to the 'thought-provoking' qualities of the film as a whole.</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 chosen documentary film, including its 'thought-provoking elements</li> <li>Basic demonstration of knowledge and understanding of the significant creative choices made by the film's makers</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of specific creative choices.</li> <li>Uses points to develop a basic exploration of how these specific creative choices add to the 'thought-provoking' qualities of the film as a whole.</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of the chosen documentary film, including its 'thought-provoking elements</li> <li>Limited understanding of any significant creative choices made by the film's makers.</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Very limited application of knowledge and understanding of specific creative choices.</li> <li>Uses minimal points to offer a very limited statement on how these specific creative choices add to the 'thought-provoking' qualities of the film as a whole.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	



## Question 2 (a): Indicative content

*The time available to the candidate will impose inevitable limitations on the level of detail and number of examples that can be presented and discussed. It is appropriate to see the candidate's response as an 'answer' as opposed to a more fully developed 'essay'.*

The answer will be informed by a clear if implicit understanding and appreciation of the constructed nature of film - in which creative choices are made continuously by filmmakers on both the macro and micro levels.

Although the question does not require this, it will be appropriate for the answer to focus in detail on one sequence from the chosen documentary.

Certainly there is a requirement to focus on the 'thought-provoking'. This may be expressed in terms of the unexpected or the unanticipated and / or in terms of the presentation of some fresh and surprising idea.

Links between content (the 'thought-provoking') and form (creative choices) will be explored directly and with a level of detail appropriate to the time available to the candidate.

**Band 5** responses may offer a particularly finely-judged analysis of the relationship between the 'thought-provoking' and the cinematic means employed that contributes to this effect.

Or,

- (b) How far does your chosen documentary demonstrate elements of one or more filmmaker's theories you have studied for this topic? [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 chosen documentary film</li> <li>• Excellent demonstration of knowledge and understanding of a prescribed filmmaker's theory.</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 chosen documentary film</li> <li>• Uses points to develop an excellent exploration of how far the film demonstrates elements of a prescribed filmmaker's theory.</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 chosen documentary film</li> <li>• Good demonstration of knowledge and understanding of a prescribed filmmaker's theory.</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 chosen documentary film</li> <li>• Uses points to develop a good exploration of how far the film demonstrates elements of a prescribed filmmaker's theory.</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 chosen documentary film</li> <li>• Satisfactory demonstration of knowledge and understanding of a prescribed filmmaker's theory.</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 chosen documentary film</li> <li>• Uses points to develop a satisfactory exploration of how far the film demonstrates elements of a prescribed filmmaker's theory.</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 chosen documentary film</li> <li>• Basic demonstration of knowledge and understanding of a prescribed filmmaker's theory.</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 chosen documentary film</li> <li>• Uses points to develop a basic exploration of how far the film demonstrates elements of a prescribed filmmaker's theory.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of the chosen documentary film</li> <li>• Limited demonstration of knowledge and understanding, if any, of a prescribed filmmaker's theory.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of the chosen documentary film</li> <li>• Uses minimal points to offer a very limited statement on how far the film demonstrates elements of a prescribed filmmaker's theory.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 3(a): Indicative content**

*The time available to the candidate will impose inevitable limitations on the level of detail and number of examples that can be presented and discussed. It is appropriate to see the candidate's response as an 'answer' as opposed to a more fully developed 'essay'.*

Candidates may consider any of the set filmmakers' theories of documentary film Watkins, Broomfield, Longinotto or Moore. They may take any aspects of their theories but will be expected to clarify the central ideas they are applying to their chosen documentary. Any theory can be applied to any chosen documentary. Responses should be awarded on merit.

It is acceptable to focus on just one filmmaker's theory.

Although the question does not require this, it will be appropriate for the answer to focus in detail on one sequence from the chosen documentary.

It is most likely that candidates will identify elements of the film that reflect aspects of the filmmaker theory. It is possible that this will, on occasion, be rather forced. Better candidates will acknowledge this rather than uncritically assert an equivalence.

"How far" invites the answer that the filmmaker's theory is not particularly well evidenced in the chosen documentary. This is an acceptable response as long as knowledge and understanding of both the film and the theory are clearly present in the answer.

**Band 5** responses may take a dialogic approach – showing that the film not only illustrates the theory but that the film can challenge or further the theory in some way.

*All valid alternatives must be credited.*

## Section C: Film movements - Silent cinema

Either,

3. (a) 'It is often assumed that the techniques of silent cinema work against realism.'  
How far do you agree with this statement in relation to your 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 some of the techniques of silent film as represented in the chosen film option</li> <li>Excellent demonstration of knowledge and understanding of 'realism' within the terms of the expressionist / realist debate.</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of some of the techniques of silent film as represented in the chosen film option.</li> <li>Uses points to develop an excellent discussion of the question's proposition, with a good focus on realism.</li> </ul>
4	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of some of the techniques of silent film as represented in the chosen film option</li> <li>Good demonstration of knowledge and understanding of 'realism' within the terms of the expressionist / realist debate.</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of some of the techniques of silent film as represented in the chosen film option.</li> <li>Uses points to develop a good discussion of the question's proposition, with a clear focus on realism.</li> </ul>
3	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of some of the techniques of silent film as represented in the chosen film option</li> <li>Satisfactory demonstration of knowledge and understanding of 'realism' within the terms of the expressionist / realist debate.</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of some of the techniques of silent film as represented in the chosen film option.</li> <li>Uses points to develop a satisfactory discussion of the question's proposition, with some focus on realism.</li> </ul>
2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of some of the techniques of silent film as represented in the chosen film option</li> <li>Basic demonstration of knowledge and understanding of 'realism' within the terms of the expressionist / realist debate.</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of some of the techniques of silent film as represented in the chosen film option.</li> <li>Uses points to develop a basic discussion of the question's proposition</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of some of the techniques of silent film as represented in the chosen film option</li> <li>Limited demonstration of knowledge and understanding of 'realism' or the expressionist / realist debate.</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Very limited application of knowledge and understanding of some of the techniques of silent film as represented in the chosen film option.</li> <li>Uses minimal points to offer a limited statement on the question's proposition, if any</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 3(a): Indicative Content**

*The time available to the candidate will impose inevitable limitations on the level of detail and number of examples that can be presented and discussed. It is appropriate to see the candidate's response as an 'answer' as opposed to a more fully developed 'essay'.*

Candidates will identify some key techniques of silent cinema, referring to one or more of the key elements of film – with a possible emphasis on performance, editing or mise-en-scène, reflecting the most 'expressive' characteristics of their particular film choice.

Candidates will, at least implicitly, locate their engagement with the question of realism within the prescribed expressionist / realist debate.

The question will be answered directly – with examples to illustrate the extent to which specific techniques produce realist or non-realist effects.

Better answers will pick up on the 'assumed' in the question and offer some critical engagement with expectations and assumptions of contemporary audiences - which silent cinema may or may not fulfill.

**Band 5** responses may offer valuable contextual detail in order to pursue a sophisticated consideration of the 'realism' and the realistic in silent cinema

*All valid alternatives must be credited.*

Or,

- (b) Discuss some of the ways in which an understanding of context has contributed to your appreciation of your silent film option. [20]

<b>Band</b>	<b>AO1 (10 marks)</b> <b>Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 (10 marks)</b> <b>Apply knowledge and understanding of elements of film to analyse film</b>
<b>5</b>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of some of the contexts of the chosen film(s)</li> <li>• Excellent demonstration of knowledge and understanding of the film(s) studied</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of some of the contexts of the chosen film.</li> <li>• Uses points to develop an excellent discussion of how far contextual studies have contributed to an increased appreciation of the chosen film(s).</li> </ul>
<b>4</b>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of some of the contexts of the chosen film(s)</li> <li>• Good demonstration of knowledge and understanding of the film(s) studied</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of some of the contexts of the chosen film.</li> <li>• Uses points to develop a good discussion of how far contextual studies have contributed to an increased appreciation of the chosen film(s).</li> </ul>
<b>3</b>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of some of the contexts of the chosen film(s)</li> <li>• Satisfactory demonstration of knowledge and understanding of the film(s) studied</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of some of the contexts of the chosen film.</li> <li>• Uses points to develop a satisfactory discussion of how far contextual studies have contributed to an increased appreciation of the chosen film(s).</li> </ul>
<b>2</b>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of some of the contexts of the chosen film(s)</li> <li>• Basic demonstration of knowledge and understanding of the film(s) studied</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of some of the contexts of the chosen film.</li> <li>• Uses points to develop a basic discussion of how far contextual studies have contributed to an increased appreciation of the chosen film(s).</li> </ul>
<b>1</b>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited demonstration of knowledge and understanding of some of the contexts of the chosen film(s)</li> <li>• Limited demonstration of knowledge and understanding of the film(s) studied</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of some of the contexts of the chosen film.</li> <li>• Offers a very limited statement on how far contextual studies have contributed to an increased appreciation of the chosen film(s).</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 3 (b): Indicative content**

*The time available to the candidate will impose inevitable limitations on the level of detail and number of examples that can be presented and discussed. It is appropriate to see the candidate's response as an 'answer' as opposed to a more fully developed 'essay'.*

Candidates are most likely to demonstrate a knowledge of the identity of their chosen film within a film movement – and this film movement will be the starting point for their exploration of social / cultural / political context.

Candidates will also have some production context knowledge and this may be given a greater or lesser emphasis than social / cultural / political.

Note that candidates are not required or expected to cover all possible contextual areas – and may indeed focus on just one.

Discussion of the value of contextual study will be explicit at some points, even if a presentation of examples leads to the question largely being answered implicitly.

'Appreciation' of the film may express itself in different ways – most likely in terms of admiring / liking / finding interesting.

**Band 5** responses may offer sophisticated contextual detail in order to demonstrate how this altered their initial response to the film(s).

*All valid alternatives must be credited.*

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

Either,

4. (a) Discuss how either editing or cinematography contribute to the experimental nature of your 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 EITHER editing OR cinematography in the chosen film option</li> <li>Excellent overall knowledge and understanding of what constitutes the 'experimental' nature of the film(s).</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of EITHER editing OR cinematography</li> <li>Uses points to develop an excellent discussion of how far EITHER editing OR cinematography contributes to the 'experimental' nature of the film(s).</li> </ul>
4	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of EITHER editing OR cinematography in the chosen film option</li> <li>Good overall knowledge and understanding of what constitutes the 'experimental' nature of the film(s).</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of EITHER editing OR cinematography</li> <li>Uses points to develop a good discussion of how far EITHER editing OR cinematography contributes to the 'experimental' nature of the film(s).</li> </ul>
3	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of EITHER editing OR cinematography in the chosen film option</li> <li>Satisfactory overall knowledge and understanding of what constitutes the 'experimental' nature of the film(s).</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of EITHER editing OR cinematography</li> <li>Uses points to develop a satisfactory discussion of how far EITHER editing OR cinematography contributes to the 'experimental' nature of the film(s).</li> </ul>
2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of EITHER editing OR cinematography in the chosen film option</li> <li>Basic overall knowledge and understanding of what constitutes the 'experimental' nature of the film(s).</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of EITHER editing OR cinematography</li> <li>Uses points to develop a basic discussion of how far EITHER editing OR cinematography contributes to the 'experimental' nature of the film(s).</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 EITHER editing OR cinematography in the chosen film option</li> <li>Limited knowledge and understanding of what constitutes the 'experimental' nature of the film(s).</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of EITHER editing OR cinematography</li> <li>Offers a very limited statement on how editing or cinematography contribute to the 'experimental' nature of the film(s) studied.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	



#### **Question 4(a): Indicative content**

*The time available to the candidate will impose inevitable limitations on the level of detail and number of examples that can be presented and discussed. It is appropriate to see the candidate's response as an 'answer' as opposed to a more fully developed 'essay'.*

If **cinematography** is chosen:

Candidates are a knowledge and understanding of the specific characteristics of the film's cinematography - which will reflect the movement relevant to the chosen film (e.g. European avant-garde, new wave, postmodernism, digital experimentation)

A discussion of key and distinctive aspects of the film's cinematography which will vary depending on the film but are likely to include camera movement including the use of tracking and dolly shots and handheld camera, depth of field and framing.

Some discussion of the role of cinematography in creating the chosen film's experimental identity in contrast to other potentially experimental aspects of the chosen film, for example narrative. It is possible, even likely, depending on the film chosen, that the candidate will argue that cinematography contributes less than other elements to the film's experimental quality overall.

If **editing** is chosen:

Candidates are a knowledge and understanding of the specific characteristics of the film's editing - which will reflect the movement relevant to the chosen film (e.g. European avant-garde, new wave, postmodernism, digital experimentation)

A discussion of key and distinctive aspects of the film's editing that will vary depending on the film, for example the use of the jump cut in *Vivre sa vie* or the way the spectator 'edits' across the four screens of *Timecode*.

Some discussion of the role of editing in creating the chosen film's experimental identity in contrast to other potentially experimental aspects of the chosen film, for example narrative. It is possible, even likely, depending on the film chosen, that the candidate will argue that editing contributes less than other elements to the film's experimental quality overall.

**Band 5** responses may include sophisticated contextual knowledge to enrich in relevant ways their discussion of the particular key element selected for discussion.

*All valid alternatives must be credited.*

Or,

- (b) “An experimental narrative can be challenging and run the risk of audience rejection.” Discuss this comment in relation to your 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 the chosen film(s), specifically the experimental narrative element</li> <li>• Excellent demonstration of knowledge and understanding of how an experimental narrative approach is potentially challenging to an audience.</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 chosen film(s), specifically the experimental narrative element.</li> <li>• Uses points to develop an excellent discussion of the proposition contained in the question, with a particular focus on ‘challenging’ and ‘audience rejection’.</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 chosen film(s), specifically the experimental narrative element</li> <li>• Good demonstration of knowledge and understanding of how an experimental narrative approach is potentially challenging to an audience.</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 chosen film(s), specifically the experimental narrative element.</li> <li>• Uses points to develop a good discussion of the proposition contained in the question, with a particular focus on ‘challenging’ and ‘audience rejection’.</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 chosen film(s), specifically the experimental narrative element</li> <li>• Satisfactory demonstration of knowledge and understanding of how an experimental narrative approach is potentially challenging to an audience.</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 chosen film(s), specifically the experimental narrative element.</li> <li>• Uses points to develop a satisfactory discussion of the proposition contained in the question, with a particular focus on ‘challenging’ and ‘audience rejection’.</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 chosen film(s), specifically the experimental narrative element</li> <li>• Basic demonstration of knowledge and understanding of how an experimental narrative approach is potentially challenging to an audience.</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 chosen film(s), specifically the experimental narrative element.</li> <li>• Uses points to develop a basic discussion of the proposition contained in the question, with a particular focus on ‘challenging’ and ‘audience rejection’.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited demonstration of knowledge and understanding of the chosen film(s), specifically the experimental narrative element</li> <li>• Limited demonstration of knowledge and understanding of how an experimental narrative approach is potentially challenging to an audience.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of the chosen film(s)</li> <li>• Uses very limited points, if any, in relation to the statement on the proposition contained in the question.</li> </ul>
<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

#### **Question 4(b): Indicative content**

*The time available to the candidate will impose inevitable limitations on the level of detail and number of examples that can be presented and discussed. It is appropriate to see the candidate's response as an 'answer' as opposed to a more fully developed 'essay'.*

Candidates will show a knowledge and understanding of the specific experimental characteristics of the chosen film's narrative - which will reflect the movement / style relevant to the chosen film

There will be some consideration of, for example, narrative discontinuity, fragmentation, episodic narratives, playful narratives, multiple narrative strands, simultaneous narratives (depending on the film chosen)

There will be an understanding, even if communicated implicitly, that these characteristics differ from more conventional approaches to film narrative

The question of how an experimental narrative can challenge and even alien an audience will be answered directly, and a largely personal perspective is acceptable.

**Band 5** responses may offer a sophisticated account of how their chosen film challenges – with a possible consideration of ideological disruption and / or the expectations that surround cinematic professional practice.

*All valid alternatives must be credited.*