



GCE AS MARKING SCHEME

AUTUMN 2020

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

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 AS FILM STUDIES
COMPONENT 1 - AMERICAN FILM
AUTUMN 2020 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, have been constructed using the principles below. Once the appropriate band has been selected, examiners should award in the notional centre of the band, awarding higher or lower depending on the strength of the response.

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

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

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

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

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

Indicative Content

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

Assessment Objectives

- AO1 Demonstrate knowledge and understanding of elements of film.
- AO2 Apply knowledge and understanding of elements of film to:
- analyse and compare films, including through the use of critical approaches
 - analyse and evaluate own work in relation to other professionally produced work.
- AO3 Apply knowledge and understanding of elements of film to the production of film or screenplay.

Question 1.1:

Compare how setting creates meaning in each of the films you have studied.

[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 compare films
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of specific setting and location in both films. • Excellent demonstration of knowledge and understanding of subject-specific terminology. • Excellent understanding of how meaning can be created through setting and location 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how meaning is created in both films. • Sophisticated and detailed comparison of setting and location in both films. • Very good ability to discuss how meaning is created through setting and location.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of specific setting and location in both films. • Good demonstration of knowledge and understanding of subject-specific terminology. • Good understanding of how meaning can be created through setting and location in both films 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how meaning is created in both films. • Good and detailed comparison of setting and location in both films. • Very good ability to discuss how meaning is created through setting and location
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of specific setting and location in both films. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. • Satisfactory understanding of how meaning can be created through setting and location in both films. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how meaning is created in both films. • Satisfactory comparison of setting and location in both films. • Satisfactory ability to discuss how meaning is created through setting and location perhaps with a tendency to be descriptive. • Response is possibly uneven across the two films.

2	3-4 marks	3-4 marks
	<ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of specific setting and location in both films. • Basic demonstration of knowledge and understanding of subject-specific terminology. • Some, perhaps implied or generalised, understanding of how meaning can be created through location and setting in both films. 	<ul style="list-style-type: none"> • Basic application of knowledge and understanding of how meaning is created in both films. • Basic comparison of setting and location in both films. • Basic ability to discuss how meaning is created through setting and location perhaps with a tendency to be descriptive. • Some but perhaps implied or generalised ability to discuss how meaning is created through setting and/or location.
1	1-2 marks	1-2 marks
	<ul style="list-style-type: none"> • Limit demonstration of knowledge and understanding of specific setting and location in each film. • Limited demonstration of knowledge and understanding of subject-specific terminology. • Some, perhaps vague/inaccurate understanding of how meaning can be created through location and setting in both films. 	<ul style="list-style-type: none"> • Limited application of knowledge and understanding of how meaning is created in both films. • Limited comparison of setting and location in both films. • Limited and/or inaccurate ability to discuss how meaning is created through setting and/or location. Some irrelevant detail and perhaps an uneven discussion of both films.
	0 marks	
	No response attempted or no response worthy of credit.	

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.***

Candidates are required to consider the use of setting and location from **each** film and **compare** them.

- Candidates should refer to general and/or specific settings and locations from both films.
- An ability to use specific Film Studies terminology relating to aspects of mise-en-scene and set design.
- A direct discussion about the way that this creates meaning in terms of plot, action, themes, characters or any valid alternative.
- How setting and location may contribute to the aesthetic qualities of a film.
- How setting and location can create and manipulate meaning for the spectator.
- The way that settings and location has an impact on spectator response and/or interpretation.

Similarities between the examples of the use of settings and locations in each film are likely to be discussed although the emphasis is more likely to be placed on differences. Some candidates may suggest contextual or artistic reasons for the differences in the use of setting and location in the two films. It is acceptable for candidates to discuss films separately and some comparison might be implicit.

All valid alternative responses must be credited.

Question 1.2:

Either,

Compare how the cultural **or** social context of your **two** chosen films has increased your understanding of them. Refer to key sequences in your response.

In your answer, you may consider:

- Cultural influences on the film-makers (e.g. art & film movements, music)
- Social contexts (e.g. what was going on in society at the time)

[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;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the relevant cultural and/or social context in a key sequence in both films. • Excellent demonstration of knowledge and understanding of subject-specific terminology. • Excellent demonstration of how cultural and/or social context has had an impact in a key sequence from both films. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of the relevant cultural and/or social context in key sequences from both films • Sophisticated and detailed comparison of how the cultural and/or social context has had an impact in both films • Specific and detailed examples from both chosen films that support the candidate's understanding of the impact of the cultural and/or social context in both the chosen films.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the relevant cultural and/or social context in a key sequence in both films. • Good demonstration of knowledge and understanding of subject-specific terminology. • Good demonstration of how cultural and/or social context has had an impact in a key sequence from both films. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the relevant cultural and/or social context in key sequences from both films • Good comparison of how the cultural and/or social context has had an impact in both films • Specific and appropriate examples from both chosen films that support the candidate's understanding of the impact of the cultural and/or social context in both the chosen films.

3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of the relevant cultural and/or social context in a key sequence in both films. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. • Satisfactory demonstration of how cultural and/or social context has had an impact in a key sequence from both films. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the relevant cultural and/or social context in key sequences from both films. • Satisfactory comparison of how the cultural and/or social context has had an impact in both films • Reasonable examples from both chosen films that support the candidate's understanding of the cultural and/or social context in both the chosen films. • Candidate may have a tendency to be descriptive and/or uneven in their reference to both films.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of the relevant cultural and/or social context in a key sequence in both films. • Basic demonstration of knowledge and understanding of subject-specific terminology. • Some, if implied, demonstration of how cultural and/or social context has had an impact in a key sequence in both films. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the relevant cultural and/or social context in key sequences from both films • Basic comparison of how the cultural and/or social context has had an impact in both films • Generalised examples from both chosen films that simplistically support the candidate's understanding of the relevant cultural and/or social impact on both films • Candidate may offer vague, misunderstood or uneven responses.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of the relevant cultural and/or social context in a key sequence in both films. • Limited demonstration of knowledge and understanding of subject-specific terminology. • Very limited and perhaps vague or inaccurate demonstration of how cultural and/or social context has had an impact in a key sequence in both films. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the relevant cultural and/or social context in both films • Very limited comparison of how the cultural and/or social context has had an impact in both films. • No specific examples that support the candidate's understanding of the relevant cultural and/or social impact on both films. • Candidate may offer a short, inaccurate or uneven response.
	<p>0 marks</p> <p>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.**

If **no sequence** from either film is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.

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

Candidates are expected to focus on key aspects of their films to demonstrate how cultural and/or social context has had an impact on them and refer to a range of possible contexts for the chosen films. Band 4 and 5 responses are likely to demonstrate a very good understanding cultural and/or social factors and be able to show how these have had an impact in the films they have studied. A downloading approach of Social, political and cultural contextual events and ideas is unhelpful unless the candidate can make direct links to the films studied and reference key sequences to support their factual knowledge.

Candidates may include the following in their responses:

- Candidates can discuss either cultural context, social context or both.
- A discussion of the impact of either the cultural or social context of the films. For example, movements and ideas in art and filmmaking as well as social factors such as developing roles for women, censorship issues and changes in expectations due to age or changing attitudes in society.
- A direct comparison of the cultural and/or social contexts with a reference to events, movements and ideas either mainstream or counter cultural and how they may impact the ideas and attitudes in the films with reference to key scenes.
- A discussion and comparison in the development of film style influenced by cultural changes in society such as use of music, creative and aesthetic choices and film audiences.
- A discussion of social change and issues (e.g. gender, race, attitudes) that have had an impact on their films
- A comparison of how films can reflect differing messages and values as a consequence of the time in which the film was made.
- Candidates may conclude that one or other of their films has not been impacted by their cultural and/or social context. The strength of the answer will depend on how convincingly the case is put forward. It is more likely that candidates will argue that all films are impacted by their cultural and/or social contexts, although the degree to which they do can vary.

All valid alternatives must be credited.

Question 1.3:

'Films often reinforce the gender stereotypes of the time'. Compare the **two** films you have studied in relation to this statement. Refer to **key characters** in your response.

In your answer, you may consider:

- Representations of masculinity and/or femininity
- Social and historical context

[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;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the representation of gender stereotypes of key characters in both films. • Excellent demonstration of knowledge and understanding of subject-specific terminology in relation to gender issues. • Excellent demonstration of knowledge and understanding how films reinforce gender stereotypes in both films in relation to social and historical context. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of the representation of masculinity and/or femininity with reference to key characters in both films. • Sophisticated and detailed comparison of gender representation from both films and with close reference to key characters. • Very good ability to apply knowledge and understanding of social and historical context in terms of representation of gender.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the representation of gender stereotypes of key characters in both films. • Good demonstration of knowledge and understanding of subject-specific terminology in relation to gender issues. • Good demonstration of knowledge and understanding how films reinforce gender stereotypes in both films in relation to social and historical context. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the representation of masculinity and/or femininity with reference to key characters in both films. • Good and relevant comparison of gender representation from both films and with close reference to key characters. • Good ability to apply knowledge and understanding of social and historical context in terms of representation of gender.

3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of the representation of gender stereotypes of key characters in both films. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology in relation to gender issues. • Satisfactory demonstration of knowledge and understanding how films reinforce gender stereotypes in both films. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the representation of masculinity and/or femininity with reference to key characters in both films. • Satisfactory and appropriate comparison of gender representation from both films and with close reference to key characters. • Satisfactory ability to apply knowledge and understanding of social and historical context in terms of representation of gender. • Candidates may have a tendency to be descriptive in their approach.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of the representation of gender stereotypes of key characters in both films. • Basic demonstration of knowledge and understanding of subject-specific terminology in relation to gender issues. • Basic demonstration of knowledge and understanding how films reinforce gender stereotypes in both films in relation to historical and social context. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the representation of masculinity and/or femininity with reference to key characters in both films. • Basic and generalised comparison of gender representation from both films and with close reference to key characters. • Basic and simplistic ability to apply knowledge and understanding of social and historical context in terms of representation of gender. • Response will have a tendency to be descriptive with assertive comments and perhaps inaccurate in places.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of the representation of gender stereotypes of key characters in both films. • Limited and perhaps confused demonstration of knowledge and understanding of subject-specific terminology in relation to gender issues. • Very limited demonstration of knowledge and understanding how films reinforce gender stereotypes in both films with no or limited reference to social or historical context. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the representation of masculinity and/or femininity with reference to key characters in both films. • Limited, if any comparison of gender representation from both films and with insecure reference to key characters. • Limited, if any ability to apply knowledge and understanding of social and historical context in terms of representation of gender. • Response may be uneven, muddled and underdeveloped.
	<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>	

Question 1.3: Indicative Content

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

If **no key character** from either film is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.

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

Candidates may discuss, masculinity, femininity or both from each of their chosen films. The expectation is that candidates will understand that gender representation can differ in the films they have studied and that this can be as a result of social and/or historical context. Candidates are expected to refer to at least one key character from each of their chosen films.

Candidates may include the following in their responses:

- A discussion that demonstrates an understanding of gender representation issues.
- An ability to identify and discuss gender representations of key characters in their chosen films.
- An ability to analyse how gender is constructed and reinforced through film form, action, attitudes and values in both films.
- A close analysis of specific key characters and how they are represented in both films.
- An understanding of specific film vocabulary in relationship to gender studies.
- An ability to discuss gender representations in the context of historical and social contexts.
- A discussion of how gender stereotypes are reinforced in their chosen films.
- Candidates may argue that in one or both of their chosen films gender stereotypes are not reinforced and might also assert that gender stereotypes are subverted or challenged. The relevance of this argument is valid and should be rewarded in line with the sophistication of the candidate's argument and use of examples from the chosen films.

All valid alternatives must be credited.

2.1 Briefly explore the representation of young people in the film you have studied. Refer to **one** key sequence in your response.

[10]

Band	AO1 (5 marks) Demonstrate knowledge and understanding of elements of film	AO2 (5 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the representation of young people/young person in a key sequence from the film studied. • Excellent demonstration of knowledge and understanding of subject-specific terminology in relation to representation. 	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how the film studied represents young people/young person in a key sequence from the film studied. • Sophisticated and concise discussion of how meaning is created in terms of representation. • Very good use of film form terminology to examine how representations are constructed.
4	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the representation of young people/young person in a key sequence from the film studied. • Good demonstration of knowledge and understanding of subject-specific terminology in relation to representation. 	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how the film studied represents young people/young person in a key sequence from the film studied. • Good and focused discussion of how meaning is created in terms of representation. • Good use of film form terminology to examine how representations are constructed.
3	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of the representation of young people/young person in a key sequence from the film studied. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology in relation to representation. 	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how the film studied represents young people/young person in a key sequence from the film studied. • Satisfactory discussion of how meaning is created in terms of representation. • Satisfactory use of film form terminology to examine how representations are constructed.
2	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of the representation of young people/young person in a key sequence from the film studied. • Basic demonstration of knowledge and understanding of subject-specific terminology in relation to representation. 	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how the film studied represents young people/young person in a key sequence from the film studied. • Basic and simplistic examination of how meaning is created in terms of representation. • Generalised, descriptive comments and limited direct reference film form terminology to examine how representations are constructed.

1	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of the representation of young people/young person in a key sequence from the film studied. • Limited demonstration of knowledge and understanding of subject-specific terminology in relation to representation. 	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of how the film studied represents young people/young person in a key sequence from the film studied. • Limited and perhaps inaccurate examination of how meaning is created in terms of representation. • A vague approach with no or very limited direct reference film form terminology to examine how representations are constructed
	<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>	

Question 2.1: Indicative content

If no specific young person/young people from the film is/are referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.

Candidates should focus on how young people are represented in a key sequence from the film studied.

If no specific young people are referred to, examiners may award a mark up to a maximum of top Band 4, depending on the quality of response.

Candidates may make reference to the following:

- How young people are represented in terms of gender, age or ethnicity
- The way that young people are represented in terms of their actions, goals and challenges are dramatized.
- The way that representations conform to or subvert expectations in terms of gender, age or ethnicity.
- The devices used to construct representations using film form terminology to support their response.
- The impact that representations of young people have on spectators.

All valid alternatives must be credited.

Question 2.2

Either,

Discuss how cinematic techniques encourage the spectator to respond emotionally to **key sequences** from the film you have studied.

In your answer, you may consider:

- Aspects of film form (e.g. sound, cinematography, mise-en-scene)
- Alignment and identification with characters

[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;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding in regard to spectatorship issues. • Excellent demonstration of knowledge and understanding of subject-specific terminology in relation to spectatorship issues and cinematic techniques. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of spectatorship issues from the film studied. • Sophisticated and detailed discussion of how cinematic techniques (sound, cinematography, mise-en-scene) impact on spectator response from the film studied. • Very good discussion of the ways that spectator is encouraged to respond emotionally to key sequences in the film studied.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding in regard to spectatorship issues. • Good demonstration of knowledge and understanding of subject-specific terminology in relation to spectatorship issues and cinematic techniques. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of spectatorship issues from the film studied. • Good and focussed discussion of how cinematic techniques (sound, cinematography, mise-en-scene) impact on spectator response from the film studied. • Good discussion of the ways that spectator is encouraged to respond emotionally to key sequences in the film studied.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding in regard to spectatorship issues. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology in relation to spectatorship issues and cinematic techniques.. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of spectatorship issues from the film studied. • Satisfactory discussion of how cinematic techniques (sound, cinematography, mise-en-scene) impact on spectator response from the film studied. • Satisfactory discussion of the ways that spectator is encouraged to respond emotionally to key sequences in the film studied.

2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding in regard to spectatorship issues. • Basic demonstration of knowledge and understanding of subject-specific terminology in relation to spectatorship issues and cinematic techniques. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of spectatorship issues from the film studied. • Basic and simplistic discussion of how cinematic techniques (sound, cinematography, mise-en-scene) impact on spectator response from the film studied. • Basic discussion of the ways that spectators are encouraged to respond emotionally to key sequences in the film studied. • Most likely candidate will offer a generalised response with limited reference to specific key sequences.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding in regard to spectatorship issues. • Limited demonstration of knowledge and understanding of subject-specific terminology in relation to spectatorship issues and cinematic techniques. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of spectatorship issues from the film studied. • Limited, descriptive and perhaps inaccurate discussion of how cinematic techniques (sound, cinematography, mise-en-scene) impact on spectator response from the film studied. • Limited or vague examples of the ways that spectators are encouraged to respond emotionally to key sequences in the film studied. • Most likely candidate will offer a short response with no reference to specific key sequences.
<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>		

Question 2.2: Indicative content

All valid alternatives must be credited.

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

This question expects the candidate to engage in a discussion of Spectatorship issues and demonstrate an understanding how elements of film form (cinematic techniques) can create an emotional response in the spectator.

Candidates may make reference to the following:

- A discussion of one or more emotional response by the spectator (themselves or in general) to key sequences created by cinematic techniques in the film studied.
- How the spectator is encouraged to feel alignment, identification or empathy to characters or situations through the use of cinematic techniques.
- A discussion of the specific emotional and/or intellectual impact that is created for the spectator.
- Candidates may choose to explore emotional response to unlikeable or negative representations as well as (or instead of) those of more positive and favourable characters. Both are acceptable responses.
- A sound knowledge of Spectatorship issues and theories along with a discussion of how they have been applied and interpreted by the candidate in the chosen film.

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

Candidates may, although it not required, reference specific Spectatorship theory but this should only be rewarded in band 4 and 5 if knowledge is supported by clear reference to key sequences and cinematic techniques used by the filmmaker.

All valid alternatives must be credited.

Or,

'Spectators can be both active and passive when viewing a film'. Discuss this statement in relation to **at least one** key sequence from the film you have studied.

In your answer, you may consider:

- Spectator involvement with the narrative
- Spectator engagement with key characters

[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;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent knowledge and understanding of spectatorship issues/theory in relationship to active/passive responses to film narratives. • Excellent demonstration of knowledge and understanding of spectator response to film. • Excellent demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how spectators can be either passive or active viewers in key sequences from the film studied. • Sophisticated discussion of how aspects of film form or narrative creates both active and passive response from spectators. • Very good ability to apply spectatorship theory to specific key sequences in the film studied.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good knowledge and understanding of spectatorship issues/theory in relationship to active/passive responses to film narratives. • Good demonstration of knowledge and understanding of spectator response to film. • Good demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how spectators can be either passive or active viewers in key sequences from the film studied. • Good and focussed discussion of how aspects of film form or narrative creates both active and passive response from spectators. • Sound ability to apply spectatorship theory to specific key sequences in the film studied.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of spectatorship issues/theory in relationship to active/passive responses to film narratives. • Satisfactory demonstration of knowledge and understanding of spectator response to film. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how spectators can be either passive or active viewers in key sequences from the film studied. • Satisfactory discussion of how aspects of film form or narrative creates both active and passive response from spectators. • Satisfactory ability to apply spectatorship theory to specific key sequences in the film studied.

2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of spectatorship issues/theory in relationship to active/passive responses to film narratives. • Basic demonstration of knowledge and understanding of spectator response to film. • Basic demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basics application of knowledge and understanding of how spectators can be either passive or active viewers in key sequences from the film studied. • Basic and simplistic discussion of how aspects of film form or narrative creates both active and passive response from spectators. • Basic ability to apply spectatorship theory to specific key sequences in the film studied.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of spectatorship issues/theory in relationship to active/passive responses to film narratives. • Limited demonstration of knowledge and understanding of spectator response to film. • Limited demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of how spectators can be either passive or active viewers a key sequences from the film studied. • Limited and perhaps muddled discussion of how aspects of film form or narrative creates both active and passive response from spectators. • Limited or no ability to apply spectatorship theory to specific key sequences in the film studied.
<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>		

Question 2.3: Indicative Content

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

It is sufficient for candidates to discuss just **one** key sequence to gain marks in the higher bands.

This question expects the candidate to engage in a discussion of Spectatorship issues and demonstrate an understanding of passive/active spectatorship.

Candidates may include the following in their responses:

- An understanding and discussion of spectatorship issues and the positioning of spectators showing knowledge of both active and passive positions and responses.
- A close analysis of key sequences with examples of either passive or active spectatorship.
- An understanding and application of film form terminology and specific film vocabulary in the context of this question.
- A discussion that demonstrates an understanding of the impact that active or passive responses have on the spectator.
- The way that characters behave or how the story unfolds can provoke either a passive or action response and the narrative or film form devices that are used to construct this.
- Strong candidates may reject the idea that spectators can choose to be active or passive but rather the film constructs them to adopt a particular position and offer a coherent discussion to support this argument. Such responses are relevant and should be judged on the quality of the argument.

All valid alternatives must be credited.