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# **GCE AS MARKING SCHEME**

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**SUMMER 2019**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**GCE AS FILM STUDIES**  
**COMPONENT 1 - AMERICAN FILM**  
**SUMMER 2019 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 camera or editing techniques create meaning in a key sequence from **each** of the films you have studied.

<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 compare films</b>
<b>5</b>	<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 specific camera or editing techniques in a key sequence from the chosen films.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Excellent understanding of how meaning can be created through camera or editing techniques.</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 camera or editing techniques from the chosen films.</li> <li>• Sophisticated and detailed comparison of camera or editing techniques in the chosen films.</li> <li>• Excellent ability to discuss how meaning is created through camera or editing techniques.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of specific camera or editing techniques in a key sequence from the chosen films.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Good understanding of how meaning can be created through camera or editing techniques.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of camera or editing techniques from the chosen films.</li> <li>• Good ability to compare the camera or editing techniques in the chosen films.</li> <li>• Good ability to discuss how meaning is created through camera or editing techniques.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of some camera or editing techniques from a key sequence from the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Satisfactory understanding of how meaning can be created through camera or editing techniques.</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 camera or editing styles from the chosen films.</li> <li>• Satisfactory comparison of the camera or editing techniques in the chosen films.</li> <li>• Satisfactory ability to discuss how meaning is created through camera or editing techniques.</li> </ul>
<b>2</b>	<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 camera or editing techniques from the chosen films.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Some, perhaps implied or generalised, understanding of how meaning can be created through camera or editing techniques.</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 camera or editing techniques from the chosen films.</li> <li>• Basic comparison of camera or editing techniques in the chosen films.</li> <li>• Some, perhaps implied or generalised ability to discuss how meaning is created through camera or editing techniques.</li> </ul>

<b>1</b>	<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 camera or editing techniques from the chosen films.</li> <li>• Limited, if any, demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Limited and/or inaccurate evidence of understanding that meaning can be created by camera or editing techniques.</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 camera or editing techniques from the chosen films.</li> <li>• Limited, if any, comparison of camera or editing techniques in the chosen films.</li> <li>• Limited and/or inaccurate ability to discuss how meaning is created through camera or editing techniques.</li> </ul>
	<p><b>0 marks</b></p> <p>No response attempted or no response worthy of credit.</p>	

### **Question 1.1: Indicative content**

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

*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 required to consider the use of camera or editing in a **key** sequence from **each** film and **compare** them.

- Candidates should refer to visual and technical styles and devices through either camera or editing within their response but may also refer to sound editing to support their answer if it relates to camera or editing techniques.
- An ability to use specific Film Studies terminology relating to aspects of editing (transitions, duration, effects, time and spatial devices.)
- An ability to use specific Film Studies terminology relating to aspects of camera work (framing & composition, camera movement, point of view, shot type).
- A direct discussion about the way that this creates meaning in terms of plot, action, themes, characters or any valid alternative.
- How camera or editing may contribute to the aesthetic qualities of a film sequence
- How camera or editing can make and manipulate meaning
- The way that camera or editing has an impact on spectator response and/or interpretation

Similarities between the examples of the use of camera or editing in each film are likely to be discussed although the emphasis is likely to be placed on differences. Some candidates may suggest contextual or artistic reasons for the differences in the use of camera or editing in the two films.

*All valid alternative responses must be credited.*

**Question 1.2:**

**Either,**

Compare the ways in which the two films you have studied reflect the messages and values of the times in which they were made. Refer to key sequences in your response.

*In your answer, you may consider:*

- Social and political and cultural factors
- Historical context and events

[40]

<b>Band</b>	<b>AO1 (20 marks) Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films</b>
<b>5</b>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of the relevant messages, values and contexts of the chosen films.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Excellent demonstration of how elements of film form reflect the context and messages &amp; values of the chosen films.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of the relevant messages, values and contexts of the time.</li> <li>• Sophisticated and detailed comparison of how the chosen films reflect the relevant messages, values and contexts of the time.</li> <li>• Specific and detailed examples from both chosen films that support the candidate's understanding of the relevant messages, values and contexts of the time.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of the relevant messages, values and contexts of the chosen films.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Good demonstration of how elements of film form reflect the context and messages &amp; values of the chosen films.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the relevant messages, values and contexts of the time.</li> <li>• Good detailed comparison of how the chosen films reflect the relevant messages, values and contexts of the time.</li> <li>• Good examples from both chosen films that support the candidate's understanding of the relevant messages, values and contexts of the time.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of the relevant messages, values and contexts of specific the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Satisfactory demonstration of how elements of film form reflect the context and messages &amp; values of the chosen films.</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of the relevant messages, values and contexts of the chosen films social, political and/or production contexts.</li> <li>• Satisfactory comparison of how the chosen films are shaped by their messages, values and contexts of the chosen films.</li> <li>• Satisfactory examples from both chosen films that support the candidate's understanding of the relevant messages, values and contexts of the time.</li> <li>• Candidate may have a tendency to be descriptive.</li> </ul>



2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of the relevant messages, values and contexts of specific the chosen films.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Some, if implied, demonstration of how elements of film form reflect the context and messages &amp; values of the chosen films</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the relevant messages, values and contexts of the chosen films social, political and/or production contexts.</li> <li>• Basic comparison of how the chosen films are shaped by their messages, values and contexts of the chosen films.</li> <li>• Generalised examples from both chosen films that support the candidate's understanding of the relevant messages, values and contexts of the time.</li> <li>• Candidate may offer vague or uneven responses.</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of the relevant messages, values and contexts of specific the chosen films.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Little or no demonstration of how elements of film form reflect the context and messages &amp; values of the chosen films</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of the relevant messages, values and contexts of the chosen films social, political and/or production contexts.</li> <li>• Limited comparison of how the chosen films are shaped by their messages, values and contexts of the chosen films.</li> <li>• No specific examples from either chosen films that support the candidate's understanding of the relevant messages, values and contexts of the time.</li> <li>• Candidate may offer inaccurate or uneven responses.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 1.2: Indicative content**

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

*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 likely to focus on key aspects of their films to demonstrate how they **reflect** the messages and values of the time in which they were made with reference to a range of possible contexts for the chosen films. Band 4 and 5 responses are likely to demonstrate a very good understanding of social, political and cultural factors and show how these are reflected in the films they have studied. A downloading approach of historical and contextual events 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:

- A discussion of the social, political and cultural context of a film with particular reference the key messages and values in their chosen films.
- A discussion of historical background with a reference to events, dominant values of the time and political movements may impact the ideas and attitudes in a film with reference to key scenes.
- A discussion of gender, race and ethnicity, if analysed in terms of contextual social change and attitudes in society is appropriate for this question.
- A comparison of how messages and values can differ and change as a consequence of the time in which the film was made.
- Candidates may conclude that one or other of the films does not reflect its 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 reflect their social, political and cultural context, although the degree to which they do can vary.

*All valid alternatives must be credited.*

**Question 1.3:**

'New Hollywood films marked a significant stylistic departure from the films of the Classical Hollywood era'. Compare the two films you have studied in relation to this statement.

*In your answer, you may consider:*

- Stylistic features (e.g. cinematography, mise-en-scene, sound)
- Production and institutional contexts

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of specific stylistic features in the chosen films.</li> <li>• Excellent knowledge and understanding of subject-specific terminology in terms of cinematography, mise-en-scene and sound in the chosen films.</li> <li>• Excellent knowledge and understanding of production and institutional contexts of both Classical Hollywood and New Hollywood in both chosen films.</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 stylistic features in both films</li> <li>• Sophisticated comparison of distinct stylistic features and their relevance to both Classical Hollywood and New Hollywood filming styles.</li> <li>• Excellent ability to apply knowledge and understanding of production and institutional contexts, showing how and why they have influenced differing stylistic features in both chosen films.</li> </ul>
4	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of specific stylistic features in the chosen films.</li> <li>• Good knowledge and understanding of subject-specific terminology in terms of cinematography, mise-en-scene and sound in the chosen films.</li> <li>• Good knowledge and understanding of the production and institutional contexts of both Classical Hollywood and New Hollywood in both chosen films.</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 stylistic features in both films</li> <li>• Good comparison of distinctive stylistic features and their relevance to both Classical Hollywood and New Hollywood filming styles.</li> <li>• Good ability to apply knowledge and understanding of production and institutional contexts showing how and why they have influenced differing stylistic features in both chosen films.</li> </ul>
3	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of specific stylistic features in the chosen films.</li> <li>• Satisfactory knowledge and understanding of subject-specific terminology in terms of cinematography, mise-en-scene and sound in the chosen films.</li> <li>• Satisfactory knowledge and understanding of the production and institutional contexts of both Classical Hollywood and New Hollywood in both chosen films.</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 stylistic features in both films</li> <li>• Satisfactory comparison of distinctive stylistic features showing some understanding of their relevance to both Classical Hollywood and New Hollywood filming styles.</li> <li>• Some ability to apply knowledge and understanding of production and institutional contexts in and how and why they have influenced differing stylistic features in both chosen films.</li> <li>• Candidate may have a tendency to be descriptive.</li> </ul>

2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of specific stylistic features in the chosen films.</li> <li>• Basic knowledge and understanding of subject-specific terminology in terms of cinematography, mise-en-scene and sound in the chosen films.</li> <li>• Basic knowledge and understanding of the production and institutional contexts of both Classical Hollywood and New Hollywood in both chosen films.</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 stylistic features in both films</li> <li>• Basic or little comparison of distinctive stylistic features showing a basic understanding of their relevance to both Classical Hollywood and New Hollywood filming styles.</li> <li>• Some basic ability to apply knowledge and understanding of production and institutional contexts with some attempt to show how and why they have influenced differing stylistic features in both chosen films.</li> <li>• Response will have a tendency to be descriptive and/or inaccurate.</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited knowledge and understanding of specific stylistic features in the chosen films.</li> <li>• Limited knowledge and understanding of subject-specific terminology in terms of cinematography, mise-en-scene and sound in the chosen films.</li> <li>• Limited knowledge and understanding of the production and institutional contexts of both Classical Hollywood and New Hollywood in both chosen films.</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 any particular representations in the chosen films.</li> <li>• Limited, if any, comparison of distinctive stylistic features showing a basic understanding of their relevance to both Classical Hollywood and New Hollywood filming styles.</li> <li>• Limited ability to apply knowledge and understanding of production and institutional contexts with no real attempt to show how and why they have influenced differing stylistic features in both chosen films.</li> <li>• Response will be descriptive and/or inaccurate.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 1(c): 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 may discuss one or more elements of film form, style and aesthetics. The expectation is that candidates will understand that film form can be used differently by directors and production companies and that the methods and styles of Classical Hollywood and those adopted by New Hollywood differed.

Candidates may include the following in their responses:

- A comparison of the key stylistic features of both films studied.
- The way in which stylistic features conform to Classical Hollywood filmmaking in terms of mise-en-scene (predominately studio filmmaking, settings, costume, props).
- How New Hollywood 'broke the rules' of established filmmaking in terms of mise-en-scene (on location filmmaking, real settings, reference to popular culture).
- A comparison of how mise-en-scene functions in different ways depending upon the context of films studied.
- A discussion of differing styles of cinematography and the use of sound between Classical Hollywood and New Hollywood films.
- A discussion on the reasons why stylistic features changed and the production and contextual reasons for this.
- An analysis on the impact that differing styles had on audiences at the time and the appeal of both Classical Hollywood and New Hollywood filmmaking styles.
- An appreciation of the aesthetic impact on the spectator of differing styles of filmmaking.
- Candidates may argue that New Hollywood films only differ in a superficial or limited way in the films that they have studied. This is a valid response and a qualitative judgement should be made depending on the content of the response;

*All valid alternatives must be credited.*

**Question 2.1:**

Examine how the use of sound creates meaning for the spectator in a key sequence from your chosen film. [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;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of how sound creates meaning for spectators.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology in relation to sound.</li> </ul>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of how sound (diegetic and/or non-diegetic) creates meaning for spectators.</li> <li>• Sophisticated examination of how spectator response is generated by the use of sound in a key sequence from the chosen film.</li> </ul>
4	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of how sound creates meaning for spectators.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology in relation to sound.</li> </ul>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of how sound (diegetic and/or non-diegetic) creates meaning for spectators.</li> <li>• Good examination of how spectator response is generated by the use of sound in a key sequence from the chosen film.</li> </ul>
3	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of how sound creates meaning for spectators.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology in relation to sound.</li> </ul>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of how sound (diegetic and/or non-diegetic) creates meaning for spectators.</li> <li>• Satisfactory examination of how spectator response is generated by the use of sound in a key sequence from the chosen film.</li> <li>• Satisfactory references made to a key sequence</li> </ul>
2	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of how sound creates meaning for spectators.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology in relation to sound.</li> </ul>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of how sound (diegetic and/or non-diegetic) creates meaning for spectators.</li> <li>• Basic, if sometimes simplistic examination of how spectator response is generated by the use of sound generalised</li> <li>• The response may refer to the film in general rather than to a key scene.</li> </ul>
1	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of how sound creates meaning for spectators.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of how the use of sound creates meaning for spectators.</li> <li>• Uses limited points in an attempt to discuss how spectator response is generated by the use of sound in the chosen film.</li> <li>• No key scene and/or irrelevant material applied to response.</li> </ul>
<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

### **Question 2.1: Indicative content**

*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.*

*Candidates should focus on how sound (either diegetic or non-diegetic) makes meaning for the spectator.*

Candidates may make reference to the following:

- How diegetic and/or non-diegetic creates specific meaning in terms of themes, interpretation of actions and or character traits or representations.
- Show an understanding of aspects of film form in relationship to sound and be able to use subject specific terminology to support their response.
- The way that aspects of sound can be expressive or add to the overall aesthetic and make meaning for spectators
- Offer a discussion of the way that sound can create alignment or alienation for spectators
- Discuss how sound can direct the spectator to adopt a particular viewpoint or opinion.

*All valid alternatives must be credited.*

## Question 2.2

*Either,*

'Most films encourage spectators to emotionally connect with a lead character'. Discuss this statement in relation to your chosen film.

*In your answer, you may consider:*

- Attitudes, actions and circumstances of the character
- Alignment and positioning of the spectator

[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 spectatorship issues in relation to the chosen film.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of spectatorship issues from the chosen film.</li> <li>• Sophisticated discussion of how spectators are encouraged to emotionally connect with a lead character in the chosen film.</li> <li>• Excellent application of knowledge of how specific devices of film form are structured to encourage the spectator to emotionally connect with a lead character in the chosen film.</li> </ul>
4	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of spectatorship issues in relation to the chosen film.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of spectatorship issues from the chosen film.</li> <li>• Good discussion of how spectators are encouraged to emotionally connect with a lead character in the chosen film.</li> <li>• Good application of how specific devices of film form are structured to encourage the spectator to emotionally connect with a lead character in the chosen film.</li> </ul>
3	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of spectatorship issues in relation to the chosen film.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of spectatorship issues from the chosen film.</li> <li>• Satisfactory discussion of how spectators are encouraged to emotionally connect with a lead character in the chosen film.</li> <li>• Satisfactory application of how specific devices of film form are structured to encourage the spectator to emotionally connect with a lead character in the chosen film.</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 spectatorship issues in relation to the chosen film.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic, if any application of knowledge and understanding of spectatorship issues from the chosen film.</li> <li>• Basic and simplistic discussion of how spectators are encouraged to emotionally connect with a lead character (or others) in the chosen film.</li> <li>• Basic ability to apply any specific devices of film form that encourage the spectator to emotionally connect with a lead character in the chosen film.</li> <li>• Most likely candidate will offer a generalised response with limited reference to a key character.</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 spectatorship issues in relation to the chosen film.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited, if any application of knowledge and understanding of spectatorship issues from the chosen film.</li> <li>• Limited and likely to be inaccurate discussion of how spectators are encouraged to emotionally connect with a lead character (or others) in the chosen film.</li> <li>• Limited ability to apply any specific devices of film form that encourage the spectator to emotionally connect with a lead character in the chosen film.</li> <li>• Most likely candidate will offer a generalised or inaccurate response with perhaps no reference to a key character.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> 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 a **lead character** from their chosen film. If **no lead character** 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 create an emotional connection between spectator and lead character.

Candidates may make reference to the following:

- An understanding of how cinematic techniques can create alignment and position the spectator to hold or adopt a particular subjective viewpoint (with or on behalf of a lead character).
- A discussion of the emotional impact that is created for the spectator.
- A discussion of a lead character's situation and role in the film (such as age, actions and experiences) and how this creates alignment through personal connection and empathy for the spectator.
- 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 who do not make any reference to their chosen film to support points they make and a lead character may not be awarded more than an upper Band 4, depending on the strength of the response. Candidates may, although it is not required, reference specific Spectatorship theory.

*All valid alternatives must be credited.*

Or,

**Question 2.3:**

'Spectator response is shaped by visual elements of film form' Explore this statement with reference to a key sequence from your chosen film.

*In your answer, you may consider:*

- Mise-en-scene, cinematography
- Meaning and Response

[20]

<b>Band</b>	<b>AO1 (10 marks) Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films</b>
<b>5</b>	<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 spectator response to visual elements (mise-en-scene, cinematography and editing).</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</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 visual elements within the chosen film.</li> <li>• Sophisticated discussion of how visual elements of film form create meaning and response in the chosen film.</li> <li>• Excellent ability to apply spectatorship issues and demonstrate understanding of how visual elements can create and shape spectator response in the chosen film</li> </ul>
<b>4</b>	<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 spectator response to visual elements (mise-en-scene, cinematography and editing).</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</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 visual elements within the chosen film.</li> <li>• Good discussion of how visual elements of film form create meaning and response in the chosen film.</li> <li>• Good ability to apply spectatorship issues and demonstrate understanding of how visual elements can create and shape spectator response in the chosen film</li> </ul>
<b>3</b>	<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 spectator response to visual elements (mise-en-scene, cinematography and editing).</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</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 visual elements within the chosen film.</li> <li>• Satisfactory discussion of how visual elements of film form can create meaning and response in the chosen film.</li> <li>• Satisfactory ability to show a simplistic understanding of spectatorship issues and demonstrate how visual elements can create and shape spectator response in the chosen film</li> </ul>
<b>2</b>	<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 spectator response to visual elements (mise-en-scene, cinematography and editing).</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic and simplistic application of knowledge and understanding of visual elements within the chosen film.</li> <li>• Basic discussion of how visual elements of film form can create meaning and response in the chosen film.</li> <li>• Basic, if any ability to show a partial and simplistic understanding of spectatorship issues. Some attempt to demonstrate how visual elements can create and shape spectator response in the chosen film</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 spectator response to visual elements (mise-en-scene, cinematography and editing).</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited, if any application of knowledge and understanding of visual elements within the chosen film.</li> <li>• Limited and perhaps inaccurate discussion of how visual elements of film form can create meaning and response in the chosen film.</li> <li>• Limited (if any) and perhaps muddled ability to show a partial and very simplistic understanding of spectatorship issues. Limited, if any attempt to demonstrate how visual elements can create and shape spectator response in the chosen film</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> 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 a **key** sequence 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.

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

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

Candidates may include the following in their responses:

- A close discussion of how one (or more) visual element (mise-en-scene, colour, cinematography, editing) creates meaning in a key sequence or scene from the chosen film.
- An understanding and application of film form terminology and specific film vocabulary in the context of this question.
- A discussion of the impact and how meaning is created by the use of a specific visual element on the spectator.
- An ability to discuss spectatorship issues in relation to the meaning created by the use of visual elements of film form.
- Candidates may choose to reject the idea that visual elements create response and argue that other features such as action and story are more important to spectators. Such responses are relevant and should be judged on the quality of the argument.

*All valid alternatives must be credited.*