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# **GCE A LEVEL MARKING SCHEME**

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**AUTUMN 2021**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2021 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

### COMPONENT 1: VARIETIES OF FILM AND FILMMAKING

#### AUTUMN 2021 MARK SCHEME

##### General Information

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response.

##### Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Marking grids, which include guidance on how to allocate marks within bands, have been constructed using the principles below. Once the appropriate band has been selected, examiners should award in the notional centre of the band, awarding higher or lower depending on the strength of the response.

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

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

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

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

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

##### Indicative Content

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

##### Assessment Objectives

AO1 Demonstrate knowledge and understanding of elements of film.

AO2 Apply knowledge and understanding of elements of film to:

- analyse and compare films, including through the use of critical approaches
- evaluate the significance of critical approaches
- analyse and evaluate own work in relation to other professionally produced work.

## Section A: Hollywood 1930-1990 (comparative study)

Either,

- 1.1 'Film is a collaborative art form, so to focus on the contribution of one individual as the auteur is misleading'. Compare the **two** films you have studied in relation to this statement. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse and compare films.
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of auteurism</li> <li>• Excellent demonstration of knowledge and understanding of the films studied.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of comparisons between films</li> <li>• Uses excellent points to develop a sophisticated comparison of the films studied in relation to the statement.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of auteurism</li> <li>• Good demonstration of knowledge and understanding of the films studied.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of comparisons between films.</li> <li>• Uses good points to develop a detailed comparison of the films studied in relation to the statement.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of auteurism</li> <li>• Satisfactory demonstration of knowledge and understanding of the films studied.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of comparisons between films.</li> <li>• Uses satisfactory points to develop a reasonably coherent comparison of the films studied in relation to the statement.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of auteurism</li> <li>• Basic demonstration of knowledge and understanding of the films studied.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of comparisons between films.</li> <li>• Uses basic points to develop a partial comparison of the films studied relate to the statement.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of auteurism</li> <li>• Limited demonstration of knowledge and understanding of the films studied.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of comparisons between films.</li> <li>• Uses limited points to attempt to explain how the films studied relate to the statement.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

## Question 1.1:

### 1. RUBRIC INFRINGEMENTS

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

*If no comparison is present in the response candidates cannot be awarded marks for AO2.*

*See general Rubric Guidance for further infringements.*

### 2. GENERALISED INDICATIVE CONTENT

- Some candidates may focus more on the production process whereas others may focus more on the realised film as evidence of auteurism to support their discussion. Either approach may be appropriate depending upon the films studied.
- Some candidates may focus more on the contributions of creative individuals other than the director, depending upon the films studied, and this may be highly relevant to their response.
- Some candidates may wish to focus on wider social, cultural, political or institutional contextual influences upon the film and this may be highly appropriate to the films studied. Candidates following this approach may consider issues such as prevalent ideologies and cinematic conventions, and, may see these as an important 'auteurist' influences – perhaps, even more important than any creative individuals working on the films.
- Some candidates considering the directors as auteurs may make detailed links to other films and/or the personal lives of the directors studied. This approach could be highly appropriate to the film or films studied but there should be a clear focus on the set film texts.
- Candidates may argue a focus on creative individuals, most likely the director, is a misleading way of studying their chosen films whilst others may argue it is not. Either approach could be appropriate depending upon the films studied and the ways in which they discuss their understanding of the films.

### 3. POINTS ON DIFFERENTIATION

#### **For marks in bands 3 and above:**

- In band 3, responses will show a satisfactory understanding of auteurism but in bands 4 and 5 candidates are more likely to develop more detailed discussions about who or what can be regarded as the 'author' of a film.
- Candidates will compare the films more evenly in bands 4 and 5, evaluating the statement in the question in relation to both films whereas in band 3 candidates may produce a significantly uneven response, with much more emphasis on one film.
- In bands 4 and 5 candidates will discuss how far it is possible to identify the distinctive contribution of individuals, particularly the director, within the production process with more confidence and in a more sophisticated manner.
- **Band 5** – Some candidates will be able to develop a highly sophisticated comparison of the influence of creative individuals within a complex collaborative process and wider contextual issues that may influence the film texts studied.

*All valid alternatives must be credited.*

Or,

1.2 'An auteur's signature is always apparent in the messages and values of the films they make'. Compare the **two** films you have studied in relation to this statement. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse and compare films.
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of auteurism in relation to the chosen films.</li> <li>• Excellent demonstration of knowledge and understanding of messages and values in the films studied.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of relevant knowledge and understanding to compare films.</li> <li>• Uses excellent points to develop a sophisticated comparison of both films in relation to the statement.</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 auteurism in relation to the chosen films.</li> <li>• Good demonstration of knowledge and understanding of messages and values in the films studied.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of relevant knowledge and understanding to compare films.</li> <li>• Uses good points to develop a detailed comparison of both films in relation to the statement.</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 auteurism in relation to the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of messages and values in the films studied.</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of relevant knowledge and understanding to compare films.</li> <li>• Uses satisfactory points to develop a reasonably coherent comparison of both films in relation to the statement.</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 auteurism in relation to the chosen films.</li> <li>• Basic demonstration of knowledge and understanding of messages and values in the films studied.</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of relevant knowledge and understanding to compare films.</li> <li>• Uses basic points to develop a partial comparison of both films in relation to the statement.</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 auteurism in relation to the chosen films.</li> <li>• Limited demonstration of knowledge and understanding of messages and values in the films studied.</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of relevant knowledge and understanding to compare films.</li> <li>• Uses limited points in an attempt to make some, if any, comparison of both films in relation to the statement.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

## Question 1.2:

### 1. RUBRIC INFRINGEMENTS

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

*If no comparison is present in the response candidates cannot be awarded marks for AO2.*

*See general Rubric Guidance for further infringements.*

### 2. GENERALISED INDICATIVE CONTENT

- Some candidates may argue that an auteur signature is always apparent in the messages and values of their chosen films, some may argue it isn't. Either approach could be appropriate depending upon the films, and auteurs, studied.
- A discussion of auteur influences upon the film and the particular concerns of the auteur studied. This may develop into a discussion of who or what an 'auteur' might be, depending upon the films studied.
- There will be a discussion of messages and values in the films studied which may be expressed as themes, issues raised, or as ideological positions adopted in the texts. Some candidates may wish to focus on particular sequences to exemplify their knowledge of messages and values whilst others may make reference to wider aspects of the film such as character development or plot. Either approach could be appropriate depending upon the films studied.
- Some consideration of the relationship between production context and the aims of the director or other individual creative influences upon messages and values in the films studied may be included to engage with the question.
- Some candidates may argue that the auteur's influence is more visible in other aspects of the film such as approach to production or aesthetics rather than in messages and values depending upon the films and auteurs studied.
- Different candidates will find it more useful to focus on different aspects of cultural, social, political and/or institutional contextual issues in their responses, depending upon the films studied.

### 3. POINTS ON DIFFERENTIATION

**For marks in bands 3 and above:**

- Candidates will compare the films more evenly in bands 4 and 5, considering the statement in relation to both films whereas band 3 responses may be significantly uneven, with much more emphasis on one film.
- Responses in band 3 are likely to make simpler and less detailed comparisons than responses in bands 4 and 5 where comparisons will be more precise, developed and sophisticated.
- Responses in bands 4 and 5 will make more detailed and developed points about the possible links between auteurs, and, messages and values in the films studied whereas responses in band 3 will tend to be less developed and precise.
- **Band 5** responses may consider how films reflect the complex interactions of cultural and institutional contexts in addition to being influenced by the creative individuals involved in making them, in a sophisticated comparison.

*All valid alternatives must be credited.*

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

Either,

2.1 “Film spectatorship is a passive experience”. How far do you agree with this statement in relation to **each** of the films you have studied?

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of the possibilities of different spectator responses to the films studied.</li> <li>Excellent knowledge and understanding of the formal elements of the chosen films in relation to spectator response.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of the relationship between film and spectator to analyse the chosen films.</li> <li>Uses excellent points to develop a sophisticated exploration of how far spectators' responses may be seen as active or passive in the films studied.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of the possibilities of different spectator responses to the films studied.</li> <li>Good knowledge and understanding of the formal elements of the chosen films in relation to spectator response.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of the relationship between film and spectator to analyse the chosen films.</li> <li>Uses good points to develop a detailed exploration of how far spectators' responses may be seen as active or passive in the films studied.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of the possibilities of different spectator responses to the films studied.</li> <li>Satisfactory knowledge and understanding of the formal elements of the chosen films in relation to spectator response.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of the relationship between film and spectator to analyse the chosen films.</li> <li>Uses satisfactory points to develop a reasonably coherent exploration of how far spectators' responses may be seen as active or passive in the films studied.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of the possibilities of different spectator responses to the films studied.</li> <li>Basic knowledge and understanding of the formal elements of the chosen films in relation to spectator response.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of the relationship between film and spectator to consider the chosen films.</li> <li>Uses basic points to develop a partial consideration of how far spectators' responses may be seen as active or passive in the films studied.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of the possibilities of different spectator responses to the films studied.</li> <li>Limited knowledge and understanding of the formal elements of the chosen films in relation to spectator response.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of the relationship between film and spectator to consider the chosen films.</li> <li>Uses limited points in an attempt to develop a consideration of how spectators' responses may be seen as active or passive in the films studied, with limited/no reference to 'how far'.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	



## Question 2.1

### 1. RUBRIC INFRINGEMENTS

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

### 2. GENERALISED INDICATIVE CONTENT

- An understanding of spectatorship in terms of the responses a film might provoke in the spectator by applying, for example, concepts such as identification, alignment and allegiance.
- How key features of the films, such as camera position, editing, sound, performance or aspects of narrative and genre can encourage active or passive spectatorship.
- Some recognition of the role of viewing context and spectators' social and cultural background in influencing spectator response. Some candidates may also want to discuss how a spectator's filmic knowledge and experiences may influence their responses.
- A focus on ideological meanings and responses to the films that explores the connotations of textual features and/or the use of binary oppositions to provoke various spectator responses.
- A recognition that spectators may adopt varying responses to the films studied depending upon viewing context and/or the number of the times the films have been seen.
- Candidates will discuss spectator responses to the films studied and may argue that there is high degree of passive or active spectatorship. Either approach may be acceptable but should be supported by reference to the films studied and an understanding of the spectatorship debate.

### 3. POINTS ON DIFFERENTIATION

#### **For marks in bands 3 and above:**

- In band 3, responses are more likely to assert a direct explanation for the responses of spectators whereas in bands 4 and 5 candidates are more likely to consider the interaction of film and spectator in a more cautious and complex manner.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.
- Responses in bands 4 and 5 are more likely to consider the possibilities of responses, other than the preferred response, and consider oppositional, negotiated and/or aberrant 'readings' of the films studied than in band 3.
- **Band 5** responses may see the relationship between film and spectator as resistant to simplistic assumptions about 'active' or 'passive' responses and develop a sophisticated analysis of the complex interactions that produce spectator responses in a particular time and place.

*All valid alternatives must be credited.*

Or,

2.2 How important is sound for spectator responses to the **two** films you have studied?  
Refer in detail to **one or more** sequences from **each** film. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of sound in relation to one or more sequences from each of the chosen films.</li> <li>Excellent knowledge and understanding of spectatorship issues in relation to the films studied.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding of sound to discuss spectator responses in the chosen films.</li> <li>Uses excellent points to develop a sophisticated exploration of how far spectator responses relate to the use of sound in the films studied.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding sound in relation to one or more sequences from each of the chosen films.</li> <li>Good knowledge and understanding of spectatorship issues in relation to the films studied.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of the importance of sound to discuss spectator responses to the chosen films.</li> <li>Uses good points to develop a detailed exploration of how far spectator responses relate to the use of sound in the films studied.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding sound in relation to one or more sequences from each of the chosen films.</li> <li>Satisfactory knowledge and understanding of spectatorship issues in relation to the films studied.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of the importance of sound to discuss spectator responses to the chosen films.</li> <li>Uses satisfactory points to develop a reasonably coherent exploration of how far spectator responses relate to the use of sound in the films studied.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding sound in relation to one or more sequences from each of the chosen films.</li> <li>Basic knowledge and understanding of spectatorship issues in relation to the films studied.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of the importance of sound to discuss spectator responses to the chosen films.</li> <li>Uses basic points to develop a partial consideration of how far spectator responses relate to the use of sound in the films studied.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding sound in relation to one or more sequences from each of the chosen films.</li> <li>Limited knowledge and understanding of spectatorship issues in relation to in the films studied.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding of the importance of sound to discuss spectator responses to the chosen films.</li> <li>Uses limited points in an attempt to develop a consideration of how spectator responses relate to the use of sound in the films studied.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

## Question 2.2

### 1. RUBRIC INFRINGEMENTS

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

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

### 2. GENERALISED INDICATIVE CONTENT

- Candidates will consider the use of sound in one or more sequences from each film in detail. Some candidates may focus on one aspect such as music, others may adopt a wider approach by considering these in addition to other elements. Either approach could be appropriate, depending upon the films studied.
- An understanding of spectatorship in terms of the response a film might elicit in the spectator including, for example, concepts such as identification, alignment and allegiance.
- An understanding of how sound and the creative uses of it may be influential on the spectator's responses to characters and/or narrative events.
- A recognition that sound might play a significant role in spectators' responses or that the spectator is able to resist formal manipulation. The approach may vary depending upon the films studied and the candidates' responses.
- It is anticipated that most candidates will focus on sound in one sequence from each film. Some candidates may consider other aspects of Film Form and use more than one sequence from each of their chosen films, but this will not necessarily advantage them, the detail of knowledge and application of that knowledge in film analysis is most important.

### 3. POINTS ON DIFFERENTIATION

#### **For marks in bands 3 and above:**

- In band 3, responses will consider how sound might relate to a response in the spectator by close reference to sequences from the films studied. In bands 4 and 5, analysis and evaluation of the importance of sound will be more precise, detailed and sophisticated.
- In bands 4 and 5, responses will develop more complex explanations of how and why sound may, or may not be, important in relation to spectators' responses and may question the idea of film 'creating' a response by foregrounding the idea of the active spectator.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.
- **Band 5** responses may recognise that spectators do not always respond in the way that they are encouraged to by the use of sound. They may discuss the complex interaction between film form and spectator by providing sophisticated reasons for this.

*All valid alternatives must be credited.*

## Section C: British film since 1995 (two-film study)

Either,

- 3.1 How useful has an ideological critical approach been in analysing the films you have studied? Refer in detail to **one or more** sequences from **each** film. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of an ideological analysis of the films studied.</li> <li>Excellent demonstration of knowledge and understanding of one or more sequences from each film studied.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent application of knowledge and understanding to specific sequences from each film studied.</li> <li>Uses excellent points to develop a sophisticated exploration of how useful an ideological critical approach has been in analysing the chosen films.</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good demonstration of knowledge and understanding of an ideological analysis of the films studied.</li> <li>Good demonstration of knowledge and understanding of one or more sequences from each film studied.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding to specific sequences from each film studied.</li> <li>Uses good points to develop a detailed exploration of how useful an ideological critical approach has been in analysing the chosen films.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of an ideological analysis of the films studied.</li> <li>Satisfactory demonstration of knowledge and understanding of one or more sequences from each film studied.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding to specific sequences from each film studied.</li> <li>Uses satisfactory points to develop a reasonably coherent exploration of how useful an ideological critical approach has been in analysing the chosen films.</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of an ideological analysis of the films studied.</li> <li>Basic demonstration of knowledge and understanding of one or more sequences from each film studied.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding to specific sequences from each film studied.</li> <li>Uses basic points to develop a partial consideration of how useful an ideological critical approach has been in analysing the chosen films.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited knowledge and understanding of an ideological analysis of the films studied.</li> <li>Limited demonstration of knowledge and understanding of one or more sequences from each film studied.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited application of knowledge and understanding to specific sequences from each film studied.</li> <li>Uses limited points to attempt a consideration of the usefulness of the critical approach. Limited/no reference to how useful an ideological critical approach has been in analysing the chosen films.</li> </ul>
	<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### Question 3.1

#### 1. RUBRIC INFRINGEMENTS

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

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

#### 2. GENERALISED INDICATIVE CONTENT

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

#### 3. POINTS ON DIFFERENTIATION

**For marks in bands 3 and above:**

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

*All valid alternatives must be credited.*

3.2 'The ideological analysis of a film is not very useful as it often reduces the film to a simple checklist of messages and values.' How far is this true in relation to the **two** films you have studied? [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of an ideological analysis of the films studied.</li> <li>• Excellent demonstration of knowledge and understanding of the films studied.</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 to each film studied.</li> <li>• Uses excellent points to develop a sophisticated exploration of how useful an ideological critical approach has been in analysing the chosen films.</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 an ideological analysis of the films studied.</li> <li>• Good demonstration of knowledge and understanding of the films studied.</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 to each film studied.</li> <li>• Uses good points to develop a detailed exploration of how useful an ideological critical approach has been in analysing the chosen films.</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 an ideological analysis of the films studied.</li> <li>• Satisfactory demonstration of knowledge and understanding of the films studied.</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 to each film studied.</li> <li>• Uses satisfactory points to develop a reasonably coherent exploration of how useful an ideological critical approach has been in analysing the chosen films.</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 an ideological analysis of the films studied.</li> <li>• Basic demonstration of knowledge and understanding of the films studied.</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 to each film studied.</li> <li>• Uses basic points to develop a partial consideration of how useful an ideological critical approach has been in analysing the chosen films.</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 an ideological analysis of the films studied.</li> <li>• Limited demonstration of knowledge and understanding of the films studied.</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 to each film studied.</li> <li>• Uses limited points to attempt a consideration of the usefulness of the critical approach. Limited/no reference to how useful an ideological critical approach has been in analysing the chosen films.</li> </ul>
<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

## Question 3.2

### 1. RUBRIC INFRINGEMENTS

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

### 2. GENERALISED INDICATIVE CONTENT

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

### 3. POINTS ON DIFFERENTIATION

**For marks in bands 3 and above:**

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

*All valid alternatives must be credited.*