



GCE A LEVEL MARKING SCHEME

AUTUMN 2021

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

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 2: GLOBAL FILMMAKING PERSPECTIVES
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: Global film (two-film study)

Either,

- 1.1 'A film is intensified by its aesthetic.' Discuss this statement in relation to a key sequence from **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>17-20 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of aesthetic choices in relation to the films studied. Excellent knowledge and understanding of chosen sequences. 	<p>17-20 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of aesthetics and their application in filmmaking in the analysis of the chosen film sequences. Uses points to develop an excellent exploration of aesthetic choices intensify the impact of a film on the audience.
4	<p>13-16 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of aesthetic choices in relation to the films studied. Good knowledge and understanding of chosen sequences. 	<p>13-16 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of aesthetics and their application in filmmaking in the analysis of the chosen film sequences. Uses points to develop a good exploration of aesthetic choices intensify the impact of a film on the audience.
3	<p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of aesthetic choices in relation to the films studied. Satisfactory knowledge and understanding of chosen sequences. 	<p>9-12 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of aesthetics and their application in filmmaking in the analysis of the chosen film sequences. Uses points to develop a satisfactory exploration of how aesthetic choices intensify the impact of a film on the audience.
2	<p>5-8 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of some aesthetic choices in relation to the films studied. Basic knowledge and understanding of chosen sequences. 	<p>5-8 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of aesthetics and their application in filmmaking in the analysis of the chosen film sequences. Uses points to develop a basic exploration of how aesthetic choices intensify the impact of a film on the audience.
1	<p>1-4 marks</p> <ul style="list-style-type: none"> Very limited demonstration of knowledge and understanding of aesthetic choices in relation to the films studied. Very limited knowledge and understanding of chosen sequences. 	<p>1-4 marks</p> <ul style="list-style-type: none"> Very limited application of knowledge and understanding of aesthetics and their application in filmmaking in the analysis of the chosen film sequences. Uses points to develop a very limited statement on how aesthetic choices intensify the impact of a film on the audience.
	<p>0 marks 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.*

Candidates are asked to select a 'key' sequence from each film – but there is no requirement to justify the choice. What will be significant is the productivity of each sequence in enabling a strong engagement with the question.

There is no requirement to compare the two films.

Aesthetics may be understood as an integrated application of all the key elements of film by the film's makers. It is most likely, however, that candidates will focus on one or two key elements, such as cinematography and sound.

The understanding that filmmakers make choices and that choices make a difference should at the least be implicit in the candidate's approach. There is no requirement that candidates offer a critical assessment of these choices.

There will, however, be a direct engagement with 'impact' and 'intensity'. This will be the basis for a discursive rather than a merely descriptive approach.

Band 5 responses may frame the material in such a way as to emphasise that aesthetics is not additional / extra to the film, but part of the film's essential conception.

All valid alternatives must be credited.

Or,

- 1.2 'Social and cultural contextual studies are important when attempting to understand a film'. Discuss this statement with reference to examples from 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 analyse films.
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of some significant social /cultural contexts • Excellent overall knowledge and understanding of the chosen films. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of social / cultural contexts to analyse films studied. • Uses points to develop an excellent critical discussion – which may lead to a greater or lesser endorsement of the proposition.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of some significant social /cultural contexts • Good overall knowledge and understanding of the chosen films. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of social / cultural contexts to analyse films studied. • Uses points to develop a good critical discussion – which may lead to a greater or lesser endorsement of the proposition.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of some significant social /cultural contexts • Satisfactory overall knowledge and understanding of the chosen films. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of social / cultural contexts to analyse films studied. • Uses points to develop a satisfactory discussion – which is likely to lead to an endorsement of the proposition.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of some social /cultural contexts • Basic overall knowledge and understanding of the chosen films. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of social / cultural contexts to analyse films studied. • Uses points to develop a basic discussion – which is likely to lead to an endorsement of the proposition.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Very limited demonstration of knowledge and understanding of some social /cultural contexts • Very limited overall knowledge and understanding of the chosen films. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Very limited application of knowledge and understanding of social / cultural contexts. • Uses points to develop a very limited statement in relation to the proposition.
	<p>0 marks 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.*

Candidates are asked to show knowledge of BOTH social AND cultural contexts, but one may be much more significant, and thus prominent, than the other in the particular films studied.

Social contexts may include consideration of social factors alive at the time of a film's production, such as debates about ethnicity or gender.

Cultural contexts may include consideration of cultural influences on a film's production such as a significant film or artistic movement or fashion trend

Credit should be given for candidates who choose to locate either or both of social / cultural within a wider political context – rather than to regard this as outside the remit of the question.

There is no requirement to compare the two films.

The importance of contextual studies is here focused on the particular challenge of understanding and appreciating films from less familiar societies and cultures (i.e. non-UK, non-US).

There will be a direct engagement with 'how important' has the candidate's contextual studies been and this will be developed as a discussion, rather than simply a series of statements.

Band 5 responses may demonstrate both a sophisticated knowledge of social / cultural contextual factors and an interest in linking this to ideological issues.

All valid alternatives must be credited.

Section B: Documentary Film

- 2.1 Explore how the representation of a key character contributes to the meaning of the documentary 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 analyse films
5	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of the representation of a key character. Excellent knowledge and understanding of the documentary film studied. 	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of representational strategies in relation to a key character. Uses points to develop a sophisticated exploration of how choices made in the filmic representation of a key character contribute to the overall meaning of the documentary film.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of the representation of a key character. Good knowledge and understanding of the documentary film studied. 	<p>7-8 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of representational strategies in relation to a key character. Uses points to develop a good exploration of how choices made in the filmic representation of a key character contribute to the overall meaning of the documentary film.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the representation of a key character. Satisfactory knowledge and understanding of the documentary film studied. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of representational strategies in relation to a key character. Uses points to develop a satisfactory exploration of how choices made in the filmic representation of a key character contribute to the overall meaning of the documentary film.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the representation of a key character. Basic knowledge and understanding of the documentary film studied. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of representational strategies in relation to a key character. Uses points to develop a basic account of how choices made in the filmic representation of a key character contribute to the overall meaning of the documentary film.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited demonstration of knowledge and understanding of the representation of a key character. Very limited knowledge and understanding of the documentary film studied. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited application of knowledge and understanding of representational strategies in relation to a key character. Uses points to develop a very limited account of how choices made in the filmic representation of a key character contribute to the overall meaning of the documentary film.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

Question 2.1: Indicative content

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

For the purposes of the question, a 'key' character is not necessarily the 'main' character and the candidate should be given a wide scope in nominating the character they choose to focus their answer on.

The idea of filmic representation, of the processes of selection and construction, specifically as this pertains to documentary film, will be understood and at least implicit in the answer.

There will be a direct engagement with 'how' the character is represented – and this will be more than a description of the character.

The overall meaning of the documentary film will need to be considered in order to discuss how the representation of the character contributes to this overall meaning.

Band 5 responses may offer a sophisticated critical discussion of the representation, possibly arguing that the representation of the nominated key character works against the overall meaning of the film.

Or,

2.2 How important is the creative use of digital technology in the documentary 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 analyse films
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the creative use of digital technology in the chosen documentary. <p>OR</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how other filmmaking choices – rather than the creative use of digital technology – are of importance in the chosen documentary. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding to analyse the creative use of digital technology in the chosen documentary. • Uses points to develop an excellent discussion of the importance of the creative use of digital technology in the chosen documentary. <p>OR</p> <ul style="list-style-type: none"> • Uses points to develop an excellent discussion of the importance of other filmmaking choices – rather than the creative use of digital technology – in the chosen documentary.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the creative use of digital technology in the chosen documentary. <p>OR</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how other filmmaking choices – rather than the creative use of digital technology – are of importance in the chosen documentary. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding to analyse the creative use of digital technology in the chosen documentary. • Uses points to develop a good discussion of the importance of the creative use of digital technology in the chosen documentary. <p>OR</p> <ul style="list-style-type: none"> • Uses points to develop a good discussion of the importance of other filmmaking choices – rather than the creative use of digital technology – in the chosen documentary.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of the creative use of digital technology in the chosen documentary. <p>OR</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how other filmmaking choices – rather than the creative use of digital technology – are of importance in the chosen documentary. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding to analyse the creative use of digital technology in the chosen documentary • Uses points to develop a satisfactory discussion of the importance of the creative use of digital technology in the chosen documentary. <p>OR</p> <ul style="list-style-type: none"> • Uses points to develop a satisfactory discussion of the importance of other filmmaking choices – rather than the creative use of digital technology – in the chosen documentary.

2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of the creative use of digital technology in the chosen documentary. <p>OR</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how other filmmaking choices – rather than the creative use of digital technology – are of importance in the chosen documentary. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding to analyse the creative use of digital technology in the chosen documentary. • Uses points to develop a basic discussion of the importance of the creative use of digital technology in the chosen documentary <p>OR</p> <ul style="list-style-type: none"> • Uses points to develop a basic discussion of the importance of other filmmaking choices – rather than the creative use of digital technology – in the chosen documentary.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Very limited demonstration of knowledge and understanding of the creative use of digital technology in the chosen documentary. <p>OR</p> <ul style="list-style-type: none"> • Very limited demonstration of knowledge and understanding of how other filmmaking choices – rather than the creative use of digital technology – are of importance in the chosen documentary. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Very limited application of knowledge and understanding to analyse the creative use of digital technology in the chosen documentary. • Uses points to develop a very limited statement on the importance of the creative use of digital technology in the chosen documentary <p>OR</p> <ul style="list-style-type: none"> • Uses points to develop a very limited statement on the importance of other filmmaking choices – rather than the creative use of digital technology – in the chosen documentary.
	<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>	

Question 2.2: Indicative content

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

Candidates may consider any aspect of digital technology in relation to their chosen documentary and may reach any conclusion in terms of its impact. Responses must be awarded on merit.

There will be an understanding of digital technology relevant to the documentary studied (which may include the role of portable, digital cameras and digital sound recording equipment which facilitate a closer connection with subjects) or non-linear digital editing (which may lead to conscious manipulation of material or the blurring of 'fact' and 'fiction' in some documentary filmmakers' work)

The 'creative' use of digital technology should be addressed directly – even if in order to demonstrate that the use is not obviously or particularly 'creative'.

More broadly the question of 'importance' may be answered in a fairly implicit way with the evidence speaking for itself.

'How important' questions always allow for the possibility that some other factor is more important. For *Sisters-in-Law* this is a particularly reasonable line to take and candidates should be rewarded for what they justifiably nominate as 'more important' such as the filming style.

Band 5 responses may, in developing their discussion of the creative use of digital technology, demonstrate a sophisticated understanding of how their chosen film breaks with commonly held ideas of what constitutes a 'documentary'.

All valid alternatives must be credited.

Section C: Film movements - Silent cinema

Either,

- 3.1 Discuss how far meaning is created through performance. Make detailed reference to a specific sequence from your film option. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of some significant aspects of performance style in relation to the film option studied. Excellent knowledge and understanding of a chosen sequence. 	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of performance in relation to the chosen sequence. Uses points to develop an excellent discussion of how far performance style contributes to the creation of meaning.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of some significant aspects of performance style in relation to the film option studied. Good knowledge and understanding of a chosen sequence. 	<p>7-8 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of performance in relation to the chosen sequence. Uses points to develop a good discussion of how far performance style contributes to the creation of meaning.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of some significant aspects of performance style in relation to the film option studied. Satisfactory knowledge and understanding of a chosen sequence. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of performance in relation to the chosen sequence. Uses points to develop a satisfactory discussion of how far performance style contributes to the creation of meaning.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of some significant aspects of performance style in relation to the film option studied. Basic knowledge and understanding of a chosen sequence. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of performance in relation to the chosen sequence. Uses points to develop a basic discussion of how far performance style contributes to the creation of meaning.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited demonstration of knowledge and understanding of some significant aspects of performance style in relation to the film option studied. Limited knowledge and understanding of a chosen sequence. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited application of knowledge and understanding of performance in relation to the chosen sequence. Uses points to develop a very limited statement on how far performance style contributes to the creation of meaning.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

Question 3.1: Indicative Content

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

The exploration of performance may focus not just on a particular sequence, as required, but on a particular actor within that sequence.

The idea that performance creates meaning will be understood and some detail will be offered to illustrate this in the chosen sequence.

The question of 'how far' may be answered directly or indirectly and candidates may, depending on their choice of film, focus relatively more on whether or not performance is important.

Band 5 responses may enrich the quality of their answer with telling contextual knowledge and / or with a significant focus on staging as central to performance style.

All valid alternatives must be credited.

Or,

3.2 'Silent film reveals filmmakers who employ exciting ideas and techniques.' Discuss how far this is true of your film option. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of some creative ('exciting') ideas / techniques employed by filmmakers in the chosen film option. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding to analyse some of the creative ('exciting') ideas / techniques in the chosen film option. • Uses points to develop an excellent discussion of the proposition in the question
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of some creative ('exciting') ideas / techniques employed by filmmakers in the chosen film option. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding to analyse some of the creative ('exciting') ideas / techniques in the chosen film option. • Uses points to develop a good discussion of the proposition in the question.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of some creative ('exciting') ideas / techniques employed by filmmakers in the chosen film option. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding to analyse some of the creative ('exciting') ideas / techniques in the chosen film option. • Uses points to develop a satisfactory discussion of the proposition in the question.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of some creative ('exciting') ideas / techniques employed by filmmakers in the chosen film option. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding to analyse some of the creative ('exciting') ideas / techniques in the chosen film option. • Uses points to develop a basic discussion of the proposition in the question.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Very limited demonstration of knowledge and understanding of some creative ('exciting') ideas / techniques employed by filmmakers in the chosen film option. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Very limited application of knowledge and understanding to analyse some of the creative ('exciting') ideas / techniques in the chosen film option. • Uses points to develop a very limited statement in relation to the proposition in the question.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

Question 3.2: Indicative content

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

An approach to this question that focuses on the practice of filmmaking will be particularly appropriate.

'Exciting ideas and techniques' will require some focus on key elements of film, such as cinematography and editing. 'Ideas' may also encourage candidates to productively relate the chosen film to its film movement and thus key ideas connected with that movement.

It is acceptable for there to be a focus on one of the film's makers, most obviously the director. Some relevant contextual knowledge relating to the filmmaker may be presented.

The question of 'how far' may be discussed directly or indirectly – but it will be unlikely that a candidate attempts to dispute the question's proposition.

Band 5 responses may enrich the quality of their answer with telling contextual knowledge and / or a high level of sophistication in their understanding of film techniques in their chosen film.

All valid alternatives must be credited.

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

Either,

- 4.1 How far can the experimental approach in your film option be attributed to an auteur director? [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>9-10 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of the director's input. Excellent knowledge and understanding of some of the characteristics of the 'experimental' in the chosen film option. 	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of director's input and of the auteur concept. Uses points to develop an excellent discussion of how far the auteur director is responsible for the film's experimental approach.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of the director's input. Good knowledge and understanding of some of the characteristics of the 'experimental' in the chosen film option. 	<p>7-8 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of director's input and of the auteur concept. Uses points to develop a good discussion of how far the auteur director is responsible for the film's experimental approach.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the director's input. Satisfactory knowledge and understanding of some of the characteristics of the 'experimental' in the chosen film option. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of director's input and of the auteur concept. Uses points to develop a satisfactory discussion of how far the auteur director is responsible for the film's experimental approach.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the director's input. Basic knowledge and understanding of some of the characteristics of the 'experimental' in the chosen film option. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of director's input and of the auteur concept. Uses points to develop a basic discussion of how far the auteur director is responsible for the film's experimental approach.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited demonstration of knowledge and understanding of the director's input. Limited knowledge and understanding of some of the characteristics of the 'experimental' in the chosen film option. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited application of knowledge and understanding of director's input and of the auteur concept. Uses points to develop a very limited statement on how far the auteur director is responsible for the film's experimental approach.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

Question 4.1: Indicative content

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

The 'experimental approach' is most likely to focus on narrative, but given the non-specific nature of the question, any aspect(s) of the film may provide the principal focus.

Although the film does not specify a focus on a particular sequence, it is acceptable for the candidate to do so. This will be especially so if the 'experimental' centres on the use of micro features such as editing or sound rather than macro narrative.

There will be at least an implicit understanding of what is meant by 'auteur' and at least an implicit understanding and appreciation of the auteur status of the chosen film's director.

'How far' questions always allow for the possibility that the candidate will respond by arguing that some other factor is more 'responsible for the experimental approach'. So, for example, Chris Doyle's cinematography in *Fallen Angels* may be presented as central to that film. Any relevant, justified alternative should be marked on its merits.

Band 5 responses may communicate a particularly confident approach to auteurism and have a sophisticated appreciation of the experimental approach.

All valid alternatives must be credited.

Or,

4.2 How far does the experimental narrative of your film option reinforce key themes?[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 of experimental features of the film's narrative • Excellent knowledge and understanding of some of the key themes of the film. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of experimental narrative and key themes. • Uses points to develop an excellent discussion of how far elements of the experimental narrative reinforce key themes.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of experimental features of the film/s narrative • Good knowledge and understanding of some of the key themes of the film/s. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of experimental narrative and key themes. • Uses points to develop a good discussion of how far elements of the experimental narrative reinforce key themes.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of experimental features of the film/s narrative • Satisfactory knowledge and understanding of some of the key themes of the film/s. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of experimental narrative and key themes. • Uses points to develop a satisfactory discussion of how far elements of the experimental narrative reinforce key themes.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of experimental features of the film/s narrative • Basic knowledge and understanding of some of the key themes of the film/s. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of experimental narrative and key themes. • Uses points to develop a basic discussion of how far elements of the experimental narrative reinforce key themes.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Very limited demonstration of knowledge and understanding of experimental features of the film/s narrative • Very limited knowledge and understanding of some of the key themes of the film/s. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Very limited application of knowledge and understanding of experimental narrative and key themes. • Uses points to develop a very limited statement on how far elements of the experimental narrative reinforce key themes.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

Question 4.2: Indicative content

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

The 'experimental narrative' of the film or film/s selected from within the film option will be well understood and illustrated – although it is acceptable, given the time limitation, for the candidate to cover some but not all aspects of the experimental approach

Some, though not necessarily all, key themes will be identified. A focus on those that most clearly are served by the experimental narrative will be most appropriate.

The question will be tackled directly and thus there will be a discursive rather than a merely descriptive approach.

'How important' questions always allow for the possibility that the candidate will respond by arguing that some other factor reinforces key themes more. Any relevant, justified alternative should be marked on its merits – but given the self-evident importance of the narrative approach in each of the prescribed films, a judgment should be made as to whether the candidate is actually avoiding the question

Band 5 responses may be enriched by a particularly good understanding of contextual factors and /or a particularly sophisticated understanding of key themes.

All valid alternatives must be credited.