



---

# **GCE A LEVEL MARKING SCHEME**

---

**SUMMER 2022**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 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

### SUMMER 2022 MARK SCHEME

#### COMPONENT 1: VARIETIES OF FILM AND FILMMAKING – AMPLIFIED 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 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.

## **Amplifying the Assessment Objectives: GCE FILM STUDIES**

Below are the assessment objectives for this specification, in relation to components 1 and 2, and suggested amplifications of each one. Delineations of assessment objectives will be dependent upon the component section and question, and will be indicative of differentiated responses.

### **AO1**

Demonstrate knowledge and understanding of elements of film

- Selection of specific formal elements of the films studied and the ability to use subject-specific terminology to identify these elements.
- Identification of significant contexts that may have shaped and influenced the films studied.
- Identifying meanings and responses that are relevant to the films studied.
- Identification of relevant aspects of spectatorship, narrative, ideology, auteur study, critical debates and filmmakers' theories of the films studied.
- Recall accurate facts in relation to the films studied and their contexts.
- Describe and explain elements of film in relation to the question set.
- Select significant elements of film in response to the question.
- Explain elements of film in relation to the films studied.

### **AO2**

Apply knowledge and understanding of elements of film to analyse and compare films, including through the use of critical approaches, and evaluate the significance of critical approaches

- The ability to link elements of film form to meanings and responses in a way that recognises the dynamic relationship between film and spectator, and approaches causal relations with caution.
- Differentiation between more or less significant knowledge in answering the question set.
- Organising knowledge to form a coherent and persuasive answer to the question set.
- Discussion and examination of the answers to the questions set.
- The ability to identify similarities and differences between the films studied, and the ability to account for these.
- The ability to support and exemplify an argument with well selected evidence.
- Using one, or more, critical approaches to study the chosen films in a way that shows an understanding of critical approaches.
- Appraising and assessing the usefulness of one way of studying film in relation to other ways of studying film.
- Identifying the advantages and disadvantages of the critical approaches towards studying film.
- The ability to separate and synthesise different critical approaches to film study.

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

Either,

1.1 'Cinematography and editing are crucial in expressing a clear auteur signature.' Compare the 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 compare films	Amplification
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of auteur signature relevant to the films studied.</li> <li>• Excellent demonstration of knowledge and understanding of cinematography and editing in relation to chosen films.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of cinematography, editing and auteur signature in discussing the chosen films.</li> <li>• Uses excellent points to develop a sophisticated comparison of both films in relation to the statement.</li> </ul>	<ul style="list-style-type: none"> <li>• Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>• Knowledge and understanding of relevant auteur signatures will be detailed, accurate and convincing.</li> <li>• Knowledge and understanding of cinematography and editing in the films will be detailed, accurate and use appropriate terminology.</li> <li>• Examples will be very well chosen and contribute well to the response.</li> <li>• Comparison of the films will be explicit and well developed, showing wide understanding of the films and the ability to identify very salient points.</li> <li>• Responses will make very perceptive and clearly evaluative points in response to the question.</li> <li>• Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>

4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of auteur signature relevant to the films studied.</li> <li>• Good demonstration of knowledge and understanding of cinematography and editing in relation to chosen films.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of cinematography, editing and auteur signature in discussing the chosen films.</li> <li>• Uses good points to develop a detailed comparison of both films in relation to the statement.</li> </ul>	<ul style="list-style-type: none"> <li>• Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>• Knowledge and understanding of relevant auteur signatures will be detailed and accurate.</li> <li>• Knowledge and understanding of cinematography and editing in the films will be detailed, accurate and use some appropriate terminology.</li> <li>• Examples will be specific and support points made in the response.</li> <li>• Comparison of the films will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>• Responses will make some evaluative points in response to the question.</li> <li>• Responses will be clear, well-structured and use supporting evidence.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of auteur signature relevant to the films studied.</li> <li>• Satisfactory demonstration of knowledge and understanding of cinematography and editing in relation to chosen films.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of cinematography, editing and auteur signature in discussing the chosen films.</li> <li>• Uses satisfactory points to develop a reasonably coherent comparison of both films in relation to the statement.</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>• Knowledge and understanding of relevant auteur signatures will be present if incomplete in places.</li> <li>• Knowledge and understanding of cinematography and editing in the films will be shown and will be generally accurate.</li> <li>• Examples will try to support points made in the response.</li> <li>• Comparison of the films will be explicit even if brief and may be undeveloped. Responses may be uneven and focus more on one film than another.</li> <li>• Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>• Responses will be generally clear and make some use of supporting evidence.</li> <li>• Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.</li> </ul>

2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of auteur signature relevant to the films studied.</li> <li>• Basic demonstration of knowledge and understanding of cinematography and editing in relation to chosen films.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of cinematography, editing and auteur signature in discussing the chosen films.</li> <li>• Uses basic points to develop a partial comparison of both films in relation to the statement.</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question.</li> <li>• Knowledge and understanding of relevant auteur signatures will be undeveloped and fragmentary.</li> <li>• Knowledge and understanding of cinematography and editing in the films will be descriptive and imprecise.</li> <li>• Comparison of the films will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of auteur signature relevant to the films studied.</li> <li>• Limited demonstration of knowledge and understanding of cinematography and editing in relation to chosen films.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of cinematography, editing and auteur signature in discussing the chosen films.</li> <li>• Uses limited points to attempt to compare both films in relation to the statement.</li> </ul>	<ul style="list-style-type: none"> <li>• The response may be very brief and is likely to be largely irrelevant.</li> <li>• There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>• Fragmentary responses that will lack coherence.</li> </ul>
<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>			



## 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

- Candidates may argue that the use of cinematography and editing is crucial in expressing an auteur signature in the sequences used or they may not. Either approach may be appropriate depending upon the sequences chosen and the films studied.
- Some candidates may discuss other aspects of Film Form, such as mise-en-scène, as being important to an auteur signature. Such an approach could be appropriate and lead to productive analysis as long as there is a clear engagement with the question.
- 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 cinematic conventions, and may see these as an important influence – 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 is not necessary, there should be a clear focus on the set film texts.

### 3. POINTS ON DIFFERENTIATION

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

- In band 3, responses will show a satisfactory understanding of an auteur approach 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 and/or the influences upon the look and style of the films.
- Candidates will compare the films more evenly in bands 4 and 5, answering 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.
- **Band 5** – Some candidates will be able to develop a highly sophisticated comparison of the usefulness of the auteur critical approach in relation to a detailed analysis of auteur signature in relation to their chosen films.

*All valid alternatives must be credited.*

1.2 Compare how the representations of ethnicity **and/or** gender are shaped by the historical contexts 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 compare films.	Amplification
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of representations of ethnicity and/or gender in the chosen films.</li> <li>• Excellent demonstration of knowledge and understanding of the historical contexts of the films studied.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of relevant knowledge and understanding of representations to the relevant historical contexts.</li> <li>• Uses excellent points to develop a sophisticated comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>• Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>• Knowledge and understanding of contexts will be detailed, accurate and convincing.</li> <li>• Knowledge and understanding of representations in the films will be detailed, accurate and use appropriate terminology.</li> <li>• Examples will be very well chosen and contribute well to the response.</li> <li>• Comparison of the films will be explicit and well developed, showing wide understanding of the films and the ability to identify very salient points.</li> <li>• Responses will make very perceptive and clearly evaluative points in response to the question.</li> <li>• Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>

4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of representations of ethnicity and/or gender in the chosen films.</li> <li>• Good demonstration of knowledge and understanding of the historical contexts of the films studied.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of relevant knowledge and understanding of representations to the relevant historical contexts.</li> <li>• Uses good points to develop a detailed comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>• Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>• Knowledge and understanding of relevant contexts will be detailed and accurate.</li> <li>• Knowledge and understanding of representations in the films will be detailed, accurate and use some appropriate terminology.</li> <li>• Examples will be specific and support points made in the response.</li> <li>• Comparison of the films will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>• Responses will make some evaluative points in response to the question.</li> <li>• Responses will be clear, well-structured and use supporting evidence.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of representations of ethnicity and/or gender in the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of the historical contexts of the films studied.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of relevant knowledge and understanding of representations to the relevant historical contexts.</li> <li>• Uses satisfactory points to develop a reasonably coherent comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>• Knowledge and understanding of relevant contexts will be present if incomplete in places.</li> <li>• Knowledge and understanding of representations in the films will be shown and will be generally accurate.</li> <li>• Examples will try to support points made in the response.</li> <li>• Comparison of the films will be explicit even if brief and may be undeveloped. Responses may be uneven and focus more on one film than another.</li> <li>• Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>• Responses will be generally clear and make some use of supporting evidence.</li> <li>• Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.</li> </ul>

2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of representations of ethnicity and/or gender in the chosen films.</li> <li>• Basic demonstration of knowledge and understanding of the historical contexts of the films studied.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of relevant knowledge and understanding of representations to the relevant historical contexts.</li> <li>• Uses basic points to develop a partial comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question.</li> <li>• Knowledge and understanding of relevant contexts will be undeveloped and fragmentary.</li> <li>• Knowledge and understanding of representations in the films will be descriptive and imprecise.</li> <li>• Comparison of the films will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of representations of ethnicity and/or gender in the chosen films.</li> <li>• Limited demonstration of knowledge and understanding of the historical contexts of the films studied.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of relevant knowledge and understanding of representations to the relevant historical contexts.</li> <li>• Uses limited points in an attempt to make some, if any, comparison of the films.</li> </ul>	<ul style="list-style-type: none"> <li>• The response may be very brief and is likely to be largely irrelevant.</li> <li>• There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>• Fragmentary responses that will lack coherence.</li> </ul>
	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>		

## 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

- Candidates will show knowledge and understanding of the historical contexts of the films studied by reference to their historical contexts, which may have influenced the film's representation to a greater or lesser extent.
- Candidates will show knowledge and understanding of the films studied by focusing on formal elements or aspects of meaning and response relevant to the films studied. The candidates will compare the films studied and relate textual features to representational issues and historical influences.
- A discussion of historical contexts in political events, institutional working practices, technological resources, cultural hegemony or change and possibly the target audience as defined by the institution.
- A recognition that historical contexts are likely to have an impact on the nature of its representations (which may form the basis of the comparison of the two films).
- Some consideration of the relationship between representations and the aims of the director or other individual creative influences upon the films studied.
- Different candidates will find it more useful to focus on different aspects of historical 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 ways in which historical contexts have shaped representations in the films studied whereas responses in band 3 will tend to be less developed and precise, and, perhaps more asserted than discussed.
- **Band 5** responses may consider how films reflect the complex interactions of social, political, 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 'Ideological analysis is useful in explaining why particular visual elements and sounds are chosen by filmmakers'. How far is this true 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 evaluate the significance of critical approaches.	Amplification
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of ideological readings of the chosen films.</li> <li>• Excellent knowledge and understanding of the formal elements of the chosen films, especially in relation to visual elements and sound.</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding to ideologically analyse the chosen films.</li> <li>• Uses excellent points to develop a sophisticated evaluation of ideological critical approaches in relation to the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>• Knowledge and understanding of ideological analysis will be detailed, accurate and convincing.</li> <li>• Knowledge and understanding of visual elements and sound in the films will be detailed, accurate and use appropriate terminology.</li> <li>• Examples will be very well chosen and contribute well to the response.</li> <li>• Evaluation of the ideological critical approach will be explicit and well developed, showing wide understanding of the films and the ability to identify very salient points.</li> <li>• Responses will make very perceptive and clearly evaluative points in response to the question.</li> <li>• Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>

4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of ideological readings of the chosen films.</li> <li>• Good knowledge and understanding of the formal elements of the chosen films, especially in relation to visual elements and sound.</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the dynamic relationship between film and spectator to analyse the chosen films.</li> <li>• Uses good points to develop a detailed evaluation of ideological critical approaches in relation to the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>• Knowledge and understanding of ideological analysis will be detailed and accurate.</li> <li>• Knowledge and understanding of visual elements and sound in the films will be detailed, accurate and use some appropriate terminology.</li> <li>• Examples will be specific and support points made in the response.</li> <li>• Evaluation of the ideological critical approach will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>• Responses will make some evaluative points in response to the question.</li> <li>• Responses will be clear, well-structured and use supporting evidence.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of ideological readings of the chosen films.</li> <li>• Satisfactory knowledge and understanding of the formal elements of the chosen films, especially in relation to visual elements and sound.</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of the dynamic relationship between film and spectator to analyse the chosen films.</li> <li>• Uses satisfactory points to develop a reasonably coherent evaluation of ideological critical approaches in relation to the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>• Knowledge and understanding of ideological analysis will be present if incomplete in places.</li> <li>• Knowledge and understanding of visual elements and sound in the films will be shown and will be generally accurate.</li> <li>• Examples will try to support points made in the response.</li> <li>• Evaluation of the ideological critical approach may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another.</li> <li>• Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>• Responses will be generally clear and make some use of supporting evidence.</li> <li>• Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.</li> </ul>

2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of ideological readings of the chosen films.</li> <li>• Basic knowledge and understanding of the formal elements of the chosen films, especially in relation to visual elements and sound.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the dynamic relationship between film and spectator to consider the chosen films.</li> <li>• Uses basic points to develop a partial evaluation of ideological critical approaches in relation to the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question.</li> <li>• Knowledge and understanding of ideological analysis will be undeveloped and fragmentary.</li> <li>• Knowledge and understanding of visual elements and sound in the films will be descriptive and imprecise.</li> <li>• Evaluation of the ideological critical approach will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of ideological readings of the chosen films.</li> <li>• Limited knowledge and understanding of the formal elements of the chosen films, especially in relation to visual elements and sound.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of the dynamic relationship between film and spectator to consider the chosen films.</li> <li>• Uses limited points in an attempt to develop an evaluation of ideological critical approaches in relation to the chosen films, with limited/no reference to 'how far'.</li> </ul>	<ul style="list-style-type: none"> <li>• The response may be very brief and is likely to be largely irrelevant.</li> <li>• There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>• Fragmentary responses that will lack coherence.</li> </ul>
<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>			



## 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

- 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.
- Candidates have been asked to focus on visual elements and sound. It is anticipated that mise-en-scène and Sound will be most often referenced by the candidates but 'visual elements' may lead some candidates into discussing Cinematography. Performance and Editing too. Some aspects of Form may be more emphasised than others. All of these approaches may be acceptable so long as the question is being addressed.
- 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 details of knowledge and application of that knowledge in the evaluation of ideological 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.

### 3. POINTS ON DIFFERENTIATION

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

- In band 3, responses are more likely to assert a direct and uncritical endorsement of the statement. This is acceptable as long as the reasons given for the usefulness of the Ideological critical approach are satisfactory. In bands 4 and 5 candidates are more likely to consider the usefulness of the critical approach to be more debatable or offer a more detailed and sophisticated endorsement of the statement in the question.
- 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.*

2.2 How useful is an ideological critical approach in understanding the way spectators are positioned by 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 evaluate the significance of critical approaches.	Amplification
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied.</li> <li>• Excellent knowledge and understanding of spectator positioning 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 an ideological approach in explaining spectator positioning in the chosen films.</li> <li>• Uses excellent points to develop a sophisticated evaluation of how useful an ideological critical approach might be in studying spectator positioning in the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>• Knowledge and understanding of ideological analysis will be detailed, accurate and convincing.</li> <li>• Knowledge and understanding of spectator positioning in the films will be detailed, accurate and use appropriate terminology.</li> <li>• Examples will be very well chosen and contribute well to the response.</li> <li>• Evaluation of the ideological critical approach will be explicit and well developed, showing a wide understanding of the films and the ability to identify very salient points.</li> <li>• Responses will make very perceptive and clearly evaluative points in response to the question.</li> <li>• Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</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 critical approach in relation to the films studied.</li> <li>• Good knowledge and understanding of spectator positioning 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 an ideological approach in explaining spectator positioning in the chosen films.</li> <li>• Uses good points to develop a detailed evaluation of how useful an ideological critical approach might be in studying spectator positioning in the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>• Knowledge and understanding of ideological analysis will be detailed and accurate.</li> <li>• Knowledge and understanding of spectator positioning in the films will be detailed, accurate and use some appropriate terminology.</li> <li>• Examples will be specific and support points made in the response.</li> <li>• Evaluation of the ideological critical approach will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>• Responses will make some evaluative points in response to the question.</li> <li>• Responses will be clear, well-structured and use supporting evidence.</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 critical approach in relation to the films studied.</li> <li>• Satisfactory knowledge and understanding of spectator positioning 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 an ideological approach in explaining spectator positioning in the chosen films.</li> <li>• Uses satisfactory points to develop a reasonably coherent evaluation of how useful an ideological critical approach might be in studying spectator positioning in the chosen films</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>• Knowledge and understanding of ideological analysis will be present if incomplete in places.</li> <li>• Knowledge and understanding of spectator positioning in the films will be shown and will be generally accurate.</li> <li>• Examples will try to support points made in the response.</li> <li>• Evaluation of the ideological critical approach may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another.</li> <li>• Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>• Responses will be generally clear and make some use of supporting evidence.</li> <li>• Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.</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 critical approach in relation to the films studied.</li> <li>• Basic knowledge and understanding of spectator positioning 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 an ideological approach in explaining spectator positioning in the chosen films.</li> <li>• Uses basic points to develop a partial evaluation of how useful an ideological critical approach might be in studying spectator positioning in the chosen films</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question.</li> <li>• Knowledge and understanding of ideological analysis will be undeveloped and fragmentary.</li> <li>• Knowledge and understanding of spectator positioning in the films will be descriptive and imprecise.</li> <li>• Evaluation of the ideological critical approach will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied.</li> <li>• Limited knowledge and understanding of spectator positioning in relation to 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 an ideological approach in explaining spectator positioning in the chosen films.</li> <li>• Uses limited points in an attempt to develop an evaluation of how useful an ideological critical approach might be in studying spectator positioning in the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• The response may be very brief and is likely to be largely irrelevant.</li> <li>• There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>• Fragmentary responses that will lack coherence.</li> </ul>
<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>			

## 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 show knowledge and understanding of ideological critical approaches to the films studied and relate these to textual details in developing a response to the question.
- Candidates will evaluate the ideological critical approaches that they have used in relation to the films studied by considering whether such an approach has been useful in understanding spectator positioning.
- May discuss spectator positioning in very different ways by considering the narrative, formal or aesthetic features of the chosen films. Different approaches may depend on the films chosen but there should be an evaluation of the importance of an ideological approach to explaining the films' positioning of spectators.
- A consideration of spectator positioning and mode of address adopted in the chosen films and the implications of this for spectators. Candidates may wish to focus on particular aspects of the films studied, such as alignment with characters, narrative positioning, narrative voice, or cinematography and editing to show how positioning is constructed in the chosen films.
- 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.

### 3. POINTS ON DIFFERENTIATION

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

- In band 3, responses are more likely to assert a direct and undeveloped agreement that the ideological critical approach is useful. This is acceptable as long as the reasons given for the usefulness of the Ideological critical approach are satisfactory. In bands 4 and 5, candidates are more likely to consider the usefulness of the critical approach to be more debatable or offer a more detailed and sophisticated endorsement of the usefulness of this approach.
- 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 the impact of a film upon different spectators can be a complex and dynamic affect that it is difficult to capture in the application of a single critical approach.

*All valid alternatives must be credited.*

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

Either,

**3.1** Discuss how **one or more** specific narrative devices enhance the dramatic qualities 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, including through the use of critical approaches.	Amplification
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of narrative devices used in the films studied.</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 narrative devices in discussing the dramatic qualities of the films studied.</li> <li>• Uses excellent points to develop a sophisticated analysis of the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>• Knowledge and understanding of the dramatic qualities of the films will be detailed, accurate and convincing.</li> <li>• Knowledge and understanding of narrative devices used in the films will be detailed, accurate and use appropriate terminology.</li> <li>• Examples will be very well chosen and contribute well to the response.</li> <li>• Discussion of the links between narrative devices and dramatic qualities will be explicit and well developed, showing a wide understanding of the films and the ability to identify very salient points.</li> <li>• Responses will make very perceptive and clearly evaluative points in response to the question.</li> <li>• Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>

4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of narrative devices used in the films studied.</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 narrative devices in discussing the dramatic qualities of the films studied.</li> <li>• Uses good points to develop a detailed analysis of the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>• Knowledge and understanding of the dramatic qualities of the films will be detailed and accurate.</li> <li>• Knowledge and understanding of narrative devices used in the films will be detailed, accurate and use some appropriate terminology.</li> <li>• Examples will be specific and support points made in the response.</li> <li>• Discussion of the links between narrative devices and dramatic qualities will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>• Responses will make some evaluative points in response to the question.</li> <li>• Responses will be clear, well-structured and use supporting evidence.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of narrative devices used in the films studied.</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 narrative devices in discussing the dramatic qualities of the films studied.</li> <li>• Uses satisfactory points to develop a reasonably coherent analysis of the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>• Knowledge and understanding of the dramatic qualities of the films will be present if incomplete in places.</li> <li>• Knowledge and understanding of narrative devices used in the films will be shown and will be generally accurate.</li> <li>• Examples will try to support points made in the response.</li> <li>• Discussion of the links between narrative devices and dramatic qualities may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another.</li> <li>• Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>• Responses will be generally clear and make some use of supporting evidence.</li> <li>• Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.</li> </ul>

2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of narrative devices used in the films studied.</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 narrative devices in discussing the dramatic qualities of the films studied.</li> <li>• Uses basic points to develop a partial analysis of the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question.</li> <li>• Knowledge and understanding of the dramatic qualities of the films will be undeveloped and fragmentary.</li> <li>• Knowledge and understanding of narrative devices used in the films will be descriptive and imprecise.</li> <li>• Discussion of the links between narrative devices and dramatic qualities will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited knowledge and understanding of narrative devices used in the films studied.</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 narrative devices in discussing the dramatic qualities of the films studied.</li> <li>• Uses limited points to attempt an analysis of the chosen films.</li> </ul>	<ul style="list-style-type: none"> <li>• The response may be very brief and is likely to be largely irrelevant.</li> <li>• There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>• Fragmentary responses that will lack coherence.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>		



### 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

- It is anticipated that candidates will be able to identify some specific narrative devices and not simply refer to 'narrative' generally. The number of 'devices' may vary but candidates will focus on specific narrative features of the film.
- Candidates may wish to discuss narrative construction and features of this, such as plot structure, temporal duration and ellipsis and how these contribute to drama in the films studied.
- For some films it might be more appropriate to discuss narrational devices such as voice over, closure, repetition, flashback, etc. and the impact these have upon the dramatic qualities of the films studied.
- Candidates may explore 'dramatic qualities' in a variety of ways, according to the films studied. Some candidates may wish to look at dramatic effects such as tension, shock, catharsis, humour, etc. whilst others may focus on dramatic qualities such as character identification. A variety of approaches are acceptable.
- Some candidates may focus on ambiguity in relation to cause and effect or character identification depending upon the film studied.
- Narrative devices that are conventional or in opposition to traditional narrative structures may be used to debate the question which may involve discussion about narrative devices such as plot structure, character functions, causality and resolution.

#### 3. POINTS ON DIFFERENTIATION

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

- Band 3 responses will show adequate analysis of the films studied and relate aspects of narrative to the film's dramatic qualities. In bands 4 and 5, analysis and discussion of narrative devices will be more precise, detailed and sophisticated.
- In bands 4 and 5 responses will develop more complex analysis of narrative devices and, perhaps, explore how narrative devices may work together, whereas band 3 responses are more likely to state their analysis of narrative 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 analysis that is closely focused on the films and specific narrative devices but may also show an understanding of textual and contextual factors that impact upon the discussion too.

*All valid alternatives must be credited.*

3.2 Explore how **both** mise-en-scène **and** performance are used to establish important character information in key sequences from 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, including through the use of critical approaches.	Amplification
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent demonstration of knowledge and understanding of both mise-en-scène and performance in relation to key sequences from each of the chosen films.</li> <li>Excellent demonstration of knowledge and understanding of characterisation in 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 both mise-en-scène and performance to discuss characterisation in the chosen films.</li> <li>Uses excellent points to develop a sophisticated exploration of how both mise-en-scène and performance are used to establish characters in key sequences of the films studied.</li> </ul>	<ul style="list-style-type: none"> <li>Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question.</li> <li>Knowledge and understanding of narrative will be detailed, accurate and convincing.</li> <li>Knowledge and understanding of mise-en-scène and performance in the key sequences of the films will be detailed, accurate and use appropriate terminology.</li> <li>Examples will be very well chosen and contribute well to the response.</li> <li>Exploration of how formal elements convey character information will be explicit and well developed, showing a wide understanding of the films and the ability to identify very salient points.</li> <li>Responses will make very perceptive and clearly evaluative points in response to the question.</li> <li>Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.</li> </ul>

4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of both mise-en-scène and performance in relation to key sequences from each of the chosen films.</li> <li>• Good demonstration of knowledge and understanding of characterisation in 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 both mise-en-scène and performance to discuss characterisation in the chosen films.</li> <li>• Uses good points to develop a detailed exploration of how both mise-en-scène and performance are used to establish characters in key sequences of the films studied.</li> </ul>	<ul style="list-style-type: none"> <li>• Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question.</li> <li>• Knowledge and understanding of narrative will be detailed and accurate.</li> <li>• Knowledge and understanding of mise-en-scène and performance in key sequences of the films will be detailed, accurate and use some appropriate terminology.</li> <li>• Examples will be specific and support points made in the response.</li> <li>• Exploration of how formal elements convey character information will be explicit, showing an understanding of the films and the ability to identify some salient points.</li> <li>• Responses will make some evaluative points in response to the question.</li> <li>• Responses will be clear, well-structured and use supporting evidence.</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of both mise-en-scène and performance in relation to key sequences from each of the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of characterisation in 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 both mise-en-scène and performance to discuss characterisation in the chosen films.</li> <li>• Uses satisfactory points to develop a reasonably coherent exploration of how both mise-en-scène and performance are used to establish characters in key sequences of the films studied.</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development.</li> <li>• Knowledge and understanding of narrative will be present if incomplete in places.</li> <li>• Knowledge and understanding of mise-en-scène and performance in key sequences of the films will be shown and will be generally accurate.</li> <li>• Examples will try to support points made in the response.</li> <li>• Exploration of how formal elements convey character information may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another.</li> <li>• Responses may try to make some evaluative points but will tend to assume or state a position without discussing it.</li> <li>• Responses will be generally clear and make some use of supporting evidence.</li> <li>• Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.</li> </ul>

2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of both mise-en-scène and performance in relation to the key sequences from each of the chosen films.</li> <li>• Basic demonstration of knowledge and understanding of characterisation in 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 both mise-en-scène and performance to discuss characterisation in the chosen films.</li> <li>• Uses basic points to develop a partial exploration of how both mise-en-scène and performance are used to establish characters in key sequences of the films studied.</li> </ul>	<ul style="list-style-type: none"> <li>• Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question.</li> <li>• Knowledge and understanding of narrative will be undeveloped and fragmentary.</li> <li>• Knowledge and understanding of mise-en-scène and performance in key sequences of the films will be descriptive and imprecise.</li> <li>• Exploration of how formal elements convey character information will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.</li> </ul>
	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited knowledge and understanding of both mise-en-scène and performance in relation to the key sequences from each of the chosen films</li> <li>• Limited demonstration of knowledge and understanding of characterisation 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 both mise-en-scène and performance to discuss characterisation in the chosen films.</li> <li>• Uses limited points to attempt a consideration of how both mise-en-scène and performance are used to establish characters in the opening sequences of the films studied.</li> </ul>	<ul style="list-style-type: none"> <li>• The response may be very brief and is likely to be largely irrelevant.</li> <li>• There will be very limited evidence of knowledge and understanding and probably no application of it to form a response.</li> <li>• Fragmentary responses that will lack coherence.</li> </ul>
	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit.</li> </ul>		

## 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 use of both mise-en-scène and performance in key sequences from each film. Some candidates may focus on one or two aspects of both mise-en-scène and performance such as costume and facial expression, others may adopt a wider approach by considering these in addition to other aspects of both mise-en-scène and performance. Either approach could be appropriate, depending upon the films studied, but there should be precise identification of elements of cinematography that are linked to the construction of characters. A focus of fewer formal aspects may facilitate more detailed analysis.
- Some candidates may refer to one of the formal elements more than the other, as long as there is clear engagement with considering both mise-en-scène and performance this can lead to a sophisticated response. Equal focus on both formal elements is not required.
- Candidates will consider how both mise-en-scène and performance might seek to establish important character information and how this relates to wider ideas and issues within the films. This might be a useful approach, but candidates should be focused on how characters are established primarily.
- Candidates may consider how and why spectators may develop uniform, or diverse, interpretations of the same uses of both mise-en-scène and performance in the films studied and this might be relevant to the films studied.
- Some candidates may choose to focus on one particular character from each of the films studied whilst others may take a wider ranging approach and look at how several characters are established. Either approach could be appropriate as long as there is a clear engagement with the question by linking analysis of both mise-en-scène and performance to character development.

### 3. POINTS ON DIFFERENTIATION

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

- Band 3 responses will answer the question with satisfactory analysis of the chosen films. In bands 4 and 5, analysis and evaluation of mise-en-scène and performance will be more precise, detailed and sophisticated.
- In bands 4 and 5 responses will develop more complex analysis of how mise-en-scène and performance establishes characters, perhaps by carefully considering the interaction of mise-en-scène and performance with other aspects of film form, whereas band 3 responses are more likely to state their analysis of how mise-en-scène and performance establish character 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 analysis, perhaps by evaluating the importance of mise-en-scène and performance or specific aspects and techniques of both.

*All valid alternatives must be credited.*