



GCE A LEVEL MARKING SCHEME

SUMMER 2022

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

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 2: GLOBAL FILMMAKING PERSPECTIVES – AMPLIFIED MARK SCHEME

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: Global film (two-film study)

1.1 Explore how representations of gender are constructed visually to create meaning in **one or more** key sequences 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	AMPLIFICATION
5	<p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how representations of gender are constructed visually to create meaning. • Excellent overall knowledge and understanding of representations of gender in chosen films. 	<p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how representations of gender are constructed visually to create meaning. • Uses points to develop an excellent exploration of gender representations and the ways in which filmmakers construct these visually to create meaning. 	<ul style="list-style-type: none"> • Responses may demonstrate a sophisticated knowledge and understanding of gender representations and how these are constructed visually to create meaning. • Responses will offer a lively, complex and enriching discussion of the visual construction of gender representations and how these constructions create meaning. • Responses may focus on excellently chosen examples of gender representations and support the argument very persuasively. • Excellent knowledge will be underpinned by accurate use of terminology. • There will be an excellent focus on the 'create meaning' aspect of the question. • The importance of meanings will be explicitly related to visual constructions of gender in an insightful and, often, novel manner which shows independent thinking and personalisation. • Knowledge of the film, and any relevant contexts, will be detailed, highly secure and comprehensive. • Writing will be fluent, well-structured and show mature confidence in expression as well as close engagement with the question. • Responses that show some very good examples of knowledge and understanding or application of knowledge and understand in, otherwise, 'good' responses can be placed in lower band 5 to reflect this.

4	<p>13-16 marks</p> <ul style="list-style-type: none"> • Good knowledge and understanding of how representations of gender are constructed visually to create meaning. • Good overall knowledge and understanding of representations of gender in chosen films. 	<p>13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how representations of gender are constructed visually to create meaning. • Uses points to develop a good exploration of gender representations and the ways in which filmmakers construct these visually to create meaning. 	<ul style="list-style-type: none"> • Responses to the question will be relevant and examples to support the response will be carefully chosen • There will be clear and well-structured expression in responding to the question set. • There will be a clear understanding of how visual constructions (e.g. mise-en-scène, lighting, cinematography and performance) of gender representations create meaning. • A good knowledge of the films with detailed filmic references • A good focus on the 'create meaning' aspect of the question
3	<p>9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of how representations of gender are constructed visually to create meaning. • Satisfactory overall knowledge and understanding of representations of gender in chosen films. 	<p>9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge understanding of how representations of gender are constructed visually to create meaning. • Uses points to develop a satisfactory exploration of gender representations and the ways in which filmmakers construct these visually to create meaning. 	<ul style="list-style-type: none"> • There will be some relevant knowledge and understanding of how gender representations are constructed visually to create meaning. • Some linking of gender representations and meanings. • Accurate descriptive detail of how gender representations are constructed. • Candidates will consider how visual constructions of gender may create meanings by close reference sequences from the films. • Responses are likely to consider both films equally with satisfactory application of knowledge and understanding shown. • Some responses may show good application of knowledge and understanding on one film but be incomplete or less than satisfactory on the second film. • Responses at the lower end of band 3 may be less than satisfactory in AO1 or AO2 but will show some knowledge and understanding or application that goes beyond a basic response.

2	<p>5-8 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding how representations of gender are constructed visually to create meaning in chosen films. • Basic overall knowledge and understanding of representations of gender in chosen films. 	<p>5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how representations of gender are constructed visually to create meaning. • Uses points to develop a basic exploration of gender representations and the ways in which filmmakers construct these visually to create meaning. 	<ul style="list-style-type: none"> • Some consideration of how gender representations are created visually. • Candidates may state gender representations are constructed with some relevant filmic references, although these will be less-developed than higher bands and may be generalised and/or descriptive. • Knowledge may be demonstrated in disconnected points rather than continuous writing. • Points will tend to be stated rather than discussed and there is likely to be much more focus on one film rather than two. • Responses may be unfinished or undeveloped overall. • Responses may contain some inaccuracies and insecure knowledge.
1	<p>1-4 marks</p> <ul style="list-style-type: none"> • Very limited knowledge and understanding of how gender representations are constructed visually to create meaning. • Very limited overall knowledge and understanding of the representations of gender in chosen films. 	<p>1-4 marks</p> <ul style="list-style-type: none"> • Very limited application of knowledge and how representations of gender are constructed visually to create meaning. • Uses points to develop a very limited statement on gender representations and the ways in which filmmakers construct these visually to create meaning. 	<ul style="list-style-type: none"> • Limited response and probably very brief. • There will be little or no consideration of the films' meanings • Likely to be haphazard points made and not focused on the question. • Minimal evidence of knowledge shown and probably no application of knowledge to explore how gender representations are constructed visually to create meaning
	<p>0 marks</p> <ul style="list-style-type: none"> • No response attempted or no response worthy of credit. 		

Question 1.1: Indicative content

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

RUBRIC INFRINGEMENTS

See separate rubric infringements list

GENERALISED INDICATIVE CONTENT

- Filmic representation will be clearly understood, even if this understanding is communicated implicitly: that gender representations are constructs, dependent on processes of selection and construction.
- Candidates may refer to the gender representations of specific key characters in each film.
- Candidates may focus on one or two key sequences in each film to explore in detail how gender representations are constructed visually.
- It is sufficient to select one example of gender representation (e.g. femininity or masculinity) from each film.
- Candidates may focus on specific visual aspects of film form such as mise-en-scène, lighting and/or cinematography.
- There is no requirement to compare the two films.
- Candidates should address the 'create meaning' aspect of the question. They may link the visual construction of gender representations to the films' messages.

1.2 Discuss how the films you have studied explore the political and social contexts of their settings.

[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	AMPLIFICATION
5	<p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how films explore the political and social contexts of their settings. • Excellent overall knowledge and understanding of chosen films and their contexts. 	<p>17-20 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how films explore the political and social contexts of their settings. • Uses points to develop an excellent discussion of how the films explore the political and social contexts of their settings. 	<ul style="list-style-type: none"> • Responses may demonstrate a sophisticated knowledge and understanding of how the films explore social and political contexts of their settings in complex and interesting ways. • They will offer a lively and enriching discussion of relevant social and political contexts. • Responses will refer to excellently chosen and detailed examples from films and use relevant film terminology. • Responses will explore contexts in ways which shows independent thinking and personalisation. • Knowledge of the films and relevant contexts will be detailed, highly secure and comprehensive. • Writing will be fluent, well-structured and show mature confidence in expression as well as close engagement with the question. • Responses that show some very good examples of knowledge and understanding or application of knowledge and understand in, otherwise, 'good' responses can be placed in lower band 5 to reflect this.

4	<p>13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how films explore the political and social contexts of their settings. • Good overall knowledge and understanding of chosen films and their contexts. 	<p>13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how films explore the political and social contexts of their settings. • Uses points to develop a good discussion of how the films explore the political and social contexts of the places in which they are set. 	<ul style="list-style-type: none"> • Responses to the question will be relevant and examples to support the response will be carefully chosen • There will be clear and well-structured expression in responding to the question set. • There will be a clear understanding of how the films explore the social and political contexts of the places in which they are set. • A good knowledge of the films' contexts with detailed filmic references.
3	<p>9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how films explore the political and social contexts of their settings. • Satisfactory overall knowledge and understanding of chosen films and their contexts. 	<p>9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how films explore the political and social contexts of their settings. • Uses points to develop a satisfactory discussion of how the films explore the political and social contexts of their settings. 	<ul style="list-style-type: none"> • There will be some relevant knowledge and understanding the films' social and political contexts. • Some sense of how the films' explore their contexts. • Accurate descriptive detail of the films and their contexts. • Candidates may make close reference sequences from the films although these may be slightly descriptive. • Responses are likely to consider both films equally with satisfactory application of knowledge and understanding shown. • Responses at the lower end of band 3 may be less than satisfactory in AO1 or AO2 but will show some knowledge and understanding or application of it that goes beyond a basic response.

2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how films explore the political and social contexts of their settings. • Basic overall knowledge and understanding of chosen films and their contexts. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how films explore the political and social contexts of their settings. • Uses points to develop a basic discussion of how the films explore the political and social contexts of their settings. 	<ul style="list-style-type: none"> • Some consideration of how the films explore social and political contexts. • Candidates may refer to key sequences or moments, although these will be less-developed than higher bands and may be generalised and/or descriptive. • Responses are likely to be undeveloped and lack substance but there will be some attempt to form a response to the question. • Knowledge may be demonstrated in disconnected points rather than continuous writing. • Points will tend to be stated rather than discussed and there is likely to be much more focus on one film rather than two. • Responses may be unfinished or undeveloped overall. • Responses may contain some inaccuracies and insecure knowledge.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Very limited demonstration of knowledge and understanding of how films explore the political and social contexts of their settings. • Very limited overall knowledge and understanding of chosen films and their contexts. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Very limited application of knowledge and understanding of how films explore the political and social contexts of their settings. • Uses points to develop a very limited statement on the films' social and political contexts. 	<ul style="list-style-type: none"> • Limited response and probably very brief. • There will be little understanding of social and political contexts • Likely to be haphazard points made and not focused on the question. • Minimal evidence of knowledge shown and probably no application of knowledge to discuss how the films explore contexts.
<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response attempted or no response worthy of credit. 			

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.

RUBRIC INFRINGEMENTS

See separate rubric infringements list

GENERALISED INDICATIVE CONTENT

- 'Settings' may be interpreted by time period, era, place or any other relevant interpretation by the candidate.
- Candidates may choose to give more weighting to either social or political contexts depending on the film they have studied. However, in most cases, social and political contexts will be linked, as candidates discuss how the politics of particular places are intertwined with social contexts.
- Examiners should be open to any relevant and valid social and political contexts student choose to explore.
- Candidates may discuss how contexts are explored in variety of ways. Some candidates may focus on how contexts are explored through film form and/or aesthetics and/or representations and/or messages and values.
- Places can include countries, regions, cities, towns and villages or even very specific places (e.g. the concentration camp in *Life is Beautiful*) Candidates may discuss more than one place within a country or region, depending on the films they have studied. For instance, candidates who have studied *Mustang* may discuss the political and social contexts of the rural coastal town and the capital city of Istanbul in Turkey.
- There is no requirement to compare the two films.

Section B: Documentary Film

2.1 Explore how film-makers use specific techniques to create an emotional impact. Refer to a key sequence from the film 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	AMPLIFICATION
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how film-makers use specific techniques to create an emotional impact. • Excellent overall knowledge and understanding of documentary film. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how film-makers use specific techniques to create an emotional impact. • Uses points to develop an excellent exploration of how film-makers use specific techniques to create an emotional impact in a key sequence. 	<ul style="list-style-type: none"> • Responses may demonstrate a sophisticated knowledge and understanding of how film-makers use specific techniques to create an emotional impact. • Responses will refer to an excellently chosen and detailed analysis of a key sequence, using relevant film terminology. • Responses will explore the emotional impact of their film in ways which shows independent thinking and personalisation. • Knowledge of the film and techniques will be confident, detailed, highly secure and comprehensive. • Writing will be fluent, well-structured and show mature confidence in expression as well as close engagement with the question. • Responses that show some very good examples of knowledge and understanding or application of knowledge and understand in, otherwise, 'good' responses can be placed in lower band 5 to reflect this.

4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how film-makers use specific techniques to create an emotional impact. • Good overall knowledge and understanding of documentary film. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how film-makers use specific techniques to create an emotional impact. • Uses points to develop a good exploration of how film-makers use specific techniques to create an emotional impact in a key sequence. 	<ul style="list-style-type: none"> • Responses to the question will be relevant and examples to support the response will be carefully chosen • There will be clear and well-structured expression in responding to the question set. • There will be a clear understanding of how specific techniques create an emotional impact. • A good knowledge of specific techniques with detailed analysis of a relevant key sequence.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how film-makers use specific techniques to create an emotional impact. • Satisfactory overall knowledge and understanding of documentary film. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how film-makers use specific techniques to create an emotional impact. • Uses points to develop a satisfactory exploration of how film-makers use specific techniques to create an emotional impact in a key sequence. 	<ul style="list-style-type: none"> • There will be some relevant knowledge and understanding of specific techniques and how these create an emotional impact. • Some sense of how techniques create an emotional impact. • Accurate descriptive detail of the film. • Responses at the lower end of band 3 may be less than satisfactory in AO1 or AO2 but will show some knowledge and understanding or application of it that goes beyond a basic response.

2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how film-makers use specific techniques to create an emotional impact. • Basic overall knowledge and understanding of documentary film. 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how film-makers use specific techniques to create an emotional impact. • Uses points to develop a basic exploration of how film-makers use specific techniques to create an emotional impact in a key sequence. 	<ul style="list-style-type: none"> • Candidates may refer to a key sequence, although analysis will be less-developed than higher bands and may be generalised and/or descriptive. • Responses are likely to be undeveloped and lack substance but there will be some attempt to form a response to the question. • Knowledge may be demonstrated in disconnected points rather than continuous writing. • Points will tend to be stated rather than explored. • Responses may be unfinished or undeveloped overall. • Responses may contain some inaccuracies and insecure knowledge.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Very limited demonstration of knowledge and understanding of how film-makers use specific techniques to create an emotional impact • Very limited overall knowledge and understanding of documentary film. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Very limited application of knowledge and understanding of how film-makers use specific techniques to create an emotional impact. • Uses points to develop a very limited statement on how film-makers use specific techniques to create an emotional impact in a key sequence. 	<ul style="list-style-type: none"> • Limited response and probably very brief. • There will be little understanding of relevant techniques • Likely to be haphazard points made and not focused on the question. • Minimal evidence of knowledge shown and probably no application of knowledge to discuss the film's emotional impact.
	<p style="text-align: right;">0 marks</p> <ul style="list-style-type: none"> • No response attempted or no response worthy of credit. 		

Question 2.1: Indicative content

RUBRIC INFRINGEMENTS

See separate rubric infringements list

GENERALISED 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 answer will be informed by a clear if implicit understanding and appreciation of the constructed nature of film, in which filmic techniques are used to create an emotional impact.
- Candidates should focus in detail on one sequence from their chosen documentary.
- Emotional impact may include a range of powerful emotions. This could be the sense of loss and tragedy (e.g. *Amy*), joy and empowerment (e.g. *Sisters-in-Law*). Examiners should be open to any valid powerful emotional impact the candidate chooses to focus on.
- Links between techniques and emotional impact will be explored directly and with a level of detail appropriate to the time available to the candidate.
- Examiners should be open to the range of valid techniques candidates choose to explore. Candidates may refer to the use of specific documentary techniques in creating an emotional impact. These may include use of voice over, use of archival footage, captions, etc. They may also link techniques with modes of documentary (e.g. Observational mode in *Sisters-in-Law*). Candidates may also refer to use of techniques associated with fiction film (e.g. the use of fake super 8 footage in *Stories we Tell* or the impact of actors lip-syncing in *The Arbour*).

2.2 Discuss how the film you have studied supports **and/or** challenges one filmmaker's theory.

[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	AMPLIFICATION
5	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of how the film supports or challenges a filmmaker's theory. Excellent overall knowledge and understanding of a filmmaker's theory. 	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of how the chosen film supports or challenges a filmmaker's theory Uses points to develop an excellent discussion of how the chosen film supports or challenges a filmmaker's theory. 	<ul style="list-style-type: none"> Responses may demonstrate a sophisticated knowledge and understanding of how their chosen film supports or challenges a filmmaker's theory. Knowledge of the film and filmmaker's theory will be detailed, highly secure and comprehensive. Responses will offer lively analysis and discussion of how the documentary film not only illustrates the filmmaker's theory but that the film can challenge or further the theory in some way. Writing will be fluent, well-structured and show mature confidence in expression as well as close engagement with the question. Responses that show some very good examples of knowledge and understanding or application of knowledge and understand in, otherwise, 'good' responses can be placed in lower band 5 to reflect this.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding how the film supports or challenges a filmmaker's theory. Good overall knowledge and understanding of a filmmaker's theory. 	<p>7-8 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of how the chosen film supports or challenges a filmmaker's theory Uses points to develop a good discussion of how the chosen film supports or challenges a filmmaker's theory. 	<ul style="list-style-type: none"> Responses to the question will be relevant and examples to support the response will be carefully chosen There will be clear and well-structured expression in responding to the question set. There will be a clear understanding of how the chosen film supports or challenges a filmmaker's theory. Detailed and well-chosen examples from the film with be used to discuss how the film supports or challenges a filmmaker's theory.

3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of how the film supports or challenges a filmmaker's theory. Satisfactory overall knowledge and understanding of a filmmaker's theory. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of how the chosen film supports or challenges a filmmaker's theory Uses points to develop a satisfactory discussion of how the chosen film supports or challenges a filmmaker's theory. 	<ul style="list-style-type: none"> There will be some relevant knowledge and understanding of a filmmaker's theory. Some sense of how the film supports or challenges a filmmaker's theory. Accurate descriptive detail of the film. Responses at the lower end of band 3 may be less than satisfactory in AO1 or AO2 but will show some knowledge and understanding or application of it that goes beyond a basic response.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of how the film supports or challenges a filmmaker's theory. Basic overall knowledge and understanding of a filmmaker's theory. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of how the chosen film supports or challenges a filmmaker's theory Uses points to develop a basic discussion of how the chosen film supports or challenges a filmmaker's theory. 	<ul style="list-style-type: none"> Reference to the film may be less-developed than higher bands and may be generalised and/or descriptive. Responses are likely to be undeveloped and lack substance but there will be some attempt to form a response to the question. Knowledge may be demonstrated in disconnected points rather than continuous writing. Points will tend to be stated rather than explored. Responses may be unfinished or undeveloped overall. Responses may contain some inaccuracies and insecure knowledge.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited demonstration of knowledge and understanding of how the film supports or challenges a filmmaker's theory. Very limited overall knowledge and understanding of a filmmaker's theory. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited application of knowledge and understanding of how the chosen film supports or challenges a filmmaker's theory. Uses points to develop a very limited statement on how the film supports or challenges a filmmaker's theory. 	<ul style="list-style-type: none"> Limited response and probably very brief. There will be little understanding of relevant techniques Likely to be haphazard points made and not focused on the question. Minimal evidence of knowledge of the chosen film and a filmmaker's theory.
<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> No response attempted or no response worthy of credit. 			

Question 2.2: Indicative content

RUBRIC INFRINGEMENTS

See separate rubric infringements list

GENERALISED 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 one of the set filmmakers' theories of documentary film – Watkins, Broomfield, Longinotto or Moore. They may take any aspects of their theory but will be expected to clarify the central ideas they are applying to their chosen documentary. Any theory can be applied to any chosen documentary. Responses should be awarded on merit.
- Candidates should focus on just one filmmaker's theory.
- Although the question does not require this, it will be appropriate for the answer to focus in detail on one sequence or key moments from the chosen documentary.
- Candidates may discuss how their chosen film both supports and challenges a filmmaker's theory.

Section C: Film movements - Silent cinema

3.1 'Silent cinema encouraged filmmakers to use visual techniques in expressive ways.' Explore this statement using a key sequence from your film option. [20]

	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	AMPLIFICATION
5	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of the expressive use of visual techniques in silent cinema. Excellent overall knowledge and understanding of the expressive in the terms of the realist/expressive debate. 	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of the use of expressive visual techniques in silent cinema. Uses points to develop an excellent exploration of the statement using a key sequence. 	<ul style="list-style-type: none"> Responses may demonstrate a sophisticated knowledge and understanding of their silent film option. Responses may contextualise expressive use of visual techniques in relation to a relevant film movement. Knowledge of the silent film option will be detailed, highly secure and comprehensive. Responses will offer lively analysis and discussion of the statement in relation to a well-chosen key sequence. Writing will be fluent, well-structured and show mature confidence in expression as well as close engagement with the question. Responses that show some very good examples of knowledge and understanding or application of knowledge and understanding in, otherwise, 'good' responses can be placed in lower band 5 to reflect this.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of the expressive use of visual techniques in silent cinema. Good overall knowledge and understanding of the expressive in the terms of the realist/expressive debate. 	<p>7-8 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of the use of expressive visual techniques in silent cinema Uses points to develop a good exploration of the statement using a key sequence. 	<ul style="list-style-type: none"> Responses to the question will be relevant and examples to support the response will be carefully chosen There will be clear and well-structured expression in responding to the question set. There will be a clear knowledge and understanding of the realist/expressive debate. Analysis of a key sequence will be detailed and relevant to the question.

3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the expressive use of visual techniques in silent cinema. Satisfactory overall knowledge and understanding of the expressive in the terms of the realist/expressive debate. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of the use of expressive visual techniques in silent cinema. Uses points to develop a satisfactory exploration of the statement using a key sequence. 	<ul style="list-style-type: none"> There will be some relevant knowledge and understanding of the expressive use of visual techniques. Some application of the statement to an appropriate key sequence. Accurate descriptive detail of the film. Responses at the lower end of band 3 may be less than satisfactory in AO1 or AO2 but will show some knowledge and understanding or application of it that goes beyond a basic response.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the expressive use of visual techniques in silent cinema. Basic overall knowledge and understanding of the expressive in the terms of the realist/expressive debate. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of the use of expressive visual techniques in silent cinema. Uses points to develop a basic exploration of the statement using a key sequence. 	<ul style="list-style-type: none"> Reference to the film may be less-developed than higher bands and may be generalised and/or descriptive. Responses are likely to be undeveloped and lack substance but there will be some attempt to form a response to the question. Knowledge may be demonstrated in disconnected points rather than continuous writing. Points will tend to be stated rather than explored. Responses may be unfinished or undeveloped overall. Reponses may contain some inaccuracies and insecure knowledge.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited demonstration of knowledge and understanding of the expressive use of visual techniques in silent cinema. Very limited overall knowledge and understanding of the expressive in the terms of the realist/expressive debate. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited application of knowledge and understanding of the use of expressive visual techniques in silent cinema. Uses points to develop a very limited statement on how visual techniques are used in a key sequence. 	<ul style="list-style-type: none"> Limited response and probably very brief. There will be little understanding of and engagement with the realist/expressive debate. Likely to be haphazard points made and not focused on the question. Minimal evidence of knowledge of the chosen silent film option and visual techniques.
<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> No response attempted or no response worthy of credit. 			

Question 3.1: Indicative content

RUBRIC INFRINGEMENTS

See separate rubric infringements list

GENERALISED 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 will identify some key visual techniques of silent cinema, referring to one or more of the key elements of film, with a possible emphasis on performance, editing or mise-en-scène, reflecting the most 'expressive' characteristics of their particular film option.
- Candidates will, at least implicitly, locate their engagement with the question of the expressive within the prescribed realist/expressive debate. They may choose to question the statement and argue that their chosen films also use some realist visual techniques.
- Candidates may recognise expressive techniques as indicative of a particular film movement (e.g. expressive mise-en-scène typical of German Expressionism in *Sunrise* or *Spies*)

3.2 Explore how your chosen film option responded to significant social change at the time the film/s were made. Refer to a key sequence. [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	AMPLIFICATION
5	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of how the chosen film option responded to significant social change. Excellent overall knowledge and understanding of the film option's social contexts. 	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of how the chosen film option responded to significant social change. Uses points to develop an excellent exploration of how the chosen film option responded to significant social change in a key sequence. 	<ul style="list-style-type: none"> Responses may demonstrate a sophisticated knowledge and understanding of how their silent film option responded to significant social changes. Knowledge and understanding of the film option and its social contexts will be detailed, highly secure and comprehensive. Responses will offer lively analysis in relation to a well-chosen key sequence. Writing will be fluent, well-structured and show mature confidence in expression as well as close engagement with the question. Responses that show some very good examples of knowledge and understanding or application of knowledge and understand in, otherwise, 'good' responses can be placed in lower band 5 to reflect this.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of how the chosen film option responded to significant social change. Good overall knowledge and understanding of the film option's social contexts. 	<p>7-8 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of how the chosen film option responded to significant social change. Uses points to develop a good exploration of how the chosen film option responded to significant social change in a key sequence. 	<ul style="list-style-type: none"> Responses to the question will be relevant and examples to support the response will be carefully chosen There will be clear and well-structured expression in responding to the question set. There will be a clear knowledge and understanding of the film option's social contexts. Analysis of a key sequence will be detailed and relevant to the question.

3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of how the chosen film option responded to significant social change. Satisfactory overall knowledge and understanding of the film option's social contexts. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of how the chosen film option responded to significant social change. Uses points to develop a satisfactory exploration of how the chosen film option responded to significant social change in a key sequence. 	<ul style="list-style-type: none"> There will be some relevant knowledge and understanding of how the chosen film option responded to social changes at the time the film was made. Some knowledge and understanding of the film option's social contexts. Accurate descriptive detail of the film and an appropriate key sequence. Responses at the lower end of band 3 may be less than satisfactory in AO1 or AO2 but will show some knowledge and understanding or application of it that goes beyond a basic response.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of how the chosen film option responded to significant social change. Basic overall knowledge and understanding of the film option's social contexts. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of how the chosen film option responded to significant social change. Uses points to develop a basic exploration of how the chosen film option responded to significant social change in a key sequence. 	<ul style="list-style-type: none"> Reference to the film may be less-developed than higher bands and may be generalised and/or descriptive. Responses are likely to be undeveloped and lack substance but there will be some attempt to form a response to the question. Knowledge may be demonstrated in disconnected points rather than continuous writing. Points will tend to be stated rather than explored. Responses may be unfinished or undeveloped overall. Responses may contain some inaccuracies and insecure knowledge.

1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Very limited demonstration of knowledge and understanding of how the chosen film option responded to significant social change. • Very limited overall knowledge and understanding of the film option's social contexts. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Very limited application of knowledge and understanding of how the chosen film option responded to significant social change. • Uses points to develop a very limited exploration of how the chosen film option responded to significant social change in a key sequence. 	<ul style="list-style-type: none"> • Limited response and probably very brief. • There will be little understanding of and engagement with the film option's contexts. • Likely to be haphazard points made and not focused on the question. • Minimal evidence of knowledge of the chosen film option and social contexts.
	<p>0 marks</p> <ul style="list-style-type: none"> • No response attempted or no response worthy of credit. 		

Question 3.2: Indicative content

RUBRIC INFRINGEMENTS

See separate rubric infringements list

GENERALISED 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'.

- All the silent films in this section were made at a time of social change. Candidates may interpret social change in a variety of ways, depending on their chosen film option. They may discuss, but not be limited to, social changes in relation to modernity, changing roles for women, the growth of the city, the impact of political change and revolution.
- Candidates are not required or expected to cover all the possible social changes relevant to their film option and may indeed focus on just one.
- Candidates may demonstrate a knowledge of the identity of their chosen film within a film movement. This film movement may be the starting point for their exploration of social contexts.
- Candidates may interpret how their film option responded to social changes in a number of ways. Some candidates may discuss response in relation to the film option's use of film form, aesthetics, representations and messages.

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

4.1 'Experimental auteurs often demonstrate a free and playful approach to filmmaking'. Explore this statement in relation to 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	AMPLIFICATION
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how far experimental auteurs demonstrate a free and playful approach to filmmaking. • Excellent overall knowledge and understanding of an experimental auteur's approach to filmmaking. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of how far experimental auteurs demonstrate a free and playful approach to filmmaking. • Uses points to develop an excellent exploration of the statement in relation to their experimental film option. 	<ul style="list-style-type: none"> • Responses may demonstrate a sophisticated knowledge and understanding of the chosen experimental film option. • Knowledge of the film option will be detailed, highly secure and comprehensive. • Responses will demonstrate an excellent knowledge and understanding of the specialist area of auteur in relation to their film option. • Candidates may include relevant contextual knowledge and use this used productively to enrich their discussion of the auteur's free and playful approach to filmmaking. • Writing will be fluent, well-structured and show mature confidence in expression as well as close engagement with the question. • Responses that show some very good examples of knowledge and understanding or application of knowledge and understand in, otherwise, 'good' responses can be placed in lower band 5 to reflect this.

4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how far experimental auteurs demonstrate a free and playful approach to filmmaking. • Good overall knowledge and understanding of an experimental auteur's approach to filmmaking. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how far experimental auteurs demonstrate a free and playful approach to filmmaking. • Uses points to develop a good exploration of the statement in relation to their experimental film option. 	<ul style="list-style-type: none"> • Responses to the question will be relevant and examples to support the response will be carefully chosen • There will be clear and well-structured expression in responding to the question set. • There will be a clear knowledge and understanding of the specialist area of auteur. • Responses will make detailed references to the film option.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how far experimental auteurs demonstrate a free and playful approach to filmmaking. • Satisfactory overall knowledge and understanding of an experimental auteur's approach to filmmaking. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how far experimental auteurs demonstrate a free and playful approach to filmmaking. • Uses points to develop a satisfactory exploration of the statement in relation to their experimental film option. 	<ul style="list-style-type: none"> • There will be some relevant knowledge and understanding of the chosen experimental film option. • Some knowledge and understanding of the specialist area of auteur. • Accurate descriptive detail from the film. • Responses at the lower end of band 3 may be less than satisfactory in AO1 or AO2 but will show some knowledge and understanding or application of it that goes beyond a basic response.

2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how far experimental auteurs demonstrate a free and playful approach to filmmaking. • Basic overall knowledge and understanding of an experimental auteur's approach to filmmaking. 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how far experimental auteurs demonstrate a free and playful approach to filmmaking. • Uses points to develop a basic exploration of the statement in relation to their experimental film option. 	<ul style="list-style-type: none"> • Reference to the film may be less-developed than higher bands and may be generalised and/or descriptive. • Responses are likely to be undeveloped and lack substance but there will be some attempt to form a response to the question. • Knowledge may be demonstrated in disconnected points rather than continuous writing. • Points will tend to be stated rather than explored. • Responses may be unfinished or undeveloped overall. • Responses may contain some inaccuracies and insecure knowledge.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Very limited demonstration of knowledge and understanding of how far experimental auteurs demonstrate a free and playful approach to filmmaking. • Very limited overall knowledge and understanding of an experimental auteur's approach to filmmaking 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Very limited application of knowledge and understanding of how far experimental auteurs demonstrate a free and playful approach to filmmaking. • Uses points to develop a very limited exploration of the statement in relation to their experimental film option. 	<ul style="list-style-type: none"> • Limited response and probably very brief. • There will be little understanding of and engagement with the statement. • Likely to be haphazard points made and not focused on the question. • Minimal evidence of knowledge and understanding of the specialist area of auteur.
	<p>0 marks</p> <ul style="list-style-type: none"> • No response attempted or no response worthy of credit. 		

Question 4.1: Indicative content

RUBRIC INFRINGEMENTS

See separate rubric infringements list

GENERALISED 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 interpret 'free' and 'playful' in relation to their respective film movements as challenging mainstream cinema. They may discuss free and playful approaches in relation to film form and/or narrative.
- Candidates should consider the approach of the auteur (e.g. how Godard deliberately defies the classical Hollywood style and narrative in *Vivre sa Vie* or how Tarantino plays with plot order in *Pulp Fiction*).
- Candidates may contextualise their film option and auteur within wider film movements (e. Godard as part of the French New Wave which as a movement was deliberately free and playful)
- Candidates may debate or challenge the statement. They may argue, for instance, that an experimental auteur is not always free or playful, depending on the film option they have studied. This is acceptable if the candidate makes valid arguments. However, the candidate should stay focused on notions of 'free and playful' cinema.

4.2 Explore the experimental use of editing and sound in 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	AMPLIFICATION
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the use of editing and sound. • Excellent overall knowledge and understanding of what constitutes the 'experimental' nature of the film option. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of the use of editing and sound. • Uses points to develop an excellent exploration of the experimental use of editing and sound. 	<ul style="list-style-type: none"> • Responses may demonstrate a sophisticated knowledge and understanding of the experimental use of editing and sound in the chosen film option. • Knowledge of the film option will be detailed, highly secure and comprehensive. • Candidates may include relevant contextual knowledge and use this used productively to enrich their exploration of editing and sound. • Writing will be fluent, well-structured and show mature confidence in expression as well as close engagement with the question. • Examples from the film will be well-chosen and detailed, with excellent use of relevant film terminology. • Responses that show some very good examples of knowledge and understanding or application of knowledge and understand in, otherwise, 'good' responses can be placed in lower band 5 to reflect this.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the use of editing and sound. • Good overall knowledge and understanding of what constitutes the 'experimental' nature of the film option. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the use of editing and sound. • Uses points to develop a good exploration of the experimental use of editing and sound. 	<ul style="list-style-type: none"> • Responses to the question will be relevant and examples to support the response will be carefully chosen. • There will be clear and well-structured expression in responding to the question set. • There will be a clear knowledge and understanding of the use of editing and sound. • Responses will make detailed references to the film option.

3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the use of editing and sound. Satisfactory overall knowledge and understanding of what constitutes the 'experimental' nature of the film option. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of the use of editing and sound. Uses points to develop a satisfactory exploration of the experimental use of editing and sound. 	<ul style="list-style-type: none"> There will be some relevant knowledge and understanding of the experimental use of editing and sound. Accurate descriptive detail from the film. Responses at the lower end of band 3 may be less than satisfactory in AO1 or AO2 but will show some knowledge and understanding or application of it that goes beyond a basic response.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the use of editing and sound. Basic overall knowledge and understanding of what constitutes the 'experimental' nature of the film option. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of the use of editing and sound. Uses points to develop a basic exploration of the experimental use of editing and sound. 	<ul style="list-style-type: none"> Reference to the film may be less-developed than higher bands and may be generalised and/or descriptive. Responses are likely to be undeveloped and lack substance but there will be some attempt to form a response to the question. Knowledge may be demonstrated in disconnected points rather than continuous writing. Points will tend to be stated rather than explored. Responses may be unfinished or undeveloped overall. Responses may contain some inaccuracies and insecure knowledge.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited demonstration of knowledge and understanding of the use of editing and sound. Very limited overall knowledge and understanding of what constitutes the 'experimental' nature of the film option. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Very limited application of knowledge and understanding of the use of editing and sound. Uses points to develop a very limited exploration of the experimental use of editing and sound. 	<ul style="list-style-type: none"> Limited response and probably very brief. There will be little understanding of and engagement with the statement. Likely to be haphazard points made and not focused on the question. Minimal evidence of knowledge and understanding of the experimental use of editing and sound.
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> No response attempted or no response worthy of credit. 		

Question 4.2: Indicative content

RUBRIC INFRINGEMENTS

See separate rubric infringements list

GENERALISED 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 discuss how sound and editing are used together in experimental ways in their chosen film option.
- Candidates will demonstrate a knowledge and understanding of the specific characteristics of the film's editing and sound which will reflect the movement relevant to the chosen film (e.g. European avant-garde, new wave, postmodernism, digital experimentation).
- A discussion of key and distinctive aspects of the film's editing and sound will vary depending on the film, for example the use of the jump cut in *Vivre sa Vie* or the use of comic heightened sound effects in *Daisies*.