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# **GCE AS MARKING SCHEME**

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**SUMMER 2022**

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

## **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 AS FILM STUDIES**  
**COMPONENT 1 - AMERICAN FILM**  
**SUMMER 2022 MARK SCHEME**

### **General Information**

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

### **Band Descriptors**

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

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

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

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

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

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

### **Indicative Content**

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

## **Assessment Objectives**

- AO1 Demonstrate knowledge and understanding of elements of film.
- AO2 Apply knowledge and understanding of elements of film to:
- analyse and compare films, including through the use of critical approaches
  - analyse and evaluate own work in relation to other professionally produced work.
- AO3 Apply knowledge and understanding of elements of film to the production of film or screenplay.

**Question 1.1:**

Compare how cinematography is used to create meaning in **one** key sequence from **each** of the films 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 compare films
5	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of cinematography techniques (camera, shot types, lighting) in a key sequence from the chosen two films.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Excellent understanding of how meaning can be created through cinematography techniques.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of cinematography (camera, shot types, lighting) techniques from a key scene in the two chosen films.</li> <li>• Sophisticated and detailed comparison of cinematography techniques in the chosen films.</li> <li>• Excellent ability to discuss how meaning is created through cinematography techniques.</li> </ul>
4	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of cinematography techniques (camera, shot types, lighting) in a key sequence from the chosen two films.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Good understanding of how meaning can be created through cinematography techniques</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of cinematography (camera, shot types, lighting) techniques from a key sequence from the chosen two films.</li> <li>• Good comparison of cinematography techniques in the chosen films.</li> <li>• Good ability to discuss how meaning is created through cinematography techniques.</li> </ul>
3	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of cinematography techniques (camera, shot types, lighting) in a key sequence from the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Satisfactory understanding of how meaning can be created through cinematography techniques</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of cinematography (camera, shot types, lighting) techniques from a key sequence from the chosen two films.</li> <li>• Satisfactory comparison of cinematography techniques in the chosen films.</li> <li>• Satisfactory ability to discuss how meaning is created through cinematography techniques with a tendency to be descriptive. Response is possibly uneven across the two films.</li> </ul>

2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of cinematography techniques (camera, shot types, lighting) of a key sequences from the chosen two films.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Some, perhaps implied or generalised, understanding of how meaning can be created through cinematography techniques</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of cinematography techniques (camera, shot types, lighting) of a key scene from the chosen two films.</li> <li>• Basic, if any comparison of camera or editing techniques in the chosen films.</li> <li>• Some but perhaps implied or generalised ability to discuss how meaning is created through camera or editing techniques</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of cinematography techniques (camera, shot types, lighting) of a key sequences from the chosen two films.</li> <li>• Very limited and perhaps inaccurate demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Limited and/or inaccurate evidence of understanding that meaning can be created by camera or editing techniques</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of cinematography (camera, shot types, lighting) techniques of a key scene from the chosen two films.</li> <li>• Limited, if any, comparison of camera or editing techniques in the chosen films.</li> <li>• Limited and/or inaccurate ability to discuss how meaning is created through camera or editing techniques. Irrelevant detail and perhaps an uneven discussion of both films.</li> </ul>
<p><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

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

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

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

If only **one sequence** is referred to, examiners may award a mark up to a maximum of top Band 4, depending on the quality of response.

Candidates are required to consider the use of cinematography in **a key** sequence from **each** film and **compare** them.

- Candidates should refer to visual and technical styles of cinematography e.g. camera movement, shot types, framing and composition and lighting techniques
- An ability to use specific Film Studies terminology relating to aspects of cinematography
- A direct discussion about the way that this creates meaning in terms of plot, action, themes, characters or any valid alternative.
- How cinematography techniques may contribute to the aesthetic qualities of a film sequence
- How cinematography can create and manipulate meaning for the spectator
- The way that cinematography has an impact on spectator response and/or interpretation

Similarities between the examples of the use of cinematography in each film are likely to be discussed although the emphasis is likely to be placed on differences. Some candidates may suggest contextual or artistic reasons for the differences in the use of cinematography in the two films. It is acceptable for candidates to discuss films separately and some comparison might be implicit.

*All valid alternative responses must be credited.*

**Question 1.2:**

**Either,**

Compare how **both** of the films you have studied reflect the political ideas of the times in which they were made.

In your answer, you may consider:

- Political issues and historical contexts
- Changing attitudes within society (e.g. views on race / gender)

[40]

<b>Band</b>	<b>AO1 (20 marks) Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films</b>
<b>5</b>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of the relevant political context and ideas specific to the chosen films.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Excellent demonstration of how elements of film form reflect the political context of the chosen films.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of the relevant political context and ideas of the time in which the films were made.</li> <li>• Sophisticated and detailed comparison of how the chosen films reflect the relevant political context of the time in which the films were made.</li> <li>• Specific and detailed examples from both chosen films that support the candidate's understanding of the relevant political context and ideas of both the chosen films.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of the relevant political context and ideas specific to the chosen films.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Good demonstration of how elements of film form reflect the political context of the chosen films.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the relevant political context and ideas of the time in which the films were made.</li> <li>• Good comparison of how the chosen films reflect the relevant political context of the time in which the films were made.</li> <li>• Appropriate examples from both chosen films that support the candidate's understanding of the relevant political context and ideas of both the chosen films.</li> </ul>



3	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of the relevant political context and ideas specific to the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Satisfactory demonstration of how elements of film form reflect the political context of the chosen films.</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of the relevant political context and ideas of the time in which the films were made.</li> <li>• Satisfactory comparison of how the chosen films reflect the relevant political context of the time in which the films were made.</li> <li>• Offers some reasonable examples from both chosen films that support the candidate's understanding of the relevant political context and ideas of both the chosen films.</li> <li>• Candidate may have a tendency to be descriptive and/or uneven in their reference to both films.</li> </ul>
2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of the relevant political context and ideas specific to the chosen films.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Some, if implied, demonstration of how elements of film form reflect the political context of the chosen films</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the relevant political context and ideas of the chosen films.</li> <li>• Basic ability to compare how the chosen films reflect the political context of times in which they were made.</li> <li>• Generalised examples from both chosen films that simplistically support the candidate's understanding of the relevant political context and ideas of the times in which they were made.</li> <li>• Candidate may offer vague, misunderstood or uneven responses.</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of the relevant political context and ideas of specific the chosen films.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> <li>• Little or no demonstration of how elements of film form reflect the political context of the chosen films</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the relevant political context and ideas of the chosen films</li> <li>• Basic comparison of how the chosen films reflect the political context of the times in which they were made.</li> <li>• No specific examples from either chosen films that support the candidate's understanding of the relevant political context of the chosen films.</li> <li>• Candidate may offer a short, inaccurate or uneven responses.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

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

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

Candidates are likely to focus on key aspects of their films to demonstrate how they **reflect** the political ideas of the time in which they were made with reference to a range of possible contexts for the chosen films. Band 4 and 5 responses are likely to demonstrate a very good understanding of historical, political and cultural factors and show how these are reflected in the films they have studied. A downloading approach of historical and political contextual events and ideas is unhelpful unless the candidate can make direct links to the films studied and reference key sequences to support their factual knowledge.

Candidates may include the following in their responses:

- A discussion and comparison of the political, historical or cultural context of the films, with particular reference the key political ideas of the time and how they are reflected in their chosen films.
- A discussion and comparison of historical and political background with a reference to events and movements either mainstream or counter cultural values of the time and how they may impact the ideas and attitudes in a film with reference to key scenes.
- A discussion and comparison of gender, race and ethnicity (if analysed) in terms of contextual political ideas and how they are reflected in the chosen films change and attitudes in society is appropriate for this question.
- A comparison of how films can reflect differing messages and values as a consequence of the time in which the film was made.
- Candidates may conclude that one or other of the films does not reflect its political context. The strength of the answer will depend on how convincingly the case is put forward. It is more likely that candidates will argue that all films reflect their historical and political context, although the degree to which they do can vary.

*All valid alternatives must be credited.*

**Question 1.3:**

“The visual style of a film is influenced by its context’. Compare the films you have studied in relation to this statement.

In your answer, you may consider:

- The differing styles of Classical and New Hollywood productions
- Visual elements of film form (e.g. cinematography, mise-en-scène, editing) [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of elements of the visual style in the chosen films and ability to place within a specific context.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology in terms of cinematography, mise-en-scène and editing in the chosen films.</li> <li>• Excellent demonstration of a knowledge and understanding production and institutional contexts of both Classical Hollywood and New Hollywood in both chosen films.</li> <li>• Alternatively, an excellent demonstration of visual style influenced by other relevant contextual issues.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of visual style in both films.</li> <li>• Sophisticated comparison of distinct visual style through cinematography, mise-en-scène and/or editing and the influence from both Classical Hollywood and New Hollywood filming styles.</li> <li>• Excellent ability to apply knowledge and understanding of visual style with specific references from both chosen films.</li> <li>• Excellent understanding of how visual style can (or does not) differ depending upon context.</li> </ul>
4	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of elements of the visual style in the chosen films and ability to place within a specific context.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology in terms of cinematography, mise-en-scène and editing in the chosen films.</li> <li>• Good demonstration of knowledge and understanding the production and institutional contexts of both Classical Hollywood and New Hollywood in both chosen films.</li> <li>• Alternatively, good demonstration of visual style influenced by other relevant contextual issues.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of visual style in both films.</li> <li>• Good comparison of distinct visual style through cinematography, mise-en-scène and/or editing and the influence from both Classical Hollywood and New Hollywood filming styles.</li> <li>• Good ability to apply knowledge and understanding of visual style with specific references from both chosen films.</li> <li>• Good understanding of how visual style can (or does not) differ depending upon context.</li> </ul>

<p style="text-align: center;"><b>3</b></p>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of elements of the visual style in the chosen films and ability to place within a specific context.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology in terms of cinematography, mise-en-scène and editing in the chosen films.</li> <li>• Satisfactory demonstration of knowledge and understanding the production and institutional contexts of both Classical Hollywood and New Hollywood in both chosen films.</li> <li>• Alternatively, satisfactory demonstration of visual style influenced by other relevant contextual issues.</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of visual style in both films.</li> <li>• Satisfactory comparison of distinct visual style through cinematography, mise-en-scène and/or editing and the influence from both Classical Hollywood and New Hollywood filming styles.</li> <li>• Satisfactory ability to apply knowledge and understanding of visual style with specific references from both chosen films.</li> <li>• Satisfactory understanding of how visual style can (or does not) differ depending upon its context.</li> <li>• Candidate may have a tendency to be descriptive.</li> </ul>
<p style="text-align: center;"><b>2</b></p>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of elements of the visual style in the chosen films but with limited ability to place films within a specific context.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology in terms of cinematography, mise-en-scène and editing in the chosen films.</li> <li>• Basic demonstration of knowledge and understanding the production and institutional contexts of both Classical Hollywood and New Hollywood in both chosen films.</li> <li>• Alternatively, basic demonstration of visual style influenced by other relevant contextual issues.</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of visual style in both films.</li> <li>• Basic comparison of distinct visual style through cinematography, mise-en-scène and/or editing and the influence from both Classical Hollywood and New Hollywood filming styles.</li> <li>• Basic ability to apply knowledge and understanding of visual style with specific references from both chosen films.</li> <li>• Basic understanding of how visual style can (or does not) differ depending upon its context.</li> <li>• Response will have a tendency to be descriptive with limited or no reference to a distinct visual style. The response may be assertive and inaccurate in places.</li> </ul>

1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of elements of the visual style in the chosen films but with no evidence to place films within a specific context.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology in terms of cinematography, mise-en-scène and editing in the chosen films.</li> <li>• Limited demonstration of knowledge and understanding the production and institutional contexts of both Classical Hollywood and New Hollywood in both chosen films.</li> <li>• Offers insecure contextual knowledge.</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of visual style in both films.</li> <li>• Limited or no comparison of distinct visual style through cinematography, mise-en-scène and/or editing and the influence from both Classical Hollywood and New Hollywood filming styles.</li> <li>• Limited ability to apply knowledge and understanding of visual style with specific references from both chosen films.</li> <li>• Limited or inaccurate understanding of how visual style can (or does not) differ depending upon production context.</li> <li>• Response will have a tendency to be short, descriptive with limited, muddled or no reference to a distinct visual style. The response may be assertive and inaccurate in places with uneven reference to films.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 1.3: Indicative content**

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

Candidates may discuss one or more elements of film form, style and aesthetics. The expectation is that candidates will understand that film form can be used differently by directors and production companies and that the methods and styles of films can depend upon their production context.

Candidates may include the following in their responses:

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

*All valid alternatives must be credited.*

**Question 2.1:**

Examine how the use of a specific prop or costume creates meaning for the spectator in the film you have studied. [10]

Band	AO1 (5 marks) Demonstrate knowledge and understanding of elements of film	AO2 (5 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of how a prop or costume creates meaning for spectators.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology in relation to a specific prop or costume.</li> </ul>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of how a specific prop or costume creates meaning for spectators.</li> <li>• Sophisticated examination of how spectator response can be generated by the use of a specific prop or costume from the film studied.</li> <li>• Very good use of film form terminology to examine how a specific prop or costume creates meaning for spectators.</li> </ul>
4	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of how a prop or costume creates meaning for spectators.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology in relation to a specific prop or costume.</li> </ul>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of how a specific prop or costume creates meaning for spectators.</li> <li>• Good examination of how spectator response can be generated by the use of a specific prop or costume from the film studied.</li> <li>• Good use of film form terminology to examine how a specific prop or costume creates meaning for spectators</li> </ul>
3	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of how a prop or costume creates meaning for spectators.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology in relation to a specific prop or costume.</li> </ul>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of how a specific prop or costume creates meaning for spectators.</li> <li>• Satisfactory examination of how spectator response can be generated by the use of a specific prop or costume from the film studied.</li> <li>• Satisfactory use of film form terminology to examine how a specific prop or costume creates meaning for spectators</li> </ul>
2	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of how a prop or costume creates meaning for spectators.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology in relation to a specific prop or costume.</li> </ul>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of how a specific prop or costume creates meaning for spectators.</li> <li>• Basic and simplistic examination of how spectator response is generated by the use of a specific prop or costume from the film studied</li> <li>• Generalised comments and without direct reference to a specific prop or costume.</li> </ul>

<b>1</b>	<b>1 mark</b>	<b>1 mark</b>
	<ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of how a prop or costume creates meaning for spectators.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology in relation to a specific prop or costume.</li> </ul>	<ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of how a specific prop or costume creates meaning for spectators.</li> <li>• Limited and perhaps inaccurate ability to examine how spectator response is generated by the use of a specific prop or costume from the film studied</li> <li>• A vague approach with no specific prop or costume and/or irrelevant material applied to response.</li> </ul>
	<b>0 marks</b> No response attempted or no response worthy of credit.	

**Question 2.1: Indicative content**

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

*Candidates should focus on how a specific prop or costume makes meaning for the spectator.*

Candidates may make reference to the following:

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

*All valid alternatives must be credited.*



## Question 2.2

**Either,**

Explore how spectators are encouraged to respond to **two** different characters in the film you have studied.

In your answer, you may consider:

- Alignment, POV, identification
- Characters' actions and attitudes

[20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of spectatorship issues in relation to the chosen film.</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of spectatorship issues from the chosen film.</li> <li>• Sophisticated discussion of how and why spectators are positioned to respond to two different characters in the chosen film.</li> <li>• Very good application of knowledge of how specific devices of film form are structured to position the spectator to respond in different ways with two different characters in the chosen film.</li> </ul>
4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of spectatorship issues in relation to the chosen film.</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of spectatorship issues from the chosen film.</li> <li>• Good discussion of how and why spectators are positioned to respond to two different characters in the chosen film.</li> <li>• Good application of knowledge of how specific devices of film form are structured to position the spectator to respond in different ways with two different characters in the chosen film.</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory demonstration of knowledge and understanding of spectatorship issues in relation to the chosen film.</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of spectatorship issues from the chosen film.</li> <li>• Satisfactory discussion of how spectators are positioned to respond to two different characters in the chosen film.</li> <li>• Satisfactory application of knowledge of how specific devices of film form are structured to position the spectator to respond in different ways with two different characters in the chosen film.</li> </ul>

2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic demonstration of knowledge and understanding of spectatorship issues in relation to the chosen film.</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of spectatorship issues from the chosen film.</li> <li>• Basic points made of how spectators are positioned to respond to two different characters in the chosen film.</li> <li>• Basic application of knowledge of how specific devices of film form are structured to position the spectator to respond in different ways with two different characters in the chosen film</li> <li>• Most likely candidate will offer a generalised response with limited reference to specific characters.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited demonstration of knowledge and understanding of spectatorship issues in relation to the chosen film.</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of spectatorship issues from the chosen film.</li> <li>• Limited points made of how spectators are positioned to respond to two different characters in the chosen film.</li> <li>• Limited application of knowledge of how specific devices of film form are structured to position the spectator to respond in different ways with two different characters in the chosen film</li> <li>• Points will be simplistic and perhaps inaccurate in places.</li> </ul>
	<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>	

### **Question 2.2: Indicative content**

*All valid alternatives must be credited.*

*Candidates are required to illustrate their points by close reference to **two** characters from their chosen film. If **only one character** is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

This question expects the candidate to engage in a discussion of Spectatorship issues and demonstrate an understanding how elements of film form create different responses between spectator and characters.

Candidates may make reference to the following:

- An understanding of how cinematic techniques can create alignment and position the spectator to hold or adopt a particular subjective viewpoint on two different characters in the film studied.
- How alignment or distancing with particular characters is created through film form.
- A discussion of the emotional and or intellectual impact that is created for the spectator.
- A discussion of two different characters situations and roles in the film (such as age, actions and experiences) and how this creates either alignment or distancing through personal connection and empathy for the spectator.
- A sound knowledge of Spectatorship issues and theories along with a discussion of how they have been applied and interpreted by the candidate in the chosen film.

Candidates are required to illustrate their points by close reference to their chosen film.

Candidates who do not make any reference to their chosen film to support points they make and two different characters may not be awarded more than an upper Band 4, depending on the strength of the response.

Candidates may, although it not required, reference specific Spectatorship theory.

*All valid alternatives must be credited.*

Or,

**Question 2.3:**

Explore how particular events or moments in the film you have studied create enjoyment for the spectator.

In your answer, you may consider:

- Characters' emotions and experiences
- Aspects of film form (e.g. sound, cinematography, mise-en-scene)

[20]

<b>Band</b>	<b>AO1 (10 marks) Demonstrate knowledge and understanding of elements of film</b>	<b>AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films</b>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent knowledge of particular events and moments which can create enjoyment for spectators</li> <li>• Excellent demonstration of knowledge and understanding of spectator response to film form elements (mise-en-scene, cinematography and sound).</li> <li>• Excellent demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of how spectator enjoyment is created through particular events and moments within the chosen film.</li> <li>• Sophisticated discussion of how aspects of film form creates meaning and response in the chosen film.</li> <li>• Very good ability to apply spectatorship issues and demonstrate understanding of how spectators gain enjoyment in the chosen film</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good knowledge of particular events and moments which can create enjoyment for spectators</li> <li>• Good demonstration of knowledge and understanding of spectator response to film form elements (mise-en-scene, cinematography and sound).</li> <li>• Good demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of how spectator enjoyment is created through particular events and moments within the chosen film.</li> <li>• Good discussion of how aspects of film form creates meaning and response in the chosen film.</li> <li>• Sound ability to apply spectatorship issues and demonstrate understanding of how spectators gain enjoyment in the chosen film.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge of particular events and moments which can create enjoyment for spectators</li> <li>• Satisfactory demonstration of knowledge and understanding of spectator response to film form elements (mise-en-scene, cinematography and sound).</li> <li>• Satisfactory demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of how spectator enjoyment is created through particular events and moments within the chosen film.</li> <li>• Satisfactory discussion of how aspects of film form creates meaning and response in the chosen film.</li> <li>• Some ability to apply spectatorship issues and demonstrate understanding of how spectators gain enjoyment in the chosen film.</li> </ul>

2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge of particular events and moments which can create enjoyment for spectators</li> <li>• Basic demonstration of knowledge and understanding of spectator response to film form elements (mise-en-scene, cinematography and sound).</li> <li>• Basic demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of how spectator enjoyment is created through particular events and moments within the chosen film.</li> <li>• Basic and superficial discussion of how aspects of film form creates meaning and response in the chosen film.</li> <li>• Basic and simplistic attempt to apply spectatorship issues and demonstrate understanding of how spectators gain enjoyment in the chosen film.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited knowledge of particular events and moments which can create enjoyment for spectators</li> <li>• Limited demonstration of knowledge and understanding of spectator response to film form elements (mise-en-scene, cinematography and sound).</li> <li>• Limited demonstration of knowledge and understanding of subject-specific terminology.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of how spectator enjoyment is created through particular events and moments within the chosen film.</li> <li>• Limited and possibly inaccurate discussion of how aspects of film form creates meaning and response in the chosen film.</li> <li>• Limited and perhaps muddled attempt to apply spectatorship issues showing limited understanding of how spectators gain enjoyment in the chosen film.</li> </ul>
<p style="text-align: center;"><b>0 marks</b> No response attempted or no response worthy of credit.</p>		

### **Question 2.3: Indicative content**

Candidates are required to illustrate their points by close reference to sequence(s) from their chosen film. If **no specific 'events or moments'** are referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.

It is sufficient for candidates to discuss just **one** event or moment to gain marks in the higher bands.

This question expects the candidate to engage in a discussion of Spectatorship issues and demonstrate an understanding how enjoyment can be created for the spectator.

Candidates may include the following in their responses:

- An understanding and discussion of the enjoyment and pleasure that spectators gain from events and moments in their chosen film.
- A close analysis of these events and/or moments and the way that they can impact on spectator response.
- An understanding and application of film form terminology and specific film vocabulary in the context of this question.
- A discussion of the impact and how meaning is created by the use of one or more specific aspect of film form (sound, cinematography, mise-en-scène).
- The way that characters behave or how the story unfolds gratifies spectator response depending on their own viewing experience.
- An ability to discuss spectatorship issues and theory in relation to the enjoyment gained from aspects such as alignment and point of view.
- Candidates may choose to reject the idea that events and moments create enjoyment for spectators and argue that other features such as setting and context are more important to spectators. Such responses are relevant and should be judged on the quality of the argument.

*All valid alternatives must be credited.*