

# A Level Film Studies

## H410/02 Critical Approaches to Film

### Sample Question Paper

## Date – Morning/Afternoon

Time allowed: 2 hours

#### You must have:

- the OCR 12-page Answer Booklet (sent with general stationery)



#### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Write your answers in the Answer Booklet. The question number(s) must be clearly shown.
- Answer **three** questions in total:
- **Section A:** Answer **either** Question 1 **or** Question 2.
- **Section B:** Answer **either** Question 3 **or** Question 4.
- **Section C:** Answer **one** question from Questions 5–10.
- Do **not** write in the bar codes.

#### INFORMATION

- The total mark for this paper is **105**.
- The marks for each question are shown in brackets [ ].
- This document consists of **8** pages.
- Quality of extended response will be assessed in questions marked with an asterisk (\*).

**SECTION A – Contemporary British and US Film**Answer **either** Question 1 **or** Question 2You should have studied **one** British film and **one** US film from the lists below.

<b>British</b>	<b>US</b>
<i>Pride</i> (2014). Directed by Matthew Warchus. Britain, 15	<i>Guardians of the Galaxy</i> (2014). Directed by James Gunn. USA, 12
<i>Gone Too Far</i> (2013). Directed by Destiny Ekaragha. Britain, 12	<i>The Hunger Games</i> (2012). Directed by Gary Ross. USA, 15
<i>Ex-Machina</i> (2014). Directed by Alex Garland. Britain, 15	<i>Star Wars: The Force Awakens</i> (Abrams 2015). Directed by J.J. Abrams. USA, 12
<i>The Angel's Share</i> (2012). Directed by Ken Loach. Britain, 15	<i>The Dark Knight Rises</i> (2012). Directed by Christopher Nolan. USA. 12
<i>We Need to Talk About Kevin</i> (2011). Directed by Lynne Ramsay. Britain, 15	<i>Zootopia</i> (2016). Directed by Rich Moore, Jared Bush, Byron Howard. USA, PG
<i>Skyfall</i> (2012), Directed by Sam Mendes. Britain, 12	<i>Jurassic World</i> (2015). Directed by Colin Trevorrow. USA, 12

**EITHER**

- 1\*** 'There is no better way to watch a film than on the big screen in a cinema.' Discuss how valid this view is in relation to examples from **one British** film and **one US** film you have studied. [35]

**OR**

- 2\*** 'In the context of the film production process, it does not make sense to talk about the director as the film's auteur.' Discuss how valid this view is in relation to examples from **one British** film and **one US** film you have studied. [35]

**SECTION B – Documentary**  
Answer **either** Question 3 **or** Question 4

You should have studied **one** documentary film from the list below.

<b>Documentary</b>
<i>The Stories we Tell</i> (2013). Directed by Sarah Polley, 12
<i>Searching for Sugarman</i> (2012). Directed by Malik Bendjelloul, 12
<i>5 Broken Cameras</i> (2011). Directed by Emad Burnat, Guy Davidi, 15
<i>The Act of Killing</i> (2012). Directed by Joshua Oppenheimer, 15
<i>Man on Wire</i> (2008). Directed by James Marsh, 12
<i>Citizenfour</i> (2014). Directed by Laura Poitras, 15

**EITHER**

- 3\*** 'Documentaries are unreliable narrators of past events'. Discuss this in relation to examples from the documentary film you have studied.

[35]

**OR**

- 4\*** 'The power of a documentary film relies on techniques that make it feel as real and as truthful as possible.' Discuss this in relation to examples from the documentary film you have studied.

[35]

**SECTION C – Ideology**Answer **one** question from Questions 5 - 10You should have studied films from **one** of the following themes:

- Family and Home
- Outsiders
- Conflict

If you have studied films from the theme **Family and Home**, answer **either** Question 5 **or** Question 6.If you have studied films from the theme **Outsiders**, answer **either** Question 7 **or** Question 8.If you have studied films from the theme **Conflict**, answer **either** Question 9 **or** Question 10.**Theme: Family and Home**Answer **either** Question 5 **or** Question 6

You should have studied **three** films from your chosen theme. One film should be from the **US Independent** list, one film should be from the **Non-US English Language** list and one film should be from the **Non-European Non-English Language** list below.

<b>US Independent</b>	<b>Non-US English Language</b>	<b>Non-European Non-English Language</b>
<i>Moonrise Kingdom</i> (2012). Directed by Wes Anderson. USA, 12	<i>Room</i> (2015). Directed by Lenny Abrahamson. Canadian/Irish, 15	<i>A Separation</i> (2011). Directed by Asghar Farhadi. Iran, PG
<i>The Tree of Life</i> (2011). Directed by Terrance Malick. USA, 12	<i>Animal Kingdom</i> (2010). Directed by David Michod. Australia, 15	<i>Our Little Sister</i> (2015). Directed by Hirokazu Koreeda. Japan, PG

**EITHER**

- 5\*** 'The idea of family and home is always presented as a safe place.' Discuss how far this is true in the films you have studied. You must draw comparisons between the **three** films you have studied in your answer.

**[35]****OR**

- 6\*** Discuss how the films you have studied use micro-elements of film to position the spectator and shape their responses to the idea of 'family and home'. You must draw comparisons between the **three** films you have studied in your answer.

**[35]**

**Theme: Outsiders**Answer **either** Question 7 **or** Question 8

You should have studied **three** films from your chosen theme. One film should be from the **US Independent** list, one film should be from the **Non-US English Language** list and one film should be from the **Non-European Non-English Language** list below.

<b>US Independent</b>	<b>Non-US English Language</b>	<b>Non-European Non-English Language</b>
<i>A Girl Walks Home Alone at Night</i> (2014). Directed by Ana Lily Amirpour. USA, 15	<i>The Babadook</i> (2014). Directed by Jennifer Kent. Australia, 15	<i>Yojimbo (The Bodyguard)</i> (1961). Directed by Akira Kurosawa, Japan, PG
<i>Elephant</i> (2003). Directed by Gus Van Sant. USA, 15	<i>The Piano</i> (1993). Directed by Jane Campion. New Zealand, 15	<i>Y Tu Mama Tambien</i> (2001). Directed by Alfonso Cuaron. Mexico, 18

**EITHER**

- 7\*** Discuss how far the spectator is encouraged by the filmmaker to identify with the outsider(s) in the films you have studied. You must draw comparisons between the **three** films you have studied in your answer.

**[35]****OR**

- 8\*** 'Outsiders exist everywhere, regardless of social and political context, but their meaning and significance varies.' Discuss this in relation to the films you have studied. You must draw comparisons between the **three** films you have studied in your answer.

**[35]**

**Theme: Conflict**Answer **either** Question 9 or Question 10

You should have studied **three** films from your chosen theme. One film should be from the **US Independent** list, one film should be from the **Non-US English Language** list and one film should be from the **Non-European Non-English Language** list below.

<b>US Independent</b>	<b>Non-US English Language</b>	<b>Non-European Non-English Language</b>
<i>The Hurt Locker (2008). Directed by Kathryn Bigelow. USA, 15</i>	<i>District 9 (2009). Directed by Neil Blomkamp. South Africa 2009, 15</i>	<i>Battle of Algiers (1965). Directed by Gilo Pontecorvo. Algeria, 15</i>
<i>Whiplash (2015). Directed by Damien Chazelle. USA, 15</i>	<i>Mad Max (1979). Directed by George Miller. Australia, 15</i>	<i>The Grandmaster (2013). Directed by Wong Kar-Wai. China, 15</i>

**EITHER**

**9\*** 'Fictional narratives in films can provide us with an understanding of the nature of real-life conflict.' Discuss this in relation to the films you have studied. You must draw comparisons between the **three** films you have studied in your answer.

**[35]****OR**

**10\*** Discuss the ways micro-elements of film are used to represent conflict and shape spectator response in the films you have studied. You must draw comparisons between the **three** films you have studied in your answer.

**[35]****END OF QUESTION PAPER**

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**OCR**

Oxford Cambridge and RSA

**...day June 20XX – Morning/Afternoon**

**A Level Film Studies**

**H410/02 Critical Approaches to Film**

**SAMPLE MARK SCHEME**

**Duration: 2 hours**

**MAXIMUM MARK 105**

SPECIMEN

**This document consists of 24 pages**

**MARKING INSTRUCTIONS****PREPARATION FOR MARKING****SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on–screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log–in to scoris and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**TRADITIONAL**

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the scoris messaging system.

5. Work crossed out:
- where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
  - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your Team Leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## 11. Annotations

Annotation	Meaning

## 12. Subject-specific Marking Instructions

**Levels of Response targeting AO1 and AO2**

Where a mark scheme targets marks at AO1 and AO2, there is no requirement for a response to be awarded in the same level for AO1 as for AO2, so for example a response could be awarded Level 3 for AO1 and Level 2 for AO2.

**Set film not stated in an answer.**

Where the set film has not been stated examiners should read through each candidate response fully. In the majority of cases it should be implicitly clear which set film the candidate is referring to through examples and references to sequences and characters. In this case the examiner can credit the answer appropriately against the mark scheme.

If it is not clear which set film the candidate has referred to then the candidate's response is limited to a maximum of the top of the middle level mark band.

If it is clear the candidate has not referred to a set film at all then zero marks should be credited.

## INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

## USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

## INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

**Component 02: Critical Approaches to Film**

	<b>Objective</b>
<b>AO1</b>	Demonstrate knowledge and understanding of elements of film.
<b>AO2</b>	Apply knowledge and understanding of elements of film to: <ul style="list-style-type: none"><li>• analyse and compare films, including through the use of critical approaches</li><li>• evaluate the significance of critical approaches</li><li>• analyse and evaluate own work in relation to other professionally produced work</li></ul>
<b>AO3</b>	Apply knowledge and understanding of elements of film to the production of film or screenplay

## SECTION A

- 1\* 'There is no better way to watch a film than on the big screen in a cinema.' Discuss how valid this view is in relation to examples from **one British** film and **one US** film you have studied. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c), to evaluate the significance of critical approaches (strand 2). <b>20 marks</b></p>
<b>Indicative content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must reference <b>two</b> films: <b>one</b> British film and <b>one</b> US film.</p> <p>The question requires candidates to discuss the impact of different viewing conditions and the impact that this has on spectator response. Candidates are likely to discuss the way in which a spectator can be considered as 'passive' or 'active' in the act of film viewing.</p> <p>Candidates will demonstrate knowledge and understanding of how the spectator is in dynamic interaction with the film narrative and film features designed to generate response and be able to articulate the impact the differing viewing conditions have on this. This may include reference to watching a film in 3-D or IMAX formats; it may also include a discussion about other viewing conditions including streaming, viewing on tablets or other mobile devices.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of spectacle and how visual effects are used, including the way that they are designed to engage the spectator and generate an emotional response.</p> <p>Candidates may refer to specific examples from the two films in some detail and make reference to the micro-elements of film and how these are used to generate meaning and spectacle.</p> <p>There is likely to be a detailed analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response. Some candidates will link their answers to the micro elements of film and how cinematography, mise-en-scène, editing and sound relates to spectator experience.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for Questions 1 and 2.</p>



- 2\* 'In the context of the film production process, it does not make sense to talk about the director as the film's auteur. Discuss how valid this view is in relation to examples from **one British** film and **one US** film you have studied.. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c), to evaluate the significance of critical approaches (strand 2). <b>20 marks</b></p>
<b>Indicative Content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must reference <b>two</b> films, <b>one</b> British film and <b>one</b> US film.</p> <p>The question requires candidates to consider and evaluate the idea of Auteurism. Candidates should discuss the relevance of Auteurism in contemporary cinema and the idea that film making is essentially a collaborative practice.</p> <p>Candidates will demonstrate knowledge and understanding of ideas about authorship in the context of the film production process. Candidates should refer to specific examples from the two chosen films in some detail and make reference to the micro-elements of film and how these may or may not signify auteur cues.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the role of Auteurism and its use as a critical approach to the analysis of film. Better candidates will evaluate the validity of Auteurism as an approach to contemporary British and US film and discuss if this approach is still significant.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for Questions 1 and 2.</p>

**Question 1 and 2 Generic Marking Grid** (to be used in conjunction with Question Specific Guidance for each question)

NB: If candidates only refer to one set film in their answer then they are limited to a maximum mark of the top of level 3.

Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1c, strand 2)
<b>5</b> <b>(13–15)</b>	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• A comprehensive understanding demonstrated through the level of breadth or depth of material used.</li> <li>• Use of film terminology is highly relevant and accurate.</li> </ul>	<b>5</b> <b>(17–20)</b>	<p>A <b>comprehensive</b> response that offers sophisticated and confident analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of the chosen films</li> <li>• Comprehensive use of the different critical approaches to film.</li> <li>• Comprehensive evaluation of the significance of critical approaches. These are integrated throughout the response and are placed in context.</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul>
<b>4</b> <b>(10–12)</b>	<p>A <b>good</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A relevant, generally accurate and appropriate response to the set question.</li> <li>• A generally accurate and detailed knowledge and understanding demonstrated through the level of breadth or depth of material used.</li> <li>• An accurate and appropriate use of film terminology.</li> </ul>	<b>4</b> <b>(13–16)</b>	<p>A <b>good</b> response that offers highly relevant and confident analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of the chosen films.</li> <li>• Good use of the different critical approaches to film.</li> <li>• Good evaluation of the significance of critical approaches. These are integrated throughout the response and are placed in context.</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>
<b>3</b> <b>(7–9)</b>	<p>An <b>adequate</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A mostly relevant and appropriate response to the question set.</li> <li>• A mostly accurate knowledge with adequate breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>	<b>3</b> <b>(9–12)</b>	<p>An <b>adequate</b> response that offers some relevant analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of the chosen films.</li> <li>• Adequate use of the different critical approaches to film.</li> <li>• Adequate evaluation of the significance of critical approaches. These are placed in context.</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>
<b>2</b> <b>(4–6)</b>	<p>A <b>limited</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• Response is coherent with some relevance to set question.</li> <li>• Knowledge shows some inaccuracies with limited breadth or depth of material used narrow range of material used.</li> <li>• Use of film terminology is limited and many not always be accurate.</li> </ul>	<b>2</b> <b>(5–8)</b>	<p>A <b>limited</b> response that offers some analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> <li>• Limited analysis of the chosen films</li> <li>• Limited use of the different critical approaches to film.</li> <li>• Limited evaluation of the significance of critical approaches. These are likely to be descriptive.</li> <li>• <i>Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, although the relationship to the evidence may not be clear.</i></li> </ul>

Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1c, strand 2)
<b>1</b> <b>(1–3)</b>	A <b>minimal</b> demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> <li>Weak comments of minimal relevance to set question and/or an incomplete response.</li> <li>A lack of reference to the films studied to support knowledge.</li> <li>Use of film terminology is minimal.</li> </ul>	<b>1</b> <b>(1–4)</b>	A <b>minimal</b> response that offers little analysis or use of critical approaches in response to the question set. <ul style="list-style-type: none"> <li>Minimal analysis of the chosen films.</li> <li>Minimal use of the different critical approaches to film.</li> <li>Evaluation of the significance of critical approaches is likely to be absent.</li> <li><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
<b>0</b>	No response or no response worthy of credit.	<b>0</b>	No response or no response worthy of credit.

## SECTION B

3\* Documentaries are unreliable narrators of past events'. Discuss this in relation to examples from the documentary film you have studied. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c). <b>20 marks</b></p>
<b>Indicative Content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question requires candidates to discuss how far the documentary studied is unreliable in its retelling of past events.</p> <p>Candidates will demonstrate knowledge and understanding of how the film studied can act as a means of reflecting, and constructing a narrative and the extent to which this may be seen as unreliable. The candidates may discuss how different narrational devices are used including flashback, voiceover, the framing narrative, reconstructions and other forms of narrative patterning in considering the extent to which these may be unreliable in their representation of past events.</p> <p>Candidates should refer to specific examples from the chosen film in some detail and make reference to the micro-elements of film to support the points that they make.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the modes of documentary filmmaking and the way in which narrative is constructed.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 3 and 4.</p>

- 4\* 'The power of a documentary film relies on techniques that make it feel as real and as truthful as possible.' Discuss this in relation to examples from the film you have studied. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c). <b>20 marks</b></p>
<b>Indicative Content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question requires candidates to consider the techniques used to construct a feeling of realism in documentary film.</p> <p>Candidates will discuss the ways in which their chosen film uses realism. This may include detailed analysis of the micro elements of film and how they have been used to generate a spectator response.</p> <p>Candidates will demonstrate knowledge and understanding of how the film studied relies on techniques that make it feel as real and truthful as possible. The candidates may discuss how different micro-elements of film such as camerawork, editing, sound and mise en scene are used to create a feeling of realism for the spectator.</p> <p>Candidates should refer to specific examples from the chosen film in some detail and make reference to the micro-elements of film to support the points that they make.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 3 and 4.</p>

## Question 3 and 4 Generic Marking Grid (to be used in conjunction with Question Specific Guidance for each question)

Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1c)
<b>5</b> <b>(13–15)</b>	A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• A comprehensive understanding demonstrated through the level of breadth or depth of material used.</li> <li>• Use of film terminology is highly relevant and accurate.</li> </ul>	<b>5</b> <b>(17–20)</b>	A <b>comprehensive</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the chosen film.</li> <li>• Comprehensive application of understanding of narrative (Q3) or realism (Q4).</li> <li>• Comprehensive application of understanding of critical approaches. This is integrated throughout the response and placed in context.</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul>
<b>4</b> <b>(10–12)</b>	A <b>good</b> demonstration of knowledge and understanding of elements of film: <ul style="list-style-type: none"> <li>• A highly relevant, generally accurate and appropriate response to the question set.</li> <li>• Generally accurate and detailed knowledge and understanding demonstrated through the breadth or depth of material used.</li> <li>• Accurate and appropriate use of film terminology.</li> </ul>	<b>4</b> <b>(13–16)</b>	A <b>good</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Good analysis of relevant examples the chosen film.</li> <li>• Good application of understanding of narrative (Q3) or realism (Q4).</li> <li>• Good application of understanding of critical approaches. This is integrated within the response and placed in context.</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>
<b>3</b> <b>(7–9)</b>	An <b>adequate</b> demonstration of knowledge and understanding of elements of film: <ul style="list-style-type: none"> <li>• A mostly relevant and appropriate response to the question set.</li> <li>• A mostly accurate knowledge with sound breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>	<b>3</b> <b>(9–12)</b>	An <b>adequate</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Adequate analysis of relevant examples from the chosen film.</li> <li>• Adequate application of understanding of narrative (Q3) or realism (Q4).</li> <li>• Adequate application of understanding of critical approaches. This is placed in context</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>

Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1c)
<b>2</b> <b>(4-6)</b>	A <b>limited</b> demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> <li>• Response is coherent with some relevance to set question.</li> <li>• Knowledge shows some inaccuracies with limited breadth or depth of material used.</li> <li>• Use of film terminology is limited and may not always be accurate.</li> </ul>	<b>2</b> <b>(5-8)</b>	A <b>limited</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Limited analysis of examples from the chosen film.</li> <li>• Limited application of understanding of narrative (Q3) or realism (Q4).</li> <li>• Limited application of understanding of critical approaches. This is likely to be descriptive.</li> <li>• Simple ideas have been expressed in a limited context.</li> <li>• <i>The information has some relevance, but is communicated in an unstructured way. The information is supported by limited evidence, the relationship to the evidence may not be clear.</i></li> </ul>
<b>1</b> <b>(1-3)</b>	A <b>minimal</b> demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> <li>• Weak comments of minimal relevance to set question and/or an incomplete response.</li> <li>• A lack of reference to the film studied to support knowledge.</li> <li>• Use of film terminology is minimal.</li> </ul>	<b>1</b> <b>(1-4)</b>	A <b>minimal</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Minimal analysis of examples the chosen film.</li> <li>• Minimal application of understanding of narrative (Q3) or realism (Q4).</li> <li>• Application of understanding of critical approaches is likely to be absent.</li> <li>• <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
<b>0</b>	No response or no response worthy of credit.	<b>0</b>	No response or no response worthy of credit.

## SECTION C

- 5\* 'The idea of family and home is always presented as a safe place.' Discuss how far this is true in the films you have studied. You must draw comparisons between the **three** films you have studied in your answer. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</li> </ul>
<b>Indicative Content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must reference <b>three</b> films, <b>one</b> film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language.</p> <p>The question requires candidates to consider and evaluate the idea of 'family and home' as a safe place in relation to the ideologies portrayed through the films they have studied. Candidates will be expected to discuss how the spectator is in dynamic interaction with the chosen films' narratives and features designed to generate response. The candidate may also consider the impact and importance of how the filmmakers have used narrative construction to align the spectator and how that alignment encourages the adoption of a particular spectator point of view, for example, the idea of 'family and home' as a safe place.</p> <p>Candidates should demonstrate knowledge and understanding of how the films studied use key elements of film to construct representations. This may include the representations of cultures, societies and the ideological implications of representations in film.</p> <p>Candidates may also consider how their chosen films have been shaped by the social, cultural, political and historical contexts in which they have been produced. They should be able to compare their chosen films and analyse how their ideological messages and values have been shaped.</p> <p>Candidates will demonstrate knowledge and understanding of the micro elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen films in some detail and make reference to the micro elements of film to support the points that they make.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 5–10.



- 6\* Discuss how the films you have studied use micro-elements of film to position the spectator and shape their responses to the idea of 'family and home'. You must draw comparisons between the **three** films you have studied in your answer. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</li> </ul>
<b>Indicative Content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must reference <b>three</b> films, <b>one</b> film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language.</p> <p>The question requires candidates to consider and evaluate how the spectator is positioned and their responses are shaped by the use of the micro-elements of film in relation to the ideologies surrounding the idea of 'family and home' in the films they have studied. Candidates will be expected to discuss how the spectator is in dynamic interaction with the chosen films' narratives and features designed to generate response.</p> <p>They should be able to compare their chosen films and analyse how their ideological messages and values have been shaped.</p> <p>Candidates will demonstrate knowledge and understanding of the micro elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen films in some detail and make reference to the micro elements of film to support the points that they make.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 5–10.

- 7\* Discuss how far the spectator is encouraged by the filmmaker to identify with the outsider(s) in the films you have studied. You must draw comparisons between the **three** films you have studied in your answer. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</li> </ul>
<b>Indicative Content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must reference <b>three</b> films, <b>one</b> film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language.</p> <p>The question requires candidates to consider and evaluate the ideological idea of ‘outsider(s)’ in the films they have studied and discuss how the filmmakers use narrative construction to align the spectator and how the alignment encourages the adoption of a specific point of view in relation to ‘outsider(s)’ in their chosen films.</p> <p>Candidates should demonstrate knowledge and understanding of how the films studied use key elements of film to construct representations. This may include the representations of cultures, societies and ideological implications of representations in film.</p> <p>Candidates may also consider how their chosen films have been shaped by the social, cultural, political and historical contexts in which they have been produced. They should be able to compare their chosen films and analyse how their ideological messages and values have been shaped.</p> <p>Candidates should demonstrate knowledge and understanding of the micro elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen films in some detail and make reference to the micro elements of film to support the points that they make.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 5–10.</p>

8\* 'Outsiders exist everywhere, regardless of social and political context, but their meaning and significance varies.' Discuss this in relation to the films you have studied. You must draw comparisons between the **three** films you have studied in your answer.

[35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</li> </ul>
<b>Indicative Content</b>	<p>The material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must reference <b>three</b> films, <b>one</b> film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language.</p> <p>The question requires candidates to consider and evaluate the idea of 'outsider(s)' and their meaning and significance in relation to the ideologies portrayed through the films they have studied. Candidates will be expected to discuss how the spectator is in dynamic interaction with the chosen films' narratives and features designed to generate response.</p> <p>Candidates should demonstrate knowledge and understanding of the micro elements of film and how they can be used to construct meanings and generate spectator response. Candidates may also consider how the micro elements are used to align the spectator and how that alignment relates to the spectator interpretation of narrative. Candidates should be able to compare their chosen films and analyse how their ideological messages and values have been shaped.</p> <p>Candidates should refer to specific examples from the chosen film in some detail and make reference to the micro elements of film to support the points that they make.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 5–10.

- 9\* 'Fictional narratives in films can provide us with an understanding of the nature of real-life conflict.' Discuss this in relation to the films you have studied. You must draw comparisons between the **three** films you have studied in your answer. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</li> </ul>
<b>Indicative Content</b>	<p>The material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must reference THREE films, ONE film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language.</p> <p>The question requires candidates to consider and evaluate the idea that real-life conflicts can be understood through the ideologies portrayed through fictional narratives in films. Candidates should consider how narrative contributes to the ideologies conveyed by film, including how narrative can function as an ideological framework. The candidate may also consider the impact and importance of how the filmmakers have used narrative construction to align the spectator and how that alignment encourages the adoption of a particular spectator point of view. Candidates should also consider how the spectator is in dynamic interaction with the chosen films' narratives and features designed to generate response.</p> <p>Candidates may also consider how their chosen films have been shaped by the social, cultural, political and historical contexts in which they have been produced. They should be able to compare their chosen films and analyse how their ideological messages and values have been shaped.</p> <p>Candidates will demonstrate knowledge and understanding of the micro elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen film in some detail and make reference to the micro elements of film to support the points that they make.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 5–10.</p>

- 10\*** Discuss the ways micro-elements of film are used to represent conflict and shape spectator response in the films you have studied. You must draw comparisons between the **three** films you have studied in your answer. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</li> </ul>
<b>Indicative Content</b>	<p>The material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must reference THREE films, ONE film from each of the following categories: US Independent, English Language Non-UK/US, World.</p> <p>The question requires candidates to consider and evaluate how the spectator is positioned and their responses are shaped by the use of the micro-elements of film in relation to the ideologies surrounding the idea of ‘conflict’ in the films they have studied. Candidates will be expected to discuss how the spectator is in dynamic interaction with the chosen films’ narratives and features designed to generate response.</p> <p>Candidates may also consider how their chosen films have been shaped by the social, cultural, political and historical contexts in which they have been produced. They should be able to compare their chosen films and analyse how their ideological messages and values have been shaped.</p> <p>Candidates will demonstrate knowledge and understanding of the micro elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen films in some detail and make reference to the micro elements of film to support the points that they make.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 5–10.</p>

**Generic Marking Grid for Questions 5 – 10** (to be used in conjunction with Question Specific Guidance)

NB: If candidates only refer to two set films in their answer then they are limited to a maximum mark of the top of level 3. If candidates only refer to one set film in their answer then they are limited to a maximum mark of the top of level 2.

Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1b, 1c, Strand 2)
<b>5</b> <b>(13–15)</b>	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• A comprehensive understanding demonstrated through the level of breadth or depth of material used.</li> <li>• Use of film terminology is highly relevant and accurate.</li> </ul>	<b>5</b> <b>(17–20)</b>	<p>A <b>comprehensive</b> response that offers sophisticated and confident analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of the chosen films, and how micro-elements are used in the films.</li> <li>• Comprehensive use of the different critical approaches to film.</li> <li>• Comprehensive comparison between the chosen films.</li> <li>• Comprehensive evaluation of the significance of critical approaches. This is integrated throughout the response and placed in context.</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul>
<b>4</b> <b>(10–12)</b>	<p>A <b>good</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A relevant, generally accurate and appropriate response to the set question.</li> <li>• A generally accurate and detailed knowledge and understanding demonstrated through the level of breadth or depth of material used.</li> <li>• An accurate and appropriate use of film terminology.</li> </ul>	<b>4</b> <b>(13–16)</b>	<p>A <b>good</b> response that offers highly relevant and confident analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of the chosen films, and how micro-elements are used in the films.</li> <li>• Good use of the different critical approaches to film.</li> <li>• Good comparison between the chosen films.</li> <li>• Good evaluation of the significance of critical approaches. This is integrated throughout the response and placed in context.</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>
<b>3</b> <b>(7–9)</b>	<p>An <b>adequate</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A mostly relevant and appropriate response to the question set.</li> <li>• A mostly accurate knowledge with adequate breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>	<b>3</b> <b>(9–12)</b>	<p>An <b>adequate</b> response that offers some relevant analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of the chosen films, and how micro-elements are used in the films.</li> <li>• Adequate use of the different critical approaches to film.</li> <li>• Adequate comparison between the chosen films.</li> <li>• Adequate evaluation of the significance of critical approaches. This is placed in context.</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>

Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1b, 1c, Strand 2)
<b>2</b> <b>(4-6)</b>	<p>A <b>limited</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• Response is coherent with some relevance to set question.</li> <li>• Knowledge shows some inaccuracies with limited breadth or depth of material used narrow range of material used.</li> <li>• Use of film terminology is limited and may not always be accurate.</li> </ul>	<b>2</b> <b>(5-8)</b>	<p>A <b>limited</b> response that offers some analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> <li>• Limited analysis of the chosen films, and how micro-elements are used in the films.</li> <li>• Limited use of the different critical approaches to film.</li> <li>• Limited comparison between the chosen films.</li> <li>• Limited evaluation of the significance of critical approaches. This is likely to be descriptive.</li> <li>• <i>Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, although the relationship to the evidence may not be clear.</i></li> </ul>
<b>1</b> <b>(1-3)</b>	<p>A <b>minimal</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• Weak comments of minimal relevance to set question and/or an incomplete response.</li> <li>• A lack of reference to the films studied to support knowledge.</li> <li>• Use of film terminology is minimal.</li> </ul>	<b>1</b> <b>(1-4)</b>	<p>A <b>minimal</b> response that offers little analysis or evaluation in response to the question set.</p> <ul style="list-style-type: none"> <li>• Minimal analysis of the chosen films.</li> <li>• Minimal use of the different critical approaches to film.</li> <li>• Minimal comparison between the chosen films.</li> <li>• Evaluation of the significance of critical approaches is likely to be absent.</li> <li>• <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
<b>0</b>	No response or no response worthy of credit.	<b>0</b>	No response or no response worthy of credit.

## Assessment Objectives (AO) Grid

Question	AO1	AO2 Strand 1			AO2 Strand 2	Total
	1a+1b	1a	1b	1c		
1/2*	15	5	0	5	10	35
3/4*	15	10	0	10	0	35
5–10*	15	5	5	5	5	35
<b>Total Marks</b>	<b>45</b>	<b>20</b>	<b>5</b>	<b>20</b>	<b>15</b>	<b>105</b>