



**GCE**

**Film Studies**

**H410/02: Critical approaches to film**

Advanced GCE

**Mark Scheme for June 2019**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotations

<i>Stamp</i>	<i>Description</i>
 <b>BP</b>	Blank page
	Highlight
	Off page comment
 <b></b>	Tick
 <b>?</b>	Unclear
 <b>X</b>	Cross
 <b></b>	Caret sign to show omission
 <b></b>	Not relevant
 <b>NAQ</b>	Not answered question
 <b></b>	Good point / development of point
 <b>EG</b>	Use of Examples
 <b>A</b>	Explanation, Argument and Analysis
 <b>TE</b>	Terminology
 <b>KU</b>	Knowledge and understanding

Objective	
<b>AO1</b>	Demonstrate knowledge and understanding of elements of film.
<b>AO2</b>	<p>Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse and compare films, including thorough 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 a film or screenplay

### 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 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.

**SECTION A**

1\* ‘Watching a film at the cinema is always a better experience than watching a film on television.’ Discuss this view in relation to examples from **one** British film and **one** US film you have studied.

<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 thorough 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 the significance of viewing conditions to spectators. Candidates should discuss the differences between the experience offered by cinema-going versus television viewing, as well as the necessity of television exposure for smaller, independent cinema, which makes up a significant portion of both the US and UK markets. Candidates may refer to specific examples, such as Film4 or BBC Films, in promoting cinema by financing production and offering a platform to screen content on television. US cinema will likely act as a counterpoint here with larger audiences existing in cinema and the experience being far different for viewings in this context. 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 affect spectator responses.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the significance of viewing conditions to spectators.</p>
<b>Additional Guidance</b>	<p>Refer to the generic marking grid for Questions 1 and 2.</p>

2\* Discuss how far the use of digital post-production techniques have impacted upon audience response. You must include examples from **one** British film and **one** US film you have studied.

<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 thorough 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 critically discuss the use of digital post-production techniques in film with a focus on how and where such techniques are used in the films they have studied, and how this impacts on its viewers.</p> <p>The use of digital post-production techniques will vary between the set films and there is likely to be greater variety in the extent of the use of such techniques between US and UK productions. Some candidates are likely to make connections between this and the organisation of the film sectors in both countries – identifying the greater amount of financial investment in US productions contributes to the quantity and quality of the use of digital post-production techniques.</p> <p>Candidates should construct a coherent answer that reflects an overall understanding of the significance of digital in film.</p> <p>Candidates may refer to specific examples from the two films in some detail and make reference to the significance of digital exhibition.</p> <p>Candidates will refer to specific scenes and how they reflect the use of technology, such as the use of CGI. Candidates will also consider how visual effects are used, including the way that they are designed to engage the spectator and create an emotional response.</p>
<b>Additional Guidance</b>	<p>Refer to the generic marking grid for Questions 1 and 2.</p>

**Generic Marking Grid for Questions 1 and 2** (to be used in conjunction with the 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 Level of 3.

Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1c, Strand 2)
5 (13-15)	<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>	5 (17-20)	<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>
4 (10-12)	<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>	4 (13-16)	<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>
3 (7-9)	<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>	3 (9-12)	<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 (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 narrow range of material used.</li> <li>• Use of film terminology is limited and many not always be accurate.</li> </ul>	<b>2 (5-8)</b>	A <b>limited</b> response that offers some analysis and use of critical approaches in response to the question set. <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>
<b>1 (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 (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\* 'The purpose of documentary is to portray reality in an unbiased way.' Discuss this view in relation to examples from the documentary film you have studied.

<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 thorough 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 the way that documentary film represents reality.</p> <p>Candidates will demonstrate knowledge and understanding of how film form, narrative and generic conventions contribute to representation of individuals, organisations and social groups. They will also discuss the nature of bias in documentaries and how overtly this is communicated by micro-elements (included voiceover narration amongst others). Candidates should refer to the way that reality is constructed as well as referring to the micro elements of film form and construction of meaning and response by both film-maker and spectator. Candidates may discuss how micro-elements, 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 micro-elements 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 representation and reality in documentary film making.</p>
<b>Additional Guidance</b>	<p>Refer to the generic marking grid for Questions 3 and 4.</p>

4\* ‘Out of every film genre, documentaries have changed the least.’ Referring to the theories of Grierson and Pennebaker, discuss this view in relation to examples from the documentary film you have studied.

<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 thorough 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>The question requires that candidates discuss the historical context of documentary film.</p> <p>There should be a knowledge and understanding of the theories of Grierson and Pennebaker demonstrated. Candidates in the higher mark bands will apply and critically discuss these concepts in relation to the films they have studied.</p> <p>Candidates should demonstrate an historical understanding of this mode of film making and link the conventions of documentary film to the social, political and cultural positioning of their chosen text. Candidates will analyse the concept of film genre and outline what the generic conventions of documentaries are. Some candidates will go further and discuss the conventions of the sub-genre or style of documentary. These generic conventions will then be a vehicle for discussing how the set film studied supports and / or challenges these generic conventions. There should be a discussion of how an understanding of generic conventions contributes to ways in which each documentary represents its subject matter. Posited in a historical context, there should be a discussion of naturalism and realism – specifically, how these are achieved through the use of micro-elements of film form.</p> <p>Candidates should refer to specific examples from the chosen film in some detail and make reference to micro-elements 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 representation and reality in documentary film making.</p>
<b>Additional Guidance</b>	<p>Refer to the generic marking grid for Questions 3 and 4.</p>

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

Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1c,)
5 (13-15)	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>	5 (17-20)	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 realism (Q3) or narrative / genre (Q4).</li> <li>• Comprehensive application of understanding of critical approaches. This is integrated throughout the response and placed in context.</li> <li>• Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</li> </ul>
4 (10-12)	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>	4 (13-16)	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 realism (Q3) or narrative/ genre (Q4).</li> <li>• Good application of understanding of critical approaches. This is integrated within the response and placed in context.</li> <li>• Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</li> </ul>
3 (7-9)	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>	3 (9-12)	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 realism (Q3) or narrative / genre (Q4).</li> <li>• Adequate application of understanding of critical approaches. This is placed in context.</li> <li>• Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</li> </ul>

<b>2 (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 (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 realism (Q3) or narrative / genre (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>• 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</li> </ul>
<b>1 (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 (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 realism (Q3) or narrative / genre (Q4).</li> <li>• Application of understanding of critical approaches is likely to be absent.</li> <li>• Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</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\* Discuss how the films you have studied use narrative techniques to shape the spectator's understanding of 'family and home'. You must draw comparisons between the **three** films you have studied in your answer.

<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 audience / spectator is positioned and their responses are shaped by the use of narrative techniques, 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 narrative structure and characters are used to help generate a specific type of response.</p> <p>They should be able to compare their chosen films and analyse how their ideological messages and values about 'family and home' have been shaped.</p> <p>Candidates will demonstrate a 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>

6\* Discuss the extent to which genre conventions are used to shape spectators' understanding of 'family and home' in the films you have studied. You must draw comparisons between the **three** films you have studied in your answer.

<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 extent to which genre conventions are used to position the audience / spectator is positioned, and their responses are shaped by the use of genre conventions, 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 genre conventions are used to help generate a specific type of response.</p> <p>They should be able to compare their chosen films and analyse how their ideological messages and values about 'family and home' have been shaped.</p> <p>Candidates will demonstrate a 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>

7\* ‘How an outsider character is represented is determined by the wider context of the film.’ Discuss this in relation to the films you have studied. You must draw comparisons between the **three** films you have studied in your answer.

<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 outsider(s) and their meaning and significance in relation to the film’s social, cultural and political contexts. Candidates will be expected to discuss how the spectator is in dynamic interaction with the chosen films’ narratives and features designed to generate response. Candidates should compare their chosen films and analyse how their ideological message and values have been shaped.</p> <p>Candidates will demonstrate a 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\* Discuss how filmmakers encourage the spectator to adopt a particular point of view in relation to the outsider character(s) in the films you have studied. You must draw comparisons between the **three** films you have studied in your answer.

<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 the outsider in the films they have studied and discuss how film makers use micro elements and narrative construction to align the spectator and how the alignment encourages the adoption of a specific point of view in relation to the outsider(s) in their chosen film. Candidates should demonstrate knowledge and understanding of how 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 will demonstrate a 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>

9\* How far are the conflicts in the films you have studied a representation of social, cultural and political problems? You must draw comparisons between the **three** films you have studied in your answer.

<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 far the conflicts in their chosen films relate to the social, cultural and political problems of the nation that produced them and / or the country/countries where the film is set. Candidates should consider how narrative contributes to the ideologies conveyed by film, including how narrative can function as an ideological framework for shaping spectator / audience responses to conflicts (real or fictional). Candidates should also discuss how film makers use micro elements and narrative construction to align the spectator and shape their understanding of conflict.</p> <p>Candidates will demonstrate a 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>

10\* Discuss how the films you have studied use micro-elements of film form to help shape the audience's understanding of each conflict. You must draw comparisons between the **three** films you have studied in your answer.

<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 micro elements of film in relation to 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' narrative 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 a 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 the Question Specific guidance for each question)

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)
5 (13-15)	<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>	5 (17-20)	<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>
4 (10-12)	<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>	4 (13-16)	<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 (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 adequate breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate</li> </ul>	<b>3 (9-12)</b>	An <b>adequate</b> response that offers some relevant analysis and evaluation in response to the question set. <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>
<b>2 (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 narrow range of material used.</li> <li>• Use of film terminology is limited and may not always be accurate.</li> </ul>	<b>2 (5-8)</b>	A <b>limited</b> response that offers some analysis and evaluation in response to the question set. <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 (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 (1-4)</b>	A <b>minimal</b> response that offers little analysis or evaluation 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>• 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.

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