



GCE

Film Studies

H410/02: Critical approaches to film

Advanced GCE

Mark Scheme for November 2020

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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

| Stamp | Description |
|-------|------------------------------------|
| BP | Blank page |
| | Highlight |
| | Off page comment |
| ✓ | Tick |
| ? | Unclear |
| ✗ | Cross |
| λ | Caret sign to show omission |
| | Not relevant |
| NAQ | Not answered question |
| ✓2 | Good point / development of point |
| EG | Use of Examples |
| A | Explanation, Argument and Analysis |

| | |
|----|-----------------------------|
| An | Analysis |
| C | Comparison |
| TE | Terminology |
| KU | Knowledge and understanding |

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

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

SECTION A

How far does the genre of a film shape audience expectations of how society will be represented in the film? Discuss this in relation to examples from **one British film** and **one US film** you have studied.

[35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: 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). 20 marks</p> |
| Indicative content | <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 two films: one British film and one US film.</p> <p>The question requires candidates to discuss the role of film genre and how it represents society and culture in both the UK and US film chosen. Social groups, historical representation of time and place and cultural values are some of the aspects that candidates may choose to discuss. The role of film genre in conveying these representations is the focus. For example, the use of comedy in <i>Pride</i> to reflect important social and cultural issues in Britain in the 1980s or social realism in <i>The Angel's Share</i>.</p> <p>Candidates may also link these points to other relevant issues for the question such as auteurism and use of technology. There should be a sense of coherence in the answer that reflects an overall understanding of the importance of genre and how this is designed to engage the spectator and generate an emotional response.</p> <p>Candidates may argue/compare how some genres are more effective in representing society/issues, culture and historical contexts than others.</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 represent US and British society and culture.</p> |

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| Additional guidance | Refer to the generic marking grid for Questions 1 and 2. |
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'Film-making is a collaborative process.' Discuss how valid this view is in relation to examples from **one British film** and **one US film** you have studied. [35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: 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). 20 marks</p> |
| Indicative Content | <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 two films, one British film and one US film.</p> <p>The question requires candidates to consider and evaluate auteur theory in relation to the films they have studied and contemporary film making contexts. Candidates should discuss the relevance of Authorship as a critical approach and how far collaboration is an important part of contemporary cinema.</p> <p>A wide range of relevant 'film talent' may be discussed. This may include cinematographers, scriptwriters, actors, directors and editors.</p> <p>Candidates may argue that an auteur approach is still relevant for example with Ken Loach and <i>The Angel's Share</i>. However it may also be valid to argue that auteur theory is somewhat out-dated and that a much more collaborative approach is evident in many of these contemporary films.</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.</p> |
| Additional guidance | <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) |
|--------------|---|--------------|--|
| 5 (13–15) | <p>A comprehensive demonstration of knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. | 5 (17–20) | <p>A comprehensive 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"> • Comprehensive analysis of the chosen films. • Comprehensive use of the different critical approaches to film. • Comprehensive evaluation of the significance of critical approaches. These are integrated throughout the response and are placed in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i> |
| 4 (10–12) | <p>A good demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A relevant, generally accurate and appropriate response to the set question. • A generally accurate and detailed knowledge and understanding demonstrated through the level of breadth or depth of material used. • An accurate and appropriate use of film terminology. | 4 (13–16) | <p>A good 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"> • Good analysis of the chosen films. • Good use of the different critical approaches to film. • Good evaluation of the significance of critical approaches. These are integrated throughout the response and are placed in context. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i> |
| 3 (7–9) | <p>An adequate demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with adequate breadth or depth of material used. • Use of film terminology is mostly accurate. | 3 (9–12) | <p>An adequate response that offers some relevant analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> • Adequate analysis of the chosen films. • Adequate use of the different critical approaches to film. • Adequate evaluation of the significance of critical approaches. These are placed in context. • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i> |
| 2 (4–6) | <p>A limited demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • Response is coherent with some relevance to set question. • Knowledge shows some inaccuracies with limited breadth or depth of material used or narrow range of material used. | 2 (5–8) | <p>A limited response that offers some analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> • Limited analysis of the chosen films. • Limited use of the different critical approaches to film. • Limited evaluation of the significance of critical approaches. These are likely to be descriptive. |

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| | <ul style="list-style-type: none"> Use of film terminology is limited and may not always be accurate. | | <ul style="list-style-type: none"> <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> |
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| Level (Mark) | AO1 | Level (Mark) | AO2 (Strand 1a, 1c, strand 2) |
|-----------------|--|-----------------|--|
| 1 (1–3) | <p>A minimal demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> Weak comments of minimal relevance to set question and/or an incomplete response. A lack of reference to the films studied to support knowledge. Use of film terminology is minimal. | 1 (1–4) | <p>A minimal response that offers little analysis or use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> Minimal analysis of the chosen films. Minimal use of the different critical approaches to film. Evaluation of the significance of critical approaches is likely to be absent. <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i> |
| 0 | No response or no response worthy of credit. | 0 | No response or no response worthy of credit. |

SECTION B

'Creativity is as important as authenticity in documentary films.' How far do you agree with this view? Discuss this in relation to examples from the documentary film you have studied. [35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c). 20 marks</p> |
| Indicative Content | <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 important creativity is in the documentary genre. They may consider how 'poetic' modes of storytelling create mood, atmosphere and a cinematic experience for the spectator. For example how the use of B-Roll and animation is used in <i>Searching for Sugarman</i>. They may link this to theories of Grierson and his views that the documentary genre is a 'creative treatment of actualities'.</p> <p>Candidates may also discuss how 'creativity' in storytelling may blur the boundaries between fact and fiction, as well as providing a cinematic/immersive experience for the spectator. They may discuss how 'creativity' in storytelling can be constructed through narrative and how the filmmaker shapes the film to inform and impact the spectator.</p> <p>Candidates should discuss the fine balance between creativity and authenticity and may also discuss how key techniques can be used to provide this balance. For example how cinematic techniques are balanced with features such as archive footage and interviews.</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 role of creativity and authenticity.</p> |
| Additional guidance | <p>Refer to the generic marking grid for questions 3 and 4.</p> |

What filmmaking techniques have been used to convince the spectator that the filmmaker is offering a truthful account in the documentary you have studied? Discuss this in relation to examples from the documentary film you have studied.

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c). 20 marks</p> |
| Indicative Content | <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 and truth in documentary film.</p> <p>Candidates should 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. This may include also key authenticity markers such as talking head interviews and archive footage. They should discuss how these techniques are used to be persuasive, informative and create a sense of truth.</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> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the techniques used in documentary filmmaking to create realism.</p> |
| Additional guidance | <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) |
|---------------------|---|---------------------|---|
| 5 (13–15) | A comprehensive demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. | 5 (17–20) | A comprehensive analysis in response to the question set. <ul style="list-style-type: none"> • Comprehensive analysis of relevant examples from the chosen film. • Comprehensive application of understanding of narrative (Q3) or realism (Q4). • Comprehensive application of understanding of critical approaches. This is integrated throughout the response and placed in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i> |
| 4 (10–12) | A good demonstration of knowledge and understanding of elements of film: <ul style="list-style-type: none"> • A highly relevant, generally accurate and appropriate response to the question set. • Generally accurate and detailed knowledge and understanding demonstrated through the breadth or depth of material used. • Accurate and appropriate use of film terminology. | 4 (13–16) | A good analysis in response to the question set. <ul style="list-style-type: none"> • Good analysis of relevant examples from the chosen film. • Good application of understanding of narrative (Q3) or realism (Q4). • Good application of understanding of critical approaches. This is integrated within the response and placed in context. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i> |
| 3 (7–9) | An adequate demonstration of knowledge and understanding of elements of film: <ul style="list-style-type: none"> • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or depth of material used. • Use of film terminology is mostly accurate. | 3 (9–12) | An adequate analysis in response to the question set. <ul style="list-style-type: none"> • Adequate analysis of relevant examples from the chosen film. • Adequate application of understanding of narrative (Q3) or realism (Q4). • Adequate application of understanding of critical approaches. This is placed in context • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i> |

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

SECTION C

‘The child is the most valued member of the family unit.’ How true is this claim of the films you have studied? You must draw comparisons between the **three** films you have studied in your answer. [35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <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 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 role of the child in the family unit in the films they have studied. This may also consider how ideologies portrayed through the films they have studied, represent children/childhood experiences.</p> <p>Candidates may discuss how through alignment the spectator is encouraged to see events through the eyes of a child, or in turn, may argue that the children do serve a key role in the narrative and the ideologies this may represent.</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. 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> |

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| Additional guidance | Refer to the generic marking grid for questions 5–10. |
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What is the purpose of the ‘home’ in communicating key messages about family and personal safety in the films you have studied? You must draw comparisons between the **three** films you have studied in your answer. [35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> ● to analyse films (strand 1a) ● to compare films (strand 1b) ● including through the use of critical approaches (strand 1c) ● to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <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 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 of home as a safe space for the central characters in the narrative. Candidates should consider how ideologies of home are presented to the spectator and the role of representation, narrative and micro-elements in shaping these responses. Candidates may also choose to discuss emotional safety for the central characters and compare how this differs between their chosen texts.</p> <p>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 point of view.</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. They should be able to compare their chosen films and analyse how their ideological messages and values have been shaped.</p> |

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| | 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. |
| Additional guidance | Refer to the generic marking grid for questions 5–10. |

'Through the eyes of an outsider character, the spectator can better understand the world these characters live in.' Discuss this claim in relation to the films you have studied. You must draw comparisons between the **three** films you have studied in your answer. [35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <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 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 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 the world and issues being represented 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> |

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| Additional guidance | <p>Refer to the generic marking grid for questions 5–10.</p> |
| <p>What role do narrative techniques play in aligning the spectator with the outsider character(s)? 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]</p> | |
| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <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 a range of narrative structures, techniques and devices used by the filmmaker to align the spectators with the 'outsider' and in turn how these techniques can provoke response and represent ideological messages.</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 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> |

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| | 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. |
| Additional guidance | Refer to the generic marking grid for questions 5–10. |

“The film’s protagonist is crucial in shaping the spectator’s response to narrative 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]

| | |
|------------------------------|---|
| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <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. 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 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. They should also focus on the role of the protagonist in the film and the extent to which they guide and shape spectator response to events and ‘conflicts’.</p> <p>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</p> |

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| | <p>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. 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> |
| Additional guidance | Refer to the generic marking grid for questions 5–10. |

Compare how micro-elements of film help to communicate the filmmaker's ideological perspective in the films you have studied. You must draw comparisons between the **three** films you have studied in your answer. [35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <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. 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.</p> |

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| | <p>Candidates will be expected to discuss how the spectator is in dynamic interaction with the chosen films' narratives and features designed to generate response. They should discuss how specific micro film elements such as performance, cinematography, sound, editing and mise en scene have been constructed to convey key messages and values about the conflicts they represent.</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> |
| Additional guidance | Refer to the generic marking grid for questions 5–10. |

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) |
|--------------|---|--------------|--|
| 5 (13–15) | <p>A comprehensive demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. | 5 (17–20) | <p>A comprehensive response that offers sophisticated and confident analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> • Comprehensive analysis of the chosen films, and how micro-elements are used in the films. • Comprehensive use of the different critical approaches to film. • Comprehensive comparison between the chosen films. • Comprehensive evaluation of the significance of critical approaches. This is integrated throughout the response and placed in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically</i> |

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

| Level (Mark) | AO1 | Level (Mark) | AO2 (Strand 1a, 1b, 1c, Strand 2) |
|--------------------------|--|--------------------------|--|
| 2 (4–6) | A limited demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • Response is coherent with some relevance to set question. • Knowledge shows some inaccuracies with limited breadth or depth of material used or narrow range of material used. • Use of film terminology is limited and may not always be accurate. | 2 (5–8) | A limited response that offers some analysis and evaluation in response to the question set. <ul style="list-style-type: none"> • Limited analysis of the chosen films, and how micro-elements are used in the films. • Limited use of the different critical approaches to film. • Limited comparison between the chosen films. • Limited evaluation of the significance of critical approaches. This is likely to be descriptive. • <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> |
| 1 (1–3) | A minimal demonstration of knowledge and understanding of elements of film. | 1 (1–4) | A minimal response that offers little analysis or evaluation in response to the question set. |

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| | <ul style="list-style-type: none"> Weak comments of minimal relevance to set question and/or an incomplete response. A lack of reference to the films studied to support knowledge. Use of film terminology is minimal. | | <ul style="list-style-type: none"> Minimal analysis of the chosen films. Minimal use of the different critical approaches to film. Minimal comparison between the chosen films. Evaluation of the significance of critical approaches is likely to be absent. <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i> |
| 0 | No response or no response worthy of credit. | 0 | 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 |
| Total Marks | 45 | 20 | 5 | 20 | 15 | 105 |

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