

## **GCE**

### **Film Studies**

#### **H410/01: Film history**

Advanced GCE

### **2021 Mark Scheme (DRAFT)**

This is a DRAFT mark scheme. It has not been used for marking as this paper did not receive any entries in the series it was scheduled for. It is therefore possible that not all valid approaches to a question may be captured in this version. You should give credit to such responses when marking learner's work.

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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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## 1. Annotations

<i>Stamp</i>	<i>Description</i>
	Blank page
	Highlight
	Off page comment
	Tick
	Unclear
	Cross
	Caret sign to show omission
	Not relevant
	Not answered question
	Good point / development of point
	Use of Examples
	Explanation, Argument and Analysis

An	Analysis
C	Comparison
TE	Terminology
KU	Knowledge and understanding

## 2. 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 01: Film History**

	<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 Explain why casting is an important element of film production. Give **two** examples from **one** film from **1930–1960** that you have studied.

[10]

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>10 marks</b>
<b>Indicative content</b>	<p>Candidates may demonstrate knowledge and understanding through the use of some of the following ideas.</p> <ul style="list-style-type: none"><li>• the significance of casting in creating meanings and responses</li><li>• how casting interacts with other aspects of performance, such as non-verbal communication and performance styles</li><li>• the significance of casting to the spectator's interpretation of performance – e.g. the role of fandom</li><li>• the role of the star system in casting.</li></ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must refer to a set film from the correct period and should give two examples of casting. Reward appropriate use of examples regardless of whether or not the candidate knows the actors' names or filmography.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for this question.

Level	Mark	AO1
5	9–10	A <b>comprehensive</b> demonstration of knowledge and understanding of the significance of casting. <ul style="list-style-type: none"> <li>Comprehensive knowledge and understanding of the significance of casting.</li> <li>Precise answer supported by two examples of casting from the film.</li> <li>Use of film terminology is highly relevant and accurate.</li> </ul>
4	7–8	A <b>good</b> demonstration of knowledge and understanding of the significance of casting. <ul style="list-style-type: none"> <li>Good knowledge and understanding of the significance of casting.</li> <li>Relevant answer supported by two examples of casting from the film.</li> <li>Accurate and appropriate use of film terminology.</li> </ul>
3	5–6	An <b>adequate</b> demonstration of knowledge and understanding of the significance of casting. <ul style="list-style-type: none"> <li>Adequate knowledge and understanding of the significance of casting.</li> <li>Mostly relevant answer supported by at least one example of casting from the film.</li> <li>Use of film terminology is mostly accurate.</li> </ul>
2	3–4	A <b>limited</b> demonstration of knowledge and understanding of the significance of casting. <ul style="list-style-type: none"> <li>Limited knowledge and understanding of the significance of casting.</li> <li>Answer is supported by at least one example of casting from the film, although this may not be made relevant to the question set.</li> <li>Use of film terminology is limited and may not always be accurate.</li> </ul>
1	1–2	A <b>minimal</b> demonstration of knowledge and understanding of the significance of casting. <ul style="list-style-type: none"> <li>Minimal knowledge and understanding of the significance of casting.</li> <li>Answer lacks relevance to the question set and may not be supported by examples.</li> <li>Minimal use of film terminology.</li> </ul>
0	0	No response or no response worthy of credit.

2 Analyse how costume is used to create meaning in at least **two** examples from **one** film from **the silent era** that you have studied. [10]

<b>Assessment Objectives</b>	<b>AO2:</b> Apply knowledge and understanding of elements of film to analyse films (1a). <b>10 marks</b>
<b>Indicative content</b>	<p>Candidates may analyse the use of costume in terms of some of the following ideas:</p> <ul style="list-style-type: none"> <li>• how costume can generate multiple connotations and suggest a range of possible interpretations</li> <li>• how changes in costume contribute to character and narrative development</li> <li>• how costume conveys messages and values</li> <li>• how costume can be used both naturalistically and expressively to communicate meanings</li> <li>• the significance of motifs in costume</li> <li>• how and why different spectators develop different interpretations of the same costume</li> <li>• how costume can be indicative of an auteur approach and can contribute to a film aesthetic.</li> </ul> <p>This is, however, a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must give two relevant examples from a set film from the correct period.</p>
<b>Additional guidance</b>	Refer to generic marking grid for this question.

Level	Mark	AO2 (strand 1, 1a)
5	9–10	A <b>comprehensive</b> analysis of how costume is used to create meaning within a film. <ul style="list-style-type: none"> <li>• A comprehensive application of knowledge and understanding of costume to the question set.</li> <li>• A comprehensive analysis of how costume is used to create meaning.</li> <li>• Precise answer supported by two or more relevant examples from the film.</li> </ul>
4	7–8	A <b>good</b> analysis of how costume is used to create meaning within a film. <ul style="list-style-type: none"> <li>• A good application of knowledge and understanding of costume to the question set.</li> <li>• A good analysis of how costume is used to create meaning.</li> <li>• Relevant answer supported by two or more relevant examples from the film.</li> </ul>
3	5–6	An <b>adequate</b> analysis of how costume is used to create meaning within a film. <ul style="list-style-type: none"> <li>• Adequate application of knowledge and understanding of costume to the question set.</li> <li>• Adequate analysis of how costume is used to create meaning.</li> <li>• Mostly relevant answer supported by at least one relevant example from the film.</li> </ul>
2	3–4	A <b>limited</b> analysis of how costume is used to create meaning within a film. <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of costume to the question set.</li> <li>• Limited analysis of how costume is used to create meaning.</li> <li>• Answer is supported by at least one example from the film, although this may not be relevant to the question set.</li> </ul>
1	1–2	<b>Minimal</b> analysis of how costume is used to create meaning within a film. <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of costume to the question set.</li> <li>• Minimal analysis of how costume is used to create meaning.</li> <li>• Answer lacks relevance to the question set and may not be supported by examples.</li> </ul>
0	0	No response or no response worthy of credit.

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for Questions 3 and 4)

- 3\* Compare how sound contributes to the aesthetics of **one** film from **1930–1960** and **one** film from **1961–90** that you have studied. Give detailed examples from **both** films. [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:</p> <ul style="list-style-type: none"> <li>analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></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>The question is asking candidates to analyse and compare how the two films that they have studied use sound to contribute to the films' aesthetics. Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed. There must be a clear focus on sound, rather than the other micro elements of film, though there may be some reference to how sound works with other micro elements to create aesthetic effects.</p> <p>Responses must include explicit and detailed comparison of the two films and a clear focus on aesthetics. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on aesthetics requires an explicit statement of the overall aesthetic of each film and/or the specific aesthetic effects created in those scenes chosen for analysis.</p> <p>Responses might:</p> <ul style="list-style-type: none"> <li>analyse and compare how sound generates connotations in the two films</li> <li>analyse and compare the use of music in the two films</li> <li>analyse and compare the use of sound for characterisation and narrative development in the two films</li> <li>analyse and compare the use of diegetic and non-diegetic sound in the two films</li> <li>analyse and compare the use of parallel and contrapuntal sound in the two films</li> <li>analyse and compare the use of synchronous or asynchronous sound in the two films</li> <li>analyse and compare the extent to which the sound design is indicative of an auteur approach in the two films</li> <li>analyse and compare how the sound contributes to the aesthetics of the two films</li> </ul>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 3 and 4.

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for Questions 3 and 4)

- 4\*** Compare how editing contributes to the aesthetics of **one** film from **the silent era** and **one** film from **1961-90** that you have studied. Give detailed examples from **both** films. [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:</p> <ul style="list-style-type: none"> <li>analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></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>The question is asking candidates to analyse and compare how the two films that they have studied use editing to contribute to the films' aesthetics. Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed. There must be a clear focus on editing, rather than the other micro elements of film, though there may be some reference to how editing works with other micro elements to create aesthetic effects.</p> <p>Responses must include explicit and detailed comparison of the two films and a clear focus on aesthetics. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on aesthetics requires an explicit statement of the overall aesthetic of each film and/or the specific aesthetic effects created in those scenes chosen for analysis.</p> <p>Responses might:</p> <ul style="list-style-type: none"> <li>analyse and compare the deployment of aspects of continuity editing (match editing, 180 degree rule, the Kulesehov effect)</li> <li>analyse and compare how editing generates connotations in the two films</li> <li>analyse and compare how editing implies relationships between characters and contributes to narrative development</li> <li>analyse and compare how visual effects are used</li> <li>analyse and compare the use of stylised editing</li> <li>analyse and compare how editing can be indicative of an auteur approach</li> <li>analyse and compare how the editing contributes to the aesthetics of the two films</li> </ul>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 3 and 4.

**Question 3 and 4 Generic Marking Grid** (to be used in conjunction with Subject 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, 1b)
<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 comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis and comparison of chosen films, using relevant examples.</li> <li>• Comprehensive analysis of the significance of aesthetics to both films.</li> <li>• Comprehensive knowledge and understanding of aesthetics applied in response to the question set, 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 generally relevant, accurate and appropriate response to the question set.</li> <li>• A generally accurate and detailed knowledge with a good 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>	<p>A <b>good</b> response that offers highly relevant and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis and comparison of chosen films, using relevant examples.</li> <li>• Good analysis of the significance of aesthetics to both films.</li> <li>• Good knowledge and understanding of aesthetics applied in response to the question set, integrated throughout the response.</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 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>	<p>An <b>adequate</b> response that offers some relevant analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis and comparison of chosen films using generally relevant examples.</li> <li>• Adequate analysis of the significance of aesthetics to both films.</li> <li>• Adequate knowledge and understanding of aesthetics applied in response to the question set. 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>

			N.B. Responses may reach Level 3 if they offer relevant analysis of the use of the micro element, but <b>either</b> comparison is implicit <b>or</b> the analytic focus on aesthetics is unclear.
<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.</li> <li>• Use of film terminology is limited and may be inaccurate.</li> </ul>	<b>2</b> <b>(5–8)</b>	<p>A <b>limited</b> response that offers an analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Limited analysis and comparison of chosen films.</li> <li>• Limited analysis of the significance of aesthetics to both films.</li> <li>• Limited knowledge and understanding of aesthetics applied in response to the question set.</li> <li>• <i>Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, the relationship to the evidence may not be clear.</i></li> </ul> <p>N.B. Responses may reach Level 2 if they offer some analysis with some reference to the micro element but lack comparison <b>and</b> focus on aesthetics.</p>
<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 comparison in response to the question set.</p> <ul style="list-style-type: none"> <li>• Minimal analysis or comparison of chosen films.</li> <li>• Minimal analysis of the significance of aesthetics to both films.</li> <li>• Minimal knowledge and understanding of aesthetics applied in response to the question set.</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

- 5 Analyse how **either** the German expressionist **or** the French new wave film you have studied displays innovation in its use of the micro elements of film.

[15]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> <li>to analyse films (1a). <b>10 marks</b></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>The question is asking candidates to analyse how the film that they have studied displays innovation in its use of the micro elements. Responses must refer to one set film from the set movement analysing the use of one or more micro element in specific examples from the film, perhaps referring to key scenes they have analysed, with clear reference to how their use is innovative. The sense of innovation should be linked in better answers to a sense of the distinctive style of the wider film movement.</p> <p>Responses may choose to concentrate on a detailed account of the use of one micro element or a more wide-ranging but less detailed account of the use of a number of micro elements .</p> <p>Responses might analyse:</p> <ul style="list-style-type: none"> <li>examples of the use of cinematography (including lighting), editing, sound, mise-en-scène and/or performance in the chosen film</li> <li>the novelty or distinctiveness of these uses of micro elements</li> <li>how these uses of the micro elements reflect the wider movement's ideas about style, aesthetics, or political or social-cultural objectives.</li> </ul>
<b>Additional guidance</b>	Refer to the marking grid for question 5.

Level (Mark)	AO1	Level (Mark)	AO2 (strand 1a)
<b>3</b> <b>(4-5)</b>	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>Comprehensive knowledge and understanding of how micro-elements of film form are used through an accurate and relevant response to the question set.</li> <li>Precise answer supported by one or more relevant examples.</li> </ul>	<b>3</b> <b>(7–10)</b>	<p>A <b>comprehensive</b> analysis of how the film uses innovation in its use of the micro elements of film</p> <ul style="list-style-type: none"> <li>Comprehensive application of knowledge and understanding of one or more micro elements of film to the question set.</li> <li>Comprehensive analysis of how the film uses innovation in its use of the micro elements of film.</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>
<b>2</b> <b>(2-3)</b>	<p>An <b>adequate</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>Adequate knowledge and understanding of how micro-elements of film form are used through a coherent and mostly relevant response to the question set.</li> <li>Answer is supported by one or more mostly relevant examples.</li> </ul>	<b>2</b> <b>(3–6)</b>	<p>An <b>adequate</b> analysis of how the film uses innovation in its use of the micro elements of film.</p> <ul style="list-style-type: none"> <li>Adequate application of knowledge and understanding of one or more micro elements of film to the question set.</li> <li>Adequate explanation of how the film uses innovation in its use of the micro elements of film</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>1</b> <b>(1)</b>	<p>A <b>minimal</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>Minimal understanding of how micro-elements of film form are used through weak comments with minimal relevance to the question set and/or an incomplete response.</li> </ul>	<b>1</b> <b>(1–2)</b>	<p>A <b>minimal</b> analysis of how the film uses innovation in its use of the micro elements of film.</p> <ul style="list-style-type: none"> <li>Minimal application of knowledge and understanding of one or more micro elements of film to the question set.</li> <li>Minimal analysis of how the film uses innovation in its use of the micro elements of film</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.

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 6 and 7)

- 6\*** How and why do the narratives of **both** experimental surrealist films you have studied withhold psychological insight into character? Analyse specific examples from **both** films. [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</p> <ul style="list-style-type: none"> <li>to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). <b>20 marks</b></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>The question is asking candidates to discuss how and why the narratives of the films that they have studied withhold psychological insight into character.</p> <p>Responses must analyse specific examples from both films in some detail, perhaps referring to key scenes. Better answers will be balanced in their analysis of both films.</p> <p>Responses must demonstrate critical awareness of the ways these films reject conventional narrative structure, especially coherent characterisation based on psychological insight. Better answers will explicitly apply this critical approach.</p> <p>Better answers should address both the ‘how’ and the ‘why’ parts of the question, though these need not be evenly balanced.</p> <p>Responses might:</p> <ul style="list-style-type: none"> <li>discuss how the films work against conventions of narrative structure, especially mainstream conventions of characterisation</li> <li>discuss why the surrealists chose to disrupt the conventional relationship of spectators to characterisation, e.g. through uncertain identification</li> <li>analyse examples of scenes and/or characters that withhold psychological insight, e.g. through ambiguous cause and effect and/or unreliable characterisation</li> </ul>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 6 and 7.

- 7\* How far do **both** experimental surrealist films you have studied reject conventional linear narratives? Analyse specific examples from **both** films. [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</p> <ul style="list-style-type: none"> <li>to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). <b>20 marks</b></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>The question is asking candidates to discuss how far the narratives of the films that they have studied reject conventional linear narratives.</p> <p>Responses must analyse specific examples from both films in some detail, perhaps referring to key scenes. Better answers will be balanced in their analysis of both films.</p> <p>Responses must demonstrate critical awareness of the ways these films reject conventional linear narrative structure. Better answers will explicitly apply this critical approach.</p> <p>Better answers should address the ‘how far’ aspect of the question, perhaps discussing conventional narrative elements alongside unconventional elements, though these two do not need to be evenly balanced.</p> <p>Responses might:</p> <ul style="list-style-type: none"> <li>discuss how the films work against conventions of narrative structure, especially mainstream conventions linearity</li> <li>discuss why the surrealists chose to disrupt the conventional relationship of spectators to narrative, e.g. through ambiguous cause and effect</li> <li>analyse examples of scenes and/or narrative structure that reject linearity, e.g. through temporal and spatial dislocation, ambiguous cause and effect, lack of resolution</li> </ul>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 6 and 7.

**Question 6 and 7 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)
<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 of the chosen film in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the chosen films in response to the question set.</li> <li>• Comprehensive application of understanding of critical approaches in response to the question set, integrated throughout the response and place 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 generally relevant, accurate and appropriate response to the question set.</li> <li>• A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>	<b>4</b> <b>(13–16)</b>	<p>A <b>good</b> response that offers a highly relevant and confident analysis of the films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of relevant examples from the chosen films.</li> <li>• Good application of understanding of critical approaches in response to the question set, 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 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>	<p>An <b>adequate</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of relevant examples from the chosen films.</li> <li>• Adequate application of understanding of critical approaches in response to the question set.</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.</li> <li>• Use of film terminology is limited and may be inaccurate.</li> </ul>	<b>2</b> <b>(5–8)</b>	<p>A <b>limited</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Limited analysis of relevant examples from the films.</li> <li>• Limited application of understanding of critical approaches in response to the question set.</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 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> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Minimal analysis of relevant examples from the films.</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.

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