



**GCE**

**Film Studies**

Unit **H010/01**: Elements of Film

Advanced Subsidiary GCE

**Mark Scheme for June 2018**

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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
	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
	Terminology
	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 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.

**Component 01: Elements of Film**

	<b>Objective</b>
<b>AO1</b>	Demonstrate knowledge and understanding of elements of film.
<b>AO2</b>	Apply knowledge and understanding of elements of film to: <ul style="list-style-type: none"><li>• analyse and compare films, including through the use of critical approaches.</li><li>• 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

## Generic marking grid for questions 1 and 2

Level	Mark	
3	4–5	A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film in response to the question set. <ul style="list-style-type: none"> <li>Comprehensive knowledge and understanding of how elements of film have been used in response to the question set.</li> <li>Precise answer supported by one or more relevant examples from the film sequence.</li> </ul>
2	2–3	An <b>adequate</b> demonstration of knowledge and understanding of elements of film in response to the question set. <ul style="list-style-type: none"> <li>Adequate knowledge and understanding of how elements of film have been used in response to the question set.</li> <li>Answer is supported by one or more mostly relevant examples from the film sequence.</li> </ul>
1	1	A <b>minimal</b> demonstration of knowledge and understanding of elements of film in response to the question set. <ul style="list-style-type: none"> <li>Minimal understanding of how micro-elements of film form have been used through weak comments with minimal relevance to the question set and/or an incomplete response</li> </ul>
0	0	No response or no response worthy of credit.

- 1 With reference to a **sequence** from the film made between **1930-1960** which you have studied, explain how editing has been used to create meaning for the spectator.

[5]

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 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 purpose of editing in a particular sequence and how it is used</li> <li>shot to shot relationships, including rules of continuity editing within a particular sequence</li> <li>construction of both time and space and their importance in the sequence</li> <li>how editing can imply relationships between characters</li> <li>how visual effects created in post-production may be used to create an emotional response in the spectator.</li> </ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for this question.

- 2 With reference to a **sequence** from the film made between **1961-1990** which you have studied, explain how sound can communicate aspects of a film's messages and values to the spectator.

[5]

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b>
<b>Indicative Content</b>	<p>Candidates may use some of the following ideas:</p> <p><b>Sound</b></p> <ul style="list-style-type: none"> <li>• Distinction made between of diegetic and non-diegetic sound.</li> <li>• Role of parallel and contrapuntal sound, Foley and expressive sound use.</li> <li>• Role of music and motifs.</li> <li>• How all aspects of sound can generate multiple connotations and suggest a range of interpretations.</li> <li>• How sound relates to character and narrative development.</li> </ul> <p><b>Messages and Values</b></p> <ul style="list-style-type: none"> <li>• Explanation about what the film may be trying to say and how sound is used to do this.</li> <li>• Explanation about things of importance signified through the use of sound.</li> </ul> <p>This is, however, a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for this question.

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

- 3\*** Compare the role of mise-en-scène in creating film aesthetics in the **two** films you have studied. You must refer to examples from **one** film from the **1930-1960** list and examples from **one** film from the **1961-1990** list in your answer. [25]

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b> <b>AO2:</b> Apply knowledge and understanding of elements of film to: <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 compare the how the two films that they have studied from the set periods use mise-en-scene as part of the overall aesthetic of the film. In relation to this question, film aesthetics refers to the way a film's visual features are used to create essentially non-narrative dimensions of the film, including the film's 'look'.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of the various elements of mise-en-scene and how these contribute to the spectacle and can generate a response in the spectator.</p> <p>Candidates should make a comparison between the two films and should compare how the differing 'look' of the two films has been achieved. Clear reference to specific sequences that help to illustrate the candidate's points should be used throughout the response. Good answers would refer to specific examples from the two films in some detail and make reference to such elements of mise-en-scene as costume, sets, props, hair, make-up, colours and how these are used to create the 'look' of the film and work to generate spectator response.</p> <p>There should be a detailed explanation of how these elements work together to generate meaning.</p>
<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 the ways in which the spectator is positioned in relation to the the narrative in the **two** films you have studied. You must refer to examples from **one** film from the **1930-1960** list and examples from **one** film from the **1961-1990** list in your answer. [25]

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b> <b>AO2:</b> Apply knowledge and understanding of elements of film to: <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 compare how the two films that they have studied from the set periods position the spectator in relation to the narrative.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of both what the spectator might bring to the films in terms of experience of narrative and the ways in which the narratives work to position the spectator.</p> <p>Candidates should make a comparison between the two films and should compare the ways in which narrational devices such as flashback, voiceover, open endings, repetition and other forms of patterning work to position spectator response. This may include how narrative can generate multiple connotations and suggest a range of interpretations.</p> <p>There should be clear reference to specific sequences that illustrate the candidate's points, these should be used throughout the response.</p> <p>There should be a detailed explanation of how narrative works to position the spectator and how the spectator's relationship with the narrative is not a passive one.</p>
<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 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 at the top of level 2 for AO1, and the top of level 3 for AO2.

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
		<b>5 (17–20)</b>	A <b>comprehensive</b> response that offers sophisticated and confident analysis and comparison of the chosen films in response to the question set. <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the chosen films.</li> <li>• Comprehensive comparison of the chosen films in response to the question set.</li> <li>• Comprehensive application of understanding 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 (13–16)</b>	A <b>proficient</b> response that offers highly relevant and confident analysis and comparison of the chosen films in response to the question set. <ul style="list-style-type: none"> <li>• Proficient analysis of relevant sequences from the chosen films.</li> <li>• Proficient comparison of the chosen films in response to the question set.</li> <li>• Proficient application of understanding 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 (4–5)</b>	A <b>comprehensive</b> demonstration of knowledge and understanding of micro-elements of film form. <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of how micro-elements of film form have been used through an accurate and relevant response to the question set.</li> <li>• Precise answer supported by one or more relevant examples from both films.</li> </ul>	<b>3 (9–12)</b>	An <b>adequate</b> response that offers some relevant analysis and comparison of the chosen films in response to the question set. <ul style="list-style-type: none"> <li>• Adequate analysis of relevant sequences from the chosen films.</li> <li>• Adequate comparison of the chosen films in response to the question set.</li> <li>• Adequate application of understanding in response to the question set, 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 (2–3)</b>	An <b>adequate</b> demonstration of knowledge and understanding of micro-elements of film form. <ul style="list-style-type: none"> <li>• Adequate knowledge and understanding of how micro-elements of film form have been used through a coherent and mostly relevant response to the question set.</li> <li>• Answer is supported by one or more mostly relevant examples from both films.</li> </ul>	<b>2 (5–8)</b>	A <b>limited</b> response that offers an analysis and comparison of the chosen films in response to the question set. <ul style="list-style-type: none"> <li>• Limited analysis of relevant sequences from the chosen films.</li> <li>• Limited comparison the chosen films in response to the question set.</li> <li>• Limited application of understanding 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>

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
<b>1 (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 have been used through weak comments with minimal relevance to the question set and/or an incomplete response.</li> </ul>	<b>1 (1–4)</b>	<p>A <b>minimal</b> response that offers little analysis or comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>Minimal analysis of relevant sequences from the chosen films.</li> <li>Minimal comparison of the chosen films in response to the question set.</li> <li>Minimal application of understanding in response to the question set.</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 B

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 5 and 6)

- 5\* With reference to examples from the **two** films you have studied from your chosen theme, compare the ways in which films can act as a means of constructing social attitudes towards wider issues and beliefs. [35]

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b> <b>AO2:</b> Apply knowledge and understanding of elements of film to: <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. Candidates <b>must</b> refer to the <b>two</b> set films in their answer.</p> <p>The question is asking candidates to compare the ways in which social attitudes towards wider issues and beliefs can be seen to be constructed in their chosen films, this can include through use of representations, characters, and narrative.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the ways in which their chosen films construct social attitudes. Candidates should refer to examples to illustrate their points and this will include reference to the films micro-elements and how they have been used to create both characterization and representation.</p> <p>The candidate should construct a discursive argument about how their chosen films have constructed social attitudes. Good answers will demonstrate a clear understanding of both the social issues being dealt with and may show an awareness of the social contexts in which the films were produced. They will also cover the idea of the films messages and values and how these have been presented.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 5 and 6.

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 5 and 6)

- 6\*** With reference to examples from the **two** films you have studied from your chosen theme, compare the ways in which genre contributes to representations of characters. [35]

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b> <b>AO2:</b> Apply knowledge and understanding of elements of film to: <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. Candidates <b>must</b> refer to the <b>two</b> set films in their answer.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the ways in which the genre(s) of the two films contribute to representation. Candidates should refer to specific examples to illustrate their points and this may include reference to micro-elements such as editing, sound, cinematography and mise-en-scène. There should be consideration of the ways in which character types associated with a particular genre are mobilized or challenged in the two films.</p> <p>The candidate should compare the two films and construct a discursive argument about how their chosen films use genre to contribute to representations. This may include how genre can generate multiple connotations and suggest a range of interpretations. It may also cover the ways in which audiences bring particular expectations to films as a result of their previous genre experiences.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 5 and 6.

**Question 5 and 6 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 1a, 1b
<b>5 (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>• Comprehensive knowledge and 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 (17–20)</b>	<p>A <b>comprehensive</b> response that offers sophisticated and confident analysis and comparison in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant sequences from the chosen films.</li> <li>• Comprehensive comparison of the two films in response to the question set.</li> <li>• Comprehensive application of understanding 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 (10–12)</b>	<p>A <b>proficient</b> demonstration of knowledge and understanding of elements of film.</p> <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>• An accurate and appropriate use film terminology.</li> </ul>	<b>4 (13–16)</b>	<p>A <b>proficient</b> response that offers a 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>• Proficient analysis of relevant sequences from the chosen films.</li> <li>• Proficient comparison of the two films.</li> <li>• Proficient application of understanding 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 (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 (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 of relevant sequences from the chosen films.</li> <li>• Adequate comparison of the two films.</li> <li>• Adequate application of understanding in response to the question set, 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>	<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 not always be accurate</li> </ul>	<b>2 (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 of relevant sequences from the chosen films.</li> <li>• Limited comparison of the two films.</li> <li>• Limited application of understanding 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>

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
<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 little relevant analysis or comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Minimal analysis of relevant sequences from the chosen films.</li> <li>• Minimal comparison of the two films.</li> <li>• Minimal application of understanding in response to the question set.</li> <li>• Very simple ideas have been expressed but may not be linked to the specific question.</li> <li>• <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
<b>0</b>	No response or no response worthy of credit.	<b>0</b>	No response or no response worthy of credit.

## SECTION C

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 7 and 8)

**7\*** Discuss how narrational devices are used in the **European** film you have studied to engage the viewer. [35]

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b> <b>AO2:</b> Apply knowledge and understanding of elements of film to: <ul style="list-style-type: none"> <li>analyse films (1a), 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. Candidates <b>must</b> refer to the <b>European</b> set film in their answer.</p> <p>The question is asking candidates to discuss the ways in which narrational devices are used in the film studied. Candidates would be expected to refer to a range of features which might include the screenplay, dialogue, music and other sound, mise-en-scène, camerawork and editing. It is important that candidates discuss the ONE film that they have studied for this topic; they may wish to make reference to others in support of their points but the focus of the candidate response should be on the set film.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the ways in which the dramatic qualities of a sequence are established and constructed. Candidates should refer to specific examples to illustrate their points.</p> <p>The candidate should be able to construct a discursive argument about how their chosen film uses narrational devices.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 7 and 8.



**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 7 and 8)

- 8\* Discuss how narrative construction might provide the spectator with psychological insight into particular characters in the **European** film you have studied. [35]

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b> <b>AO2:</b> Apply knowledge and understanding of elements of film to: <ul style="list-style-type: none"> <li>analyse films (1a), 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. Candidates <b>must</b> refer to the <b>European</b> set film in their answer.</p> <p>The question is asking candidates to analyse the ways in which narrative construction can provide psychological insight to character. It is important that candidates discuss the ONE film that they have studied for this topic; they may wish to make reference to others in support of their points but the focus of the candidate response should be on the set film.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the ways in which the narrative provides such insight through a combination of withholding and revealing information to the audience through features such as narrational devices. Candidates should refer to specific sequences to illustrate their points and this will include reference to the micro-elements of film and how these can be used in providing psychological insight.</p> <p>The candidate should be able to construct a discursive argument about how their chosen film's narrative might provide psychological insight to character and the impact that this has on the spectator.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 7 and 8.

**Question 7 and 8 Generic Marking Grid** (to be used in conjunction with Question Specific Guidance for each question)

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1c
<b>5 (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>Comprehensive knowledge and 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 (17–20)</b>	<p>A <b>comprehensive</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>Comprehensive analysis of relevant examples from the chosen films</li> <li>Comprehensive understanding of narrative construction (Q7) or representation (Q8).</li> <li>Comprehensive application of understanding of critical approaches. This is integrated throughout the response and placed in context.</li> <li><i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul>
<b>4 (10–12)</b>	<p>A <b>proficient</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>A highly relevant, generally accurate and appropriate response to the question set.</li> <li>Generally accurate and detailed knowledge and understanding demonstrated through the breadth or depth of material used.</li> <li>Accurate and appropriate use of film terminology.</li> </ul>	<b>4 (13–16)</b>	<p>A <b>proficient</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>Proficient analysis of relevant sequences from the chosen films.</li> <li>Proficient understanding of narrative devices (Q7) or narrative construction (Q8).</li> <li>Proficient application of understanding of critical approaches. This is integrated within the response and placed in context.</li> <li><i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>
<b>3 (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 (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 sequences from the chosen films</li> <li>Adequate understanding of narrative devices (Q7) or narrative construction (Q8). Sound 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>	<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 not always be accurate.</li> </ul>	<b>2 (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 sequences from the chosen films</li> <li>Limited understanding of narrative devices (Q7) or narrative construction (Q8).</li> <li>Limited application of understanding of critical approaches. This is likely to be descriptive.</li> <li>Simple ideas have been expressed in a limited context.</li> <li><i>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>

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1c
<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 relevant sequences from the chosen films</li> <li>Minimal understanding of narrative devices (Q7) or narrative construction (Q8).</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

### Assessment Objectives (AO) Grid

Question	AO1	AO2 Strand 1			Total
	1a+1b	1a	1b	1c	
1	5	0	0	0	5
2	5	0	0	0	5
3/4*	5	10	10	0	25
5/6*	15	10	10	0	35
7/8*	15	10	0	10	35
<b>Total Marks</b>	<b>45</b>	<b>35</b>	<b>15</b>	<b>10</b>	<b>105</b>

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