

GCE A LEVEL



WJEC Eduqas GCE A LEVEL in
FILM STUDIES

COMPONENT 1

Varieties of film and filmmaking
ADDITIONAL SAMPLE QUESTIONS
version 2



**A LEVEL FILM STUDIES
COMPONENT 1
Varieties of film and filmmaking
SAMPLE ASSESSMENT MATERIALS: 2
2 hours 30 minutes**

ADDITIONAL MATERIALS

16 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer all questions.

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

Answers to all questions must be written on the separate answer booklet provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer booklet.

Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

INFORMATION FOR CANDIDATES

Candidates are reminded that they will be assessed on their use of subject-specific terminology in Section A.

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately **50 minutes** on your chosen question in each of **Sections A, B and C**.

Answer **one** question from each of Sections A, B and C.

You are advised to spend approximately **50 minutes** on your chosen question in each of Sections A, B and C.

Section A: Hollywood 1930-1990 (comparative study)

Compare **one** film from Group 1 and **one** film from Group 2.

Group 1: Classical Hollywood (1930–1960)

- *Casablanca* (Curtiz, 1942)
- *All About Eve* (Mankiewicz, 1950)
- *Vertigo* (Hitchcock, 1958)
- *Imitation of Life* (Sirk, 1959)
- *Some Like It Hot* (Wilder, 1959)

Group 2: New Hollywood (1961–1990)

- *Bonnie and Clyde* (Penn, 1967)
- *Night of the Living Dead* (Romero, 1968)
- *One Flew Over the Cuckoo's Nest* (Forman, 1975)
- *Alien* (Scott, 1979)
- *Do the Right Thing* (Lee, 1989)

Either,

- | | |
|---|---|
| 1 | 1 |
|---|---|
- “The Hollywood machine has always crushed any individuality in filmmaking”.
Compare the extent the films you have studied display auteur individuality.

[40]

Or,

- | | |
|---|---|
| 1 | 2 |
|---|---|
- Compare how representations of gender in your chosen films reflect the times they were made. Refer in detail to **at least one** sequence from each film.

[40]

Section B: American film since 2012 (two-film study)

Answer on **one** film from Group 1 and **one** film from Group 2.

Group 1: Mainstream film

- *Carol* (Haynes, 2015)
- *La La Land* (Chazelle, 2016)
- *Joker* (Phillips, 2019)
- *Little Women* (Gerwig, 2019)
- *Nomadland* (Zhao, 2020)

Group 2: Contemporary independent film (produced after 2010)

- *Beasts of the Southern Wild* (Zeitlin, 2012)
- *Captain Fantastic* (Ross, 2015)
- *Moonlight* (Jenkins, 2016)
- *Get Out* (Peele, 2017)
- *Promising Young Woman* (Fennell, 2020)

Either,

2	1	How valuable has ideological analysis been in developing your understanding of the themes of your chosen films?	[40]
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Or,

2	2	How useful is an ideological critical approach in examining the impact of the films you have studied on the spectator?	[40]
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Section C: British film since 1995 (two-film study)

Answer on **two** of the following films.

- *Trainspotting* (Boyle, 1996)
- *Shaun of the Dead* (Wright, 2004)
- *This is England* (Meadows, 2006)
- *Fish Tank* (Arnold, 2009)
- *We Need to Talk about Kevin* (Ramsay, 2011)
- *Under the Skin* (Glazer, 2013)
- *Saint Maud* (Glass, 2019),
- *Mangrove* (McQueen, 2020)
- *Mogul Mowgli* (Tariq, 2020)
- *Belfast* (Branagh, 2021)

Either,

3	1	Explore how the narratives of the films you have studied influence your response to key characters.	[40]
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Or,

3	2	With close reference to the opening sequences of the films you have studied, analyse how mise-en-scène is used to establish important ideas and themes.	[40]
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COMPONENT 1: VARIETIES OF FILM AND FILMMAKING – MARK SCHEME

General Information

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Marking grids, which include guidance on how to allocate marks within bands, have been constructed using the principles below. Once the appropriate band has been selected, examiners should award in the notional centre of the band, awarding higher or lower depending on the strength of the response.

- Where the candidate's work *securely* meets the descriptors, award marks in the notional centre of a band and then adjust higher or lower depending on the degree to which the band's criteria are met.
- Where the candidate's work *convincingly* meets the descriptors, the highest mark should be awarded, depending on the strength of the answer.
- Where the candidate's work *less securely* meets the descriptors, the lowest mark should be awarded, depending on the degree of its weaknesses.

Where a candidate's work **combines** the qualities of **two** different bands, examiners should use their professional judgement to award a mark in the band which best describes the majority of the candidate's work.

Where there is a two mark range within each band, examiners should award:

- the upper of the two marks for work which *convincingly* meets the descriptors
- the lower of the two marks for work which *less strongly* meets the descriptors.

Examiners should use the full range of marks available to them.

Indicative Content

Indicative content outlines the scope of possible responses to a question and indicates possible areas candidates may explore in their response to a question. This is not intended to be a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Film Studies specialists to determine the validity of the response in the light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded, where deemed appropriate, in line with the criteria set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1 Demonstrate knowledge and understanding of elements of film.

AO2 Apply knowledge and understanding of elements of film to:

- 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.

Section A: Hollywood 1930-1990 (comparative study)

Either,

1	1
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“The Hollywood machine has always crushed any individuality in filmmaking”.
Compare the extent the films you have studied display auteur individuality.

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films.
5	17–20 marks <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of the chosen films. Excellent demonstration of knowledge and understanding of auteurism in relation to the films studied. 	17–20 marks <ul style="list-style-type: none"> Excellent application of knowledge and understanding to compare films. Uses excellent points to develop a sophisticated comparison of the extent both films show elements of auteur individuality.
4	13–16 marks <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of the chosen films. Good demonstration of knowledge and understanding of auteurism in relation to the films studied. 	13–16 marks <ul style="list-style-type: none"> Good application of knowledge and understanding to compare films. Uses good points to develop a detailed comparison of the extent both films show elements of auteur individuality.
3	9–12 marks <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the chosen films. Satisfactory demonstration of knowledge and understanding of auteurism in relation to the films studied. 	9–12 marks <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding to compare films. Uses satisfactory points to develop a reasonably coherent comparison of the extent both films show elements of auteur individuality.
2	5–8 marks <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the chosen films. Basic demonstration of knowledge and understanding of auteurism in relation to the films studied. 	5–8 marks <ul style="list-style-type: none"> Basic application of knowledge and understanding to compare films. Uses basic points to develop a partial comparison of the extent both films show elements of auteur individuality.
1	1–4 marks <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of the chosen films. Limited, if any, demonstration of knowledge and understanding of auteurism in relation to the films studied. 	1–4 marks <ul style="list-style-type: none"> Limited application of knowledge and understanding to compare films. Uses limited points in an attempt to make some, if any, comparison of the extent both films show elements of auteur individuality. Limited/no reference to ‘the extent’.
	0 marks No response attempted or no response worthy of credit.	

Question 1-1: Indicative content

*If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

- Although candidates are most likely to discuss the auteur in terms of a film's director, any significant role (e.g. director, cinematographer, star, editor, composer or studio) is acceptable and should be assessed on merit.
- Candidates may focus more on contextual issues affecting the production process or on textual evidence of auteur signatures in their response. Either approach could be productive depending upon the films studied. In either approach, candidates will provide specific examples of contextual and textual knowledge to support the points they make.
- Candidates may agree or disagree with the statement in their responses, depending upon the films and auteurs studied but they will compare the degree to which an individual approach to filmmaking has been possible in Hollywood, in the two periods studied.
- Candidates will consider the extent to which it is possible to identify the distinctive contribution of creative individuals within a large industrial production process.

Candidates may include the following:

- Specific and detailed examples of how key features of the films' use of film form, and its aesthetic qualities, show evidence of an auteur signature. This may be illustrated through the detailed analysis of well-chosen scenes or sequences from the films studied.
- A discussion of auteur signatures discernible in the use of narrative and/or the thematic features of the specific films studied. Candidates may include a focus on specific narrative devices or themes, messages and values distinctive to the auteurs studied.
- A discussion of the details of the production processes of the films studied, and any relevant issues of ownership and control between the filmmaker(s) and the producing/distributing studio that may have facilitated or hampered an individual approach to filmmaking.
- A consideration of to what extent it is possible to talk about individuals as auteurs and/or to what extent it is more appropriate to consider filmmaking as a collaborative process.

Band 5 responses may:

- Recognise subtle and complex factors liberating or constraining an auteur such as historical changes in the relationships between producing institutions and filmmakers, or a conflict between two auteur styles, such as star and director.
- Consider any distinctive characteristics of the films studied in relation to generic and/or historical conventions. Candidates may contextualise their response by discussing the distinctive characteristics of the films studied in relation to prevailing generic conventions or historical styles in order to address the question.

All valid alternatives must be credited.

Or,

1	2	Compare how representations of gender in your chosen films reflect the times they were made. Refer in detail to at least one sequence from each film.
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[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films
5	17–20 marks <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of the representations of gender in relation to chosen film sequences. Excellent demonstration of knowledge and understanding of the concept of gender. 	17–20 marks <ul style="list-style-type: none"> Excellent application of knowledge and understanding of representations of gender. Uses excellent points to develop a sophisticated comparison of representation of gender.
4	13–16 marks <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of the representations of gender in relation to chosen film sequences. Good demonstration of knowledge and understanding of the concept of gender. 	13–16 marks <ul style="list-style-type: none"> Good application of knowledge and understanding of representations of gender and auteur signature in the analysis of the chosen sequences. Uses good points to develop a detailed comparison of representation of gender.
3	9–12 marks <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the representations of gender in relation to chosen film sequences. Satisfactory demonstration of knowledge and understanding of the concept of gender. 	9–12 marks <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of representations of gender and auteur signature in the analysis of the chosen sequences. Uses satisfactory points to develop a reasonable comparison of representation of gender.
2	5–8 marks <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the representations of gender in relation to chosen film sequences. Basic demonstration of knowledge and understanding of the concept of gender. 	5–8 marks <ul style="list-style-type: none"> Basic application of knowledge and understanding of representations of gender and auteur signature in the analysis of the chosen sequences. Uses basic points to develop a partial comparison of representation of gender.
1	1–4 marks <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of the representations of gender in relation to chosen film sequences. Limited demonstration of knowledge and understanding of the concept of gender. 	1–4 marks <ul style="list-style-type: none"> Limited application of knowledge and understanding of representations of gender and auteur signature in the analysis of the chosen sequences. Uses limited points to develop a basic comparison of representation of gender.
	0 marks No response attempted or no response worthy of credit.	

Question 1-2: Indicative content

*If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

- Candidates may focus on representations of males and/or females in response to this question and may decide to focus on one or more examples of representations for each film studied. Either approach is acceptable and will be determined by the films studied.
- Candidates may argue that the films' representations of gender reflect the filmmakers' distinctive signatures to a greater or lesser extent, depending upon the film studied. Either conclusion may be appropriate depending upon the film and the strength of the argument made.
- Candidates will compare the ways in which the films' gender representations reflect their filmmakers' distinctive signatures with the use of specific and appropriate examples.

Candidates may include the following:

- How gender representations might reflect auteurs' distinctive signatures in the look and style of the films through the use of elements of performance and mise-en-scène.
- How gender representations might be constructed through the use of sound, particularly dialogue and music, in ways which are reflective, or not, of the filmmakers' distinctive styles.
- How cinematography and editing may be employed to construct gender representations that are distinctive, or not, of the filmmakers' styles.
- A consideration of the degree to which auteurs can make a significant impact on a film's gender representations through the imprint of their signature features. There might be some detailed reference to the production contexts of the chosen films and the degree to which the filmmakers influenced the construction of characters and gender representations in the films.
- A consideration of how gender representations in the films studied might reflect elements of narrative associated with the filmmakers' distinctive style.

Band 5 responses may consider:

- The complexities of identifying the distinctive contribution of creative individuals in relation to representations of gender as opposed to generic, cultural and historical contextual influences.
- A discussion of the extent to which the representations of gender reflect the filmmakers' personal interests or ideological views. The candidates might explore how the personal lives and views of filmmakers have influenced the chosen films and how these are reflected in the representations of gender.

All valid alternatives must be credited.

Section B: American film since 2012 (two-film study)

Either,

2	1
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How valuable has ideological analysis been in developing your understanding of the themes of your chosen films?

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate an ideological analysis / critical approach / approaches to the chosen films.
5	17–20 marks <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of ideological analysis / critical approaches in relation to the chosen films. Excellent knowledge and understanding of the films studied in relation to possible meanings and responses. 	17–20 marks <ul style="list-style-type: none"> Excellent evaluation of an ideological analysis / critical approach / approaches in relation to the films studied. Uses excellent points to develop a sophisticated exploration of how valuable an ideological analysis / critical approach is in relation to the candidate's appreciation of the films studied.
4	13–16 marks <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of ideological analysis / critical approaches in relation to the chosen films. Good knowledge and understanding of the films studied in relation to possible meanings and responses. 	13–16 marks <ul style="list-style-type: none"> Good evaluation of an ideological analysis / critical approach / approaches in relation to the films studied. Uses good points to develop a detailed exploration of how valuable an ideological analysis / critical approach is in relation to the candidate's appreciation of the films studied.
3	9–12 marks <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of ideological analysis / critical approaches in relation to the chosen films. Satisfactory knowledge and understanding of the films studied in relation to possible meanings and responses. 	9–12 marks <ul style="list-style-type: none"> Satisfactory evaluation of ideological analysis / critical approach / approaches in relation to the films studied. Uses satisfactory points to develop a reasonable exploration of how valuable an ideological analysis / critical approach is in relation to the candidate's appreciation of the films studied.
2	5–8 marks <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of ideological analysis / critical approaches in relation to the chosen films. Basic knowledge and understanding of the films studied in relation to possible meanings and responses. 	5–8 marks <ul style="list-style-type: none"> Basic attempt to evaluate an ideological analysis / critical approach / approaches in relation to the films studied. Uses basic points to develop a partial consideration of how valuable an ideological analysis / critical approach might be in relation to the candidate's appreciation of the films studied.
1	1–4 marks <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of ideological analysis / approaches in relation to the chosen films. Limited knowledge and understanding of the films studied in relation to possible meanings and responses. 	1–4 marks <ul style="list-style-type: none"> Limited application of knowledge and understanding of an ideological analysis / critical approach or how to apply it to the films studied. Uses limited points in an attempt to form a response to the question, with limited/no reference to 'how valuable'.
	0 marks No response attempted or no response worthy of credit.	

Question 2(a): Indicative content

*If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

- Candidates will show knowledge and understanding of ideological analysis / critical approaches to the films studied and relate these to textual details in developing a response to the question.
- Candidates will evaluate the ideological analysis / critical approaches they have used in relation to the films studied by considering whether such an approach has been important to their responses.

Candidates may include the following:

- The use of particular ideological analysis / critical approaches such as feminism or political approaches as appropriate to the films studied. Some candidates may develop their answers by referencing debates and alternate readings within a particular ideological analysis / critical approach, such as debates within feminism about a particular film.
- A response that focuses upon ideologies conveyed by the text; ones which inform it or ideologies which may have influenced it at the time or place of production. Candidates may feel that considering these films within their American contexts may reveal more interesting and valuable new ways of studying them.
- Candidates may develop a response that argues that an ideological analysis / critical approach can make studying a film far more interesting because of the pleasures it can give in explaining narrative enigmas or generating discussion and debate amongst audiences.
- A variety of theoretical perspectives such as spectator positioning, binary oppositions or semiology in order to form an ideological analysis of the films studied. The candidates' approaches may be varied but should be relevant and appropriate to the films studied.

Band 5 responses may:

- Consider the possibilities of different ideological analysis / critical approaches, such as ideological, narrative or aesthetic analysis / approaches, as not necessarily being mutually exclusive and may consider the benefits of different analysis / approaches being used alongside each other.
- Consider how an ideological analysis / critical approach may encourage a different response from other ways of experiencing the film, for example as an emotional narrative or an aesthetic form.

All valid alternatives must be credited.

Or,

2 **2** How useful is an ideological critical approach in examining the impact of the films you have studied on the spectator?

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate an ideological critical approach to the chosen films.
5	17–20 marks <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of the films studied. Excellent knowledge and understanding of the impact the films may have on the spectator. 	17–20 marks <ul style="list-style-type: none"> Excellent application of knowledge and understanding of an ideological approach in examining the impact of the chosen films upon spectators. Uses excellent points to develop a sophisticated evaluation of how useful an ideological critical approach might be in examining the impact of the chosen films upon the spectator.
4	13–16 marks <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of the films studied. Good knowledge and understanding of the impact the films may have on the spectator. 	13–16 marks <ul style="list-style-type: none"> Good application of knowledge and understanding of an ideological approach in examining the impact of the chosen films upon spectators. Uses good points to develop a detailed evaluation of how useful an ideological critical approach might be in examining the impact of the chosen films upon the spectator.
3	9–12 marks <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the films studied. Satisfactory knowledge and understanding of the impact the films may have on the spectator. 	9–12 marks <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of an ideological approach in examining the impact of the chosen films upon spectators. Uses satisfactory points to develop a reasonable evaluation of how useful an ideological critical approach might be in examining the impact of the chosen films upon the spectator.
2	5–8 marks <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the films studied. Basic knowledge and understanding of the impact the films may have on the spectator. 	5–8 marks <ul style="list-style-type: none"> Basic application of knowledge and understanding of an ideological approach in examining the impact of the chosen films upon spectators. Uses basic points to develop a partial evaluation of how useful an ideological critical approach might be in examining the impact of the chosen films upon the spectator.
1	1–4 marks <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of the films studied. Limited knowledge and understanding of the impact the films may have on the spectator. 	1–4 marks <ul style="list-style-type: none"> Limited application of knowledge and understanding of an ideological approach in examining the impact of the chosen films upon spectators. Uses limited points to attempt to consider how useful an ideological critical approach might be in examining the impact of the chosen films upon the spectator.
	0 marks No response attempted or no response worthy of credit.	

Question 2-2: Indicative content

*If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

*If only **one sequence** from **one** of the two films is referred to, examiners may award a mark up to a maximum of top Band 4, depending on the quality of response.*

*If **no sequence** from either film is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

- Candidates will show knowledge and understanding of ideological critical approaches to the films studied and relate these to textual details in developing a response to the question.
- Candidates will evaluate the ideological critical approaches they have used in relation to the films studied by considering whether such an approach has been useful to their responses.
- The specification recommends centres study either a **political** or **feminist** critical approach in relation to these films, though centres may wish to choose their own.
- Candidates will consider the impact that the chosen films have had upon spectators in the light of the critical approach studied.

Candidates may include the following:

- A consideration of different kinds of spectators in terms of cultural and filmic knowledge, which may vary depending upon the films studied. Some candidates, for example, may frame their response within a consideration of how different genders have responded to the films.
- A discussion of the impact in very different ways, by considering the narrative or aesthetic impact of the chosen films, in comparison to a possible ideological impact. Different approaches may depend on the films chosen but there should be some evaluation of the importance of an ideological approach in examining the films' impact on spectators.
- A consideration of spectator positioning and mode of address adopted in the chosen films and the implications of this for spectators.

Band 5 responses may:

- Recognize that the impact of a film on different spectators can be a complex and dynamic effect that is difficult to capture in the application of a single critical approach.
- Apply various methods of ideological critical approaches such as the discussion of connotations or the use of binary oppositions in narrative and formal elements of the chosen films.

All valid alternatives must be credited.

Section C: British film since 1995 (two-film study)

Either,

3	1	Explore how the narratives of the films you have studied influence your response to key characters.
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[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.
5	17–20 marks <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of narrative construction in the films studied. Excellent knowledge and understanding of key characters in the films studied. 	17–20 marks <ul style="list-style-type: none"> Excellent application of knowledge and understanding of narrative to specific characters in the chosen films. Uses excellent points to develop a sophisticated exploration of how meanings and responses to characters are encouraged in the chosen films.
4	13–16 marks <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of narrative construction in the films studied. Good knowledge and understanding of key characters in the films studied. 	13–16 marks <ul style="list-style-type: none"> Good application of knowledge and understanding of narrative to specific characters in the chosen films. Uses good points to develop a detailed exploration of how meanings and responses to characters are encouraged in the chosen films.
3	9–12 marks <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of narrative construction in the films studied. Satisfactory knowledge and understanding of key characters in the films studied. 	9–12 marks <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of narrative to specific characters in the chosen films. Uses satisfactory points to develop a reasonable exploration of how meanings and responses to characters are encouraged in the chosen films.
2	5–8 marks <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of narrative construction in the films studied. Basic knowledge and understanding of key characters in the films studied. 	5–8 marks <ul style="list-style-type: none"> Basic application of knowledge and understanding of narrative to specific characters in the chosen films. Uses basic points to develop a partial exploration of how meanings and responses to characters are encouraged in the chosen films.
1	1–4 marks <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of narrative construction in the films studied. Limited knowledge and understanding of key characters in the films studied. 	1–4 marks <ul style="list-style-type: none"> Limited application of knowledge and understanding of narrative to specific characters in the chosen films. Uses limited points to attempt a consideration of how meanings and responses to characters are encouraged in the chosen films.
	0 marks No response attempted or no response worthy of credit.	

Question 3-1: Indicative content

*If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

- Candidates will make specific references to narrative construction in the films studied. This may be evidenced by reference to features of narrative construction such as plot structure and temporal duration or may focus on particular narrative devices such as the use of flashback and the use of dialogue.
- Candidates will analyse how meanings and responses to characters are encouraged by narrative construction in the films studied.
- Candidates will consider how the dramatic qualities of the films are constructed.

Candidates may include the following:

- Some candidates may focus more on specific devices and particular sequences or scenes to support the discussion. Others may take a wider view of the film and focus on larger sections of the film to discuss narrative features such as plot structure. Either approach may be appropriate depending on the points being made or the films studied.
- Some candidates may make close reference to the relationship between the screenplay and the realised film narrative. This could be a useful way of focusing on narrative construction and may allow candidates to discuss how conventions of screenwriting help to convey narrative.
- Some candidates may use a single character from each film. Others may use multiple characters from each film. Either approach could be appropriate but referring to too many characters may not allow time for sufficient detailed discussion of narrative construction and dramatic insights into these characters. It is anticipated that candidates will focus on one or two characters from each film.

Band 5 responses may:

- Be able to confidently discuss ambiguity in narrative and uncertainty in character identification by showing an understanding of different possible spectatorship responses to the films' preferred responses.

All valid alternatives must be credited.

Or,

3	2
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With close reference to the opening sequences of the films you have studied, analyse how mise-en-scène is used to establish important ideas and themes.

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.
5	17–20 marks <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of the use of mise-en-scène in the opening sequences of the films studied. Shows excellent knowledge and understanding of the important ideas and themes in the films studied. 	17–20 marks <ul style="list-style-type: none"> Excellent application of knowledge and understanding of the use of mise-en-scène and performance to themes and ideas in the films studied. Uses excellent examples and points to develop a sophisticated exploration of how the opening sequence establishes themes and ideas important to the rest of the film.
4	13–16 marks <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of the use of mise-en-scène in the opening sequences of the films studied. Shows good knowledge and understanding of the important ideas and themes in the films studied. 	13–16 marks <ul style="list-style-type: none"> Good application of knowledge and understanding of the use of mise-en-scène and performance to themes and ideas in the films studied. Uses good examples and points to develop a detailed exploration of how the opening sequence establishes themes and ideas important to the rest of the film.
3	9–12 marks <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of the use of mise-en-scène in the opening sequences of the films studied. Shows satisfactory knowledge and understanding of the important ideas and themes in the films studied. 	9–12 marks <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of the use of mise-en-scène and performance to themes and ideas in the films studied. Uses satisfactory examples and points to develop a reasonable exploration of how the opening sequence establishes themes and ideas important to the rest of the film.
2	5–8 marks <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of the use of mise-en-scène in the opening sequences of the films studied. Shows basic knowledge and understanding of the important ideas and themes in the films studied. 	5–8 marks <ul style="list-style-type: none"> Basic application of knowledge and understanding of the use of mise-en-scène and performance to themes and ideas in the films studied. Uses basic examples and points to develop a partial consideration of how the opening sequence establishes themes and ideas important to the rest of the film.
1	1–4 marks <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of the use of mise-en-scène in the opening sequences of the films studied. Shows limited knowledge and understanding of the important ideas and themes in the films studied. 	1–4 marks <ul style="list-style-type: none"> Limited application of knowledge and understanding of the use of mise-en-scène and performance to themes and ideas in the films studied. Uses limited examples and points to attempt to consider how the opening sequence establishes themes and ideas important to the rest of the film.
	0 marks No response attempted or no response worthy of credit.	

Question 3-2: Indicative content

*If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

- Candidates will make detailed references to aspects of mise-en-scène in the opening sequences of the films studied, and show how these establish themes and ideas in the films as a whole.
- Candidates will make detailed and well-chosen references to the films studied in order to support the points made in their responses.

Candidates may include the following:

- Some candidates may use opening sequences of different lengths but the response should make precise and specific references to mise-en-scène that are well chosen and relevant to the question.
- Some candidates may focus on more aspects of mise-en-scène than others. Some candidates may find lots to discuss in just setting and costume depending upon the films studied. It is likely that wider reference to a range of aspects of mise-en-scène will allow candidates to show more knowledge and understanding of the films' formal qualities but some candidates may be able to develop and sustain high level responses with a more limited scope.
- Candidates are likely to focus on one or two ideas in each film studied. This will be sufficient to develop a high-level response - allowing the candidate to focus on detailed analysis whilst still developing an interesting account of the films' themes and ideas.

Band 5 responses may:

- Be able to show a wider, more sophisticated knowledge and understanding of the whole film and be able to discuss how, whilst the opening sequences may introduce important ideas and themes, other sections of the films are important in developing those themes and ideas.

All valid alternatives must be credited.