

GCE

Film Studies

H410/01: Film history

A Level

Mark Scheme for June 2022

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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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MARKING INSTRUCTIONS**PREPARATION FOR MARKING
RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK THE REQUIRED NUMBER OF PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer space

Award Zero '0' if:













- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response: Not applicable in F501
 - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. 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
	Terminology
	Knowledge and understanding

12. 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.

Component 01: Film History

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

SECTION A

- 1 Explain how different camera shots have been used to tell the story in a sequence from **one** film from **the silent era** that you have studied. [10]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 10 marks
Indicative content	<p>Candidates may demonstrate knowledge and understanding through the use of some of the following ideas.</p> <ul style="list-style-type: none"> • how shot selection relates to narrative development and conveys messages and values • how cinematography provides psychological insight into character • how editing implies relationships between characters and contributes to narrative development • how and why different spectators develop different interpretations of the same camera shots. <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately. Candidates must refer to a set film from the correct period and should give examples of uses of camera shots. Explanation of ‘use of camera shots’ may include discussion of cinematography and/or editing.</p>
Additional guidance	Refer to the generic marking grid for this question.

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

2 Analyse how sound is used to create meaning in at least **two** examples from **one** film from **1930–1960** that you have studied. [10]

Assessment Objectives	AO2: Apply knowledge and understanding of elements of film to analyse films (1a). 10 marks
Indicative content	<p>Candidates may analyse the use of sound in terms of some of the following ideas:</p> <ul style="list-style-type: none"> • the distinction between parallel and contrapuntal sound, whether diegetic or non-diegetic, Foley sound and sound used expressively • how sound can generate multiple connotations and suggest a range of possible interpretations • how sound relates to characters and narrative development including the use of sound motifs • how sound conveys messages and values • multitrack sound mixing and layering, asynchronous sound, sound design • how and why different spectators interpret the same use of sound differently • how sound can be indicative of an auteur approach and can contribute to a film aesthetic. <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>
Additional guidance	Refer to generic marking grid for this question.

Level	Mark	AO2 (strand 1, 1a)
5	9–10	A comprehensive analysis of how sound is used to create meaning within a film. <ul style="list-style-type: none"> • A comprehensive application of knowledge and understanding of sound to the question set. • A comprehensive analysis of how sound is used to create meaning. • Precise answer supported by two or more relevant examples from the film.
4	7–8	A good analysis of how sound is used to create meaning within a film. <ul style="list-style-type: none"> • A good application of knowledge and understanding of sound to the question set. • A good analysis of how sound is used to create meaning. • Relevant answer supported by two or more relevant examples from the film.
3	5–6	An adequate analysis of how sound is used to create meaning within a film. <ul style="list-style-type: none"> • Adequate application of knowledge and understanding of sound to the question set. • Adequate analysis of how sound is used to create meaning. • Mostly relevant answer supported by at least one relevant example from the film.
2	3–4	A limited analysis of how sound is used to create meaning within a film. <ul style="list-style-type: none"> • Limited application of knowledge and understanding of sound to the question set. • Limited analysis of how sound is used to create meaning. • Answer is supported by at least one example from the film, although this may not be relevant to the question set.
1	1–2	Minimal analysis of how sound is used to create meaning within a film. <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of sound to the question set. • Minimal analysis of how sound is used to create meaning. • Answer lacks relevance to the question set and may not be supported by examples.
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 performance contributes to the aesthetics of **one** film from **the silent era** and **one** film from **1961-1990** that you have studied. Give detailed examples from both films. [35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> • analyse films (1a) <i>and</i> compare films (1b). 20 marks
Indicative content	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to analyse and compare how performance contributes to the aesthetics of the two films that they have studied. 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 performance, rather than the other micro elements of film, though there may be some reference to how performance 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"> • analyse and compare the performance styles, including non-verbal communication, in the two films • analyse and compare the casting in the two films • analyse and compare the interaction between actors in the two films • analyse and compare the direction of actors in the two films • analyse and compare the relationship between cinematography and performance in the two films • analyse and compare the extent to which the performance style is indicative of an auteur approach in the two films • analyse and compare how performance contributes to the aesthetics of the two films

Additional guidance	Refer to the generic marking grid for questions 3 and 4.
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Question Specific Guidance (to be used in conjunction with Generic Marking Grid for Questions 3 and 4)

- 4* Compare how mise-en-scène contributes to the aesthetics of **one** film from **1930–1960** and **one** film from **1961-1990** that you have studied. Give detailed examples from both films. [35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> • analyse films (1a) <i>and</i> compare films (1b). 20 marks
Indicative content	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to analyse and compare how the two films that they have studied use mise-en-scène 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 mise-en-scène, rather than the other micro elements of film, though there may be some reference to how mise-en-scène 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"> • analyse and compare how the principal components of mise-en-scène (setting, props, costume and make-up) generate multiple connotations and suggest a range of possible interpretations • analyse and compare how mise-en-scène conveys messages and values in the two films • analyse and compare how the significance of mise-en-scène is affected by cinematography in the two films • analyse and compare how mise-en-scène can be used both naturalistically and expressively to communicate meanings in the two films • analyse and compare the use of motifs in the two films • analyse and compare the use of staging, movement and off-screen space in the two films

	<ul style="list-style-type: none">• analyse and compare how mise-en-scène can be indicative of an auteur approach• analyse and compare how the mise-en-scène contributes to the aesthetics of the two films
Additional guidance	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)
5 (13–15)	<p>A comprehensive demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. 	5 (17–20)	<p>A comprehensive response that offers sophisticated and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Comprehensive analysis and comparison of chosen films, using relevant examples. • Comprehensive analysis of the significance of aesthetics to both films. • Comprehensive knowledge and understanding of aesthetics applied in response to the question set, integrated throughout the response and placed in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i>
4 (10–12)	<p>A good demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A generally relevant, accurate and appropriate response to the question set. • A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used. • Accurate and appropriate use of film terminology. 	4 (13–16)	<p>A good 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"> • Good analysis and comparison of chosen films, using relevant examples. • Good analysis of the significance of aesthetics to both films. • Good knowledge and understanding of aesthetics applied in response to the question set, integrated throughout the response. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i>
3 (7–9)	<p>An adequate demonstration of knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or depth of material used. • Use of film terminology is mostly accurate. 	3 (9–12)	<p>An adequate response that offers some relevant analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Adequate analysis and comparison of chosen films using generally relevant examples. • Adequate analysis of the significance of aesthetics to both films. • Adequate knowledge and understanding of aesthetics applied in response to the question set. These are placed in context. • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i> <p>N.B. Responses may reach Level 3 if they offer relevant analysis of the use of the micro element, but either comparison is implicit or the analytic focus on aesthetics is unclear.</p>

<p>2 (4–6)</p>	<p>A limited demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • Response is coherent with some relevance to set question. • Knowledge shows some inaccuracies with limited breadth or depth of material used. • Use of film terminology is limited and may be inaccurate. 	<p>2 (5–8)</p>	<p>A limited response that offers an analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Limited analysis and comparison of chosen films. • Limited analysis of the significance of aesthetics to both films. • Limited knowledge and understanding of aesthetics applied in response to the question set. • <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> <p>N.B. Responses may reach Level 2 if they offer some analysis with some reference to the micro element but lack comparison and focus on aesthetics.</p>
<p>1 (1–3)</p>	<p>A minimal demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • Weak comments of minimal relevance to set question and / or an incomplete response. • A lack of reference to the films studied to support knowledge. • Use of film terminology is minimal. 	<p>1 (1–4)</p>	<p>A minimal response that offers little analysis or comparison in response to the question set.</p> <ul style="list-style-type: none"> • Minimal analysis or comparison of chosen films. • Minimal analysis of the significance of aesthetics to both films. • Minimal knowledge and understanding of aesthetics applied in response to the question set. • <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i>
<p>0</p>	<p>No response or no response worthy of credit.</p>	<p>0</p>	<p>No response or no response worthy of credit.</p>

SECTION B

- 5 Analyse how the use of micro elements of film indicates an auteur approach in **either** the German expressionist **or** the French new wave film you have studied [15]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 5 marks</p> <p>AO2: Apply knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> • to analyse films (1a). 10 marks
Indicative content	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to analyse how the film that they have studied displays an auteur approach in its use of the micro elements of film. 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 suggests an auteur approach or 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"> • examples of the use of cinematography (including lighting), editing, sound, mise-en-scène and/or performance in the chosen film • how these uses of the micro elements indicate an auteur approach • how these uses of the micro elements reflect the wider movement's ideas about style, aesthetics, or political or social-cultural objectives.
Additional guidance	Refer to the marking grid for question 5.

Level (Mark)	AO1	Level (Mark)	AO2 (strand 1a)
3 (4-5)	<p>A comprehensive demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> Comprehensive knowledge and understanding of how micro-elements of film form are used through an accurate and relevant response to the question set. Precise answer supported by one or more relevant examples. 	3 (7–10)	<p>A comprehensive analysis of how the film indicates an auteur approach in its use of the micro elements of film.</p> <ul style="list-style-type: none"> Comprehensive application of knowledge and understanding of one or more micro elements of film to the question set. Comprehensive analysis of how the film indicates auteurism in its use of the micro elements of film. Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.
2 (2-3)	<p>An adequate demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> Adequate knowledge and understanding of how micro-elements of film form are used through a coherent and mostly relevant response to the question set. Answer is supported by one or more mostly relevant examples. 	2 (3–6)	<p>An adequate analysis of how the film indicates an auteur approach in its use of the micro elements of film.</p> <ul style="list-style-type: none"> Adequate application of knowledge and understanding of one or more micro elements of film to the question set. Adequate explanation of how the film indicates auteurism in its use of the micro elements of film. Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.
1 (1)	<p>A minimal demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> 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. 	1 (1–2)	<p>A minimal analysis of how the film indicates an auteur approach in its use of the micro elements of film.</p> <ul style="list-style-type: none"> Minimal application of knowledge and understanding of one or more micro elements of film to the question set. Minimal analysis of how the film indicates auteurism in its use of the micro elements of film. Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.
0	No response or no response worthy of credit.	0	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 far do the opening scenes of the **two** experimental surrealist films you have studied start a narrative chain of cause and effect that is developed throughout the film? Analyse specific examples from both films.

[35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film</p> <ul style="list-style-type: none"> to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). 20 marks
Indicative content	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to discuss how far the two films create a linear cause and effect narrative.</p> <p>Responses must analyse specific examples from both films in some detail, including analysis of the opening scenes from both films, though they may wish to discuss later aspects of the narratives insofar as they relate to these opening scenes. Better answers will be balanced in their analysis of both films.</p> <p>Responses must demonstrate critical awareness of the significance of narrative structures which are alternative to and/or in opposition to conventional linear narrative structures. Better answers will explicitly apply this critical approach.</p> <p>Responses might:</p> <ul style="list-style-type: none"> analyse the narrational devices used in the opening scenes of the two films analyse the role of the opening scenes in setting up the narrative discuss the extent to which these opening scenes play an expository role in the narrative discuss the ways in which the films repudiate conventional narrative linearity through ambiguous cause and effect and narrative disjuncture discuss why the surrealists chose to disrupt conventional narrative.

Additional guidance	Refer to the generic marking grid for questions 6 and 7.
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7* How and why do the **two** experimental surrealist films you have studied refuse to offer narrative resolution? Analyse specific examples from both films. [35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film</p> <ul style="list-style-type: none"> to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). 20 marks
Indicative content	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to discuss how far the narratives of the films that they have studied reject conventional narrative resolution and the reasons for this rejection.</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 resolution. Better answers will explicitly apply this critical approach.</p> <p>Better answers should address both the ‘how’ and ‘why’ aspects of the question, though these two do not need to be evenly balanced.</p> <p>Responses might:</p> <ul style="list-style-type: none"> analyse the narrational devices used in the closing scenes of the two films analyse the role of the closing scenes in resolving or failing to resolve the narratives discuss the extent to which the films repudiate conventional narrative resolution by refusing – in the earlier parts of the films – to set up central narrative disruptions to be resolved discuss why the surrealists chose to disrupt conventional narrative resolution.
Additional guidance	<p>Refer to the generic marking grid for questions 6 and 7.</p>

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

Level (Mark)	AO1	Level (Mark)	AO2 (strand 1a, 1c)
5 (13–15)	<p>A comprehensive demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. 	5 (17–20)	<p>A comprehensive response that offers sophisticated and confident analysis of the chosen film in response to the question set.</p> <ul style="list-style-type: none"> • Comprehensive analysis of relevant examples from the chosen films in response to the question set. • Comprehensive application of understanding of critical approaches in response to the question set, integrated throughout the response and place in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i>
4 (10–12)	<p>A good demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A generally relevant, accurate and appropriate response to the question set. • A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used. • Use of film terminology is mostly accurate. 	4 (13–16)	<p>A good 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"> • Good analysis of relevant examples from the chosen films. • Good application of understanding of critical approaches in response to the question set, integrated throughout the response and placed in context. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i>
3 (7–9)	<p>An adequate demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or depth of material used. • Use of film terminology is mostly accurate. 	3 (9–12)	<p>An adequate analysis in response to the question set.</p> <ul style="list-style-type: none"> • Adequate analysis of relevant examples from the chosen films. • Adequate application of understanding of critical approaches in response to the question set. • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i>
2 (4–6)	<p>A limited demonstration of knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> • Response is coherent with some relevance to set question • Knowledge shows some inaccuracies with limited breadth or depth of material used. • Use of film terminology is limited and may be inaccurate. 	2 (5–8)	<p>A limited analysis in response to the question set.</p> <ul style="list-style-type: none"> • Limited analysis of relevant examples from the films. • Limited application of understanding of critical approaches in response to the question set. • Simple ideas have been expressed in a limited context. • <i>The information has some relevance, but is communicated in an unstructured way. The information is supported by limited evidence, the relationship to the evidence may not be clear.</i>

<p>1 (1–3)</p>	<p>A minimal demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • Weak comments of minimal relevance to set question and / or an incomplete response. • A lack of reference to the films studied to support knowledge. • Use of film terminology is minimal. 	<p>1 (1–4)</p>	<p>A minimal analysis in response to the question set.</p> <ul style="list-style-type: none"> • Minimal analysis of relevant examples from the films. • Application of understanding of critical approaches is likely to be absent. • <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i>
<p>0</p>	<p>No response or no response worthy of credit.</p>	<p>0</p>	<p>No response or no response worthy of credit.</p>

**Mark Scheme
Assessment Objectives (AO) Grid**

Question	AO1	AO2 Strand 1			AO2 Strand 2	Total
	1a+1b	1a	1b	1c		
1	10	0	0	0	0	10
2	0	10	0	0	0	10
3/4*	15	10	10	0	0	35
5	5	10	0	0	0	15
6/7*	15	10	0	10	0	35
Total Marks	45	40	10	10	0	105

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