

**GCE**

**Film Studies**

**H010/01: Elements of film**

AS 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 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 **required number** of standardisation responses.

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

**TRADITIONAL**

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

**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 50% 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, email or via the RM Assessor messaging system.

**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:
  - 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**

12. <i>Stamp</i>	<i>Description</i>
	Blank page
	Highlight
	Off page comment
	Tick
	Unclear
	Cross
	Caret sign to show omission
	Not relevant

<b>NAQ</b>	Not answered question
	Good point / development of point
<b>EG</b>	Use of Examples
<b>A</b>	Explanation, Argument and Analysis
<b>An</b>	Analysis
<b>C</b>	Comparison
<b>TE</b>	Terminology
<b>KU</b>	Knowledge and understanding

12.

12.

### 13. Subject-specific Marking Instructions

#### Levels of Response targeting AO1 and AO2

Where a mark scheme targets marks at AO1 and AO2, there is no requirement for a response to be awarded in the same level for AO1 as for AO2, so for example a response could be awarded Level 3 for AO1 and Level 2 for AO2.

**Set film not stated in an answer.**

Where the set film has not been stated examiners should read through each candidate response fully. In the majority of cases it should be implicitly clear which set film the candidate is referring to through examples and references to sequences and characters. In this case the examiner can credit the answer appropriately against the mark scheme.

If it is not clear which set film the candidate has referred to then the candidate's response is limited to a maximum of the top of the middle level mark band.

If it is clear the candidate has not referred to a set film at all then zero marks should be credited.



## INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

## USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

## INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

**Component 01: 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	AO1
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. Explain how lighting has been used in a **sequence** from **one** film from **1930–1960** which you have studied.

[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 by:</p> <ul style="list-style-type: none"> <li>explaining the principles of 3 point lighting including key, fill and backlighting</li> <li>explaining how lighting can convey character, atmosphere and messages and values</li> <li>stating examples of the use of lighting in a sequence.</li> </ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must refer to a sequence from a set film from the correct period and should give one or more relevant example(s).</p>

<b>Additional guidance</b>	Refer to the generic marking grid for this question.
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2. Explain how continuity editing has been used in a **sequence** from **one** film from **1961-1990** which you have studied.

**[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 by:</p> <ul style="list-style-type: none"> <li>• explaining the principles of continuity editing including match editing and the 180° rule</li> <li>• explaining the role of editing in creating meaning including the Kuleshov effect</li> <li>• stating examples of continuity editing.</li> </ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must refer to a sequence from a set film from the correct period and should give one or more relevant example(s).</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 how sound contributes to the aesthetics of the **two** films you have studied. You must refer to examples from **one** film in the **1930-1960** list and examples from **one** film in the **1961-1990** list in your answer. **[25]**

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to analyse and compare how the two films that they have studied use sound to contribute to the films' aesthetics. Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films, perhaps referring to key scenes they have analysed. There must be a clear focus on sound, rather than the other micro elements of film, though there may be some reference to how sound works with other micro elements to create aesthetic effects.</p> <p>Responses must include explicit 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 may take the form of an explicit statement of the overall aesthetic of each film and/or an explicit statement of the specific aesthetic effects created in those scenes chosen for analysis.</p> <p>Responses might:</p> <ul style="list-style-type: none"> <li>• compare the aesthetics – e.g. the style, tone or mood – of the two films</li> <li>• analyse and compare how the use (or absence) of diegetic and non-diegetic sound generates aesthetic effects in the two films</li> <li>• analyse and compare how the use of expressive sound, including music, generates aesthetic effects in the two films</li> <li>• analyse the use of sound motifs to generate aesthetic effects in the two films</li> <li>• offer any other relevant comparison.</li> </ul>

<b>Additional guidance</b>	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 has been used to generate spectator response in the **two** films you have studied. You must refer to examples from **one** film in the **1930-1960** list and examples from **one** film in 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>
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<b>Indicative Content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to analyse and compare how the two films that they have studied use mise-en-scène to generate spectator response. Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films, 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 generate spectator response.</p> <p>Responses must include explicit comparison of the two films and a clear focus on spectator response. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on spectator response may take the form of an explicit statement of the overall response expected of each film and/or an explicit statement of the specific responses created in those scenes chosen for analysis.</p> <p>Answers might:</p> <ul style="list-style-type: none"> <li>• compare the spectator responses generated by the two films</li> <li>• analyse and compare how the principal components of mise-en-scène (setting, props, costume and make-up) can generate spectator responses</li> <li>• analyse and compare how changes in mise-en-scène contribute to character and narrative development and thus to spectator response</li> <li>• analyse and compare how the messages and values conveyed by the mise-en-scène can generate spectator response</li> <li>• analyse and compare how the naturalistic and expressionist use of mise-en-scène can generate spectator response</li> <li>• analyse and compare how the motifs conveyed by the mise-en-scène can generate spectator response</li> <li>• offer any other relevant comparison.</li> </ul>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 3 and 4.</p>



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

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>good</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>• Good analysis of relevant examples from the chosen films.</li> <li>• Good comparison of the chosen films in response to the question set.</li> <li>• Good 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 examples 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>

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
<b>2</b> <b>(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</b> <b>(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 examples 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>
<b>1</b> <b>(1)</b>	A <b>minimal</b> demonstration of knowledge and understanding of micro-elements of film form. <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</b> <b>(1-4)</b>	A <b>minimal</b> response that offers little analysis or comparison of the chosen films in response to the question set. <ul style="list-style-type: none"> <li>Minimal analysis of relevant examples 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><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
<b>0</b>	No response or no response worthy of credit.	<b>0</b>	No response or no response worthy of credit.

## SECTION B

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

- 5\* Compare how the representation of your chosen theme in the **two** films you have studied reflects their contexts. Refer to detailed examples from the **two** films. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to: analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></p>
<b>Indicative Content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to analyse and compare how the two films that they have studied represent their theme in a way that reflects their contexts. Responses must refer to two set films - one US one non-US. They must refer to specific examples from the two films in detail, perhaps referring to key scenes they have analysed. There must be a clear focus on representation, including how micro elements have been used to create representations.</p> <p>Responses must include explicit comparison of the two films and a clear focus on contexts. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on contexts might link the representation of the films' theme to their US independent and non-US cultural and institutional contexts and/or might link the significance of the theme to its social, cultural, political and historical contexts.</p> <p>Responses might analyse and compare:</p> <ul style="list-style-type: none"> <li>• how the two films represent their theme through narrative, particularly in the set up of narrative disruption and resolution</li> <li>• how the two films represent their theme through use of genre conventions</li> <li>• how the two films represent their theme through their use of micro elements</li> <li>• how the representation of the two films' theme reflects the contexts in which they were produced</li> <li>• how spectator responses to the representations may reflect the context in which the spectator views the two films</li> <li>• any other relevant aspect of the two films.</li> </ul>
<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\*** Compare how cinematography (including lighting) may create meaning and response from spectators in the **two** films you have studied from your chosen theme. Refer to detailed examples from the **two** films. **[35]**

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to: analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></p>
<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 ways in which the way the two films use cinematography to create meaning and response from spectators. Responses must refer to two set films - one US one non-US. They must refer to specific examples from the two films in detail, perhaps referring to key scenes they have analysed. There must be a clear focus on cinematography, rather than the other micro elements of film, though there may be some reference to how cinematography works with other micro elements to generate spectator response.</p> <p>Responses must include explicit comparison of the two films and a clear focus on meaning and response. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on meaning and response requires a consideration of aesthetics and/or spectatorship.</p> <p>Responses might analyse and compare:</p> <ul style="list-style-type: none"> <li>• how shot selection, movement and composition may create meaning and response from spectators</li> <li>• how choice of lighting may create meaning and response from spectators</li> <li>• how the aesthetics of the two films may may create meaning and response</li> <li>• how far the cinematography in the two films reflects genre conventions and how this may influence spectator expectations</li> <li>• how each film’s use of cinematography reflects its cultural or institutional context</li> <li>• how the spectator is in dynamic interaction with cinematographic techniques designed to generate response and may develop diverse responses</li> <li>• any other relevant aspect of the two films.</li> </ul>

<b>Additional guidance</b>	Refer to the generic marking grid for questions 5 and 6.
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**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</b> <b>(13–15)</b>	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• 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</b> <b>(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 examples 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</b> <b>(10–12)</b>	<p>A <b>good</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A 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</b> <b>(13–16)</b>	<p>A <b>good</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>• Good analysis of relevant examples from the chosen films.</li> <li>• Good comparison of the two films.</li> <li>• Good 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</b> <b>(7–9)</b>	<p>An <b>adequate</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A mostly relevant and appropriate response to the question set.</li> <li>• A mostly accurate knowledge with sound breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>	<b>3</b> <b>(9–12)</b>	<p>An <b>adequate</b> response that offers some relevant analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of relevant examples 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>

<p><b>2</b> <b>(4–6)</b></p>	<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>	<p><b>2</b> <b>(5–8)</b></p>	<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 examples 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>
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<p><b>Level</b> <b>(Mark)</b></p>	<p><b>AO1</b></p>	<p><b>Level</b> <b>(Mark)</b></p>	<p><b>AO2 1a, 1b</b></p>
<p><b>1</b> <b>(1–3)</b></p>	<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>	<p><b>1</b> <b>(1–4)</b></p>	<p>A <b>minimal</b> response that offers 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 examples 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>
<p><b>0</b></p>	<p>No response or no response worthy of credit.</p>	<p><b>0</b></p>	<p>No response or no response worthy of credit.</p>

## SECTION C

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

- 7\* Discuss how the **European** film you have studied addresses the spectator with its aesthetic and narrative. Refer in detail to specific sequences in your answer. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a), including through the use of critical approaches (1c). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates <b>must</b> refer to a European set film in their answer. 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 how the narrative and aesthetics of the chosen European film address the spectator. Candidates must refer in detail to specific examples to illustrate their points and these may include reference to the micro-elements of film.</p> <p>Responses must reflect a critical approach to the analysis of film poetics and narrative in analysing the film as a constructed artefact that addresses the spectator through narrative.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• analysis of the film's aesthetics and narrative</li> <li>• discussion of the film's address to a spectator familiar with European, non-English language film</li> <li>• analysis of how specific sequences address the spectator</li> <li>• discussion of how the spectator is in dynamic interaction with techniques designed to generate response and may develop diverse responses</li> <li>• any other relevant analysis.</li> </ul>

<b>Additional guidance</b>	Refer to the generic marking grid for questions 7 and 8.
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**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 7 and 8)

- 8\*** Discuss how far the **European** film you have studied represents a national culture or history. Refer in detail to specific sequences in your answer. **[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>
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<p><b>Indicative Content</b></p>	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates <b>must</b> refer to a European set film in their answer. 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 how the film uses narrative and micro elements to create representations. Candidates must refer in detail to specific examples to illustrate their points..</p> <p>Responses must reflect a critical approach to the analysis of film poetics in analysing the film as a constructed artefact that may reflect its national context.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• a critical approach to the analysis of film poetics</li> <li>• analysis of the representations in the film, including how the narrative constructs these representations</li> <li>• analysis of the film's aesthetics</li> <li>• discussion of the distinctiveness of the film's representations and/or aesthetics</li> <li>• discussion of the influence of national contexts on the film's representations and/or aesthetics</li> <li>• discussion of any other relevant social, cultural, political, historical or institutional context</li> <li>• any other relevant analysis.</li> </ul>
<p><b>Additional guidance</b></p>	<p>Refer to the generic marking grid for questions 7 and 8.</p>

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

Level (Mark )	AO1	Le  (M	AO2 1a, 1c
5 (13–15)	<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>	5 (17–20)	<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 film</li> <li>• Comprehensive understanding of aesthetics and narrative (Q7) or representations and contexts (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>
4 (10–12)	<p>A <b>good</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>	4 (13–16)	<p>A <b>good</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of relevant examples from the chosen film</li> <li>• Good understanding of aesthetics and narrative (Q7) or representations and contexts (Q8).</li> <li>• Good 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>
3 (7–9)	<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>	3 (9–12)	<p>An <b>adequate</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of relevant examples from the chosen film</li> <li>• Adequate understanding of aesthetics and narrative (Q7) or representations and contexts (Q8).</li> <li>• Adequate application of understanding of critical approaches. This is 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>

Level (Mark)	AO1	Le  (Mark)	AO2 1a, 1c
<b>2</b> <b>(4–6)</b>	A <b>limited</b> demonstration of knowledge and understanding of elements of film: <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</b> <b>(5–8)</b>	A <b>limited</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Limited analysis of relevant examples from the chosen film</li> <li>• Limited understanding of aesthetics and narrative (Q7) or representations and contexts (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>The information has some relevance, but is communicated in an unstructured way. The information is supported by limited evidence, the relationship to the evidence may not be clear.</i></li> </ul>
<b>1</b> <b>(1–3)</b>	A <b>minimal</b> demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> <li>• Weak comments of minimal relevance to set question and/or an incomplete response.</li> <li>• A lack of reference to the film studied to support knowledge.</li> <li>• Use of film terminology is minimal.</li> </ul>	<b>1</b> <b>(1–4)</b>	A <b>minimal</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Minimal analysis of relevant examples from the chosen film</li> <li>• Minimal understanding of aesthetics and narrative (Q7) or representations and contexts (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>30</b>	<b>20</b>	<b>10</b>	<b>105</b>

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