



GCSE MARKING SCHEME

SUMMER 2025

**FILM STUDIES – COMPONENT 1
C670U10-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCSE FILM STUDIES
COMPONENT 1 – KEY DEVELOPMENTS IN US FILM
SUMMER 2025 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

There is an assessment grid for questions assessing more than two marks. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. 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 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, higher marks should be awarded depending on the strength of the answer.
- Where the candidate's work less securely meets the descriptors, lower marks 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 judgment 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 *completely* 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. This is not intended to be a checklist for expected content nor 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 judgment 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, including to:
- analyse and compare films
 - 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: US Film 1930 - 1960

0 1

(a) Identify **one key** prop used in the film you have studied.

[1]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
1 mark	Identifies correctly one prop (no additional discussion is required)
0 marks	No response attempted or no response worthy of credit.

Examples of any key prop in the film candidates may identify in their responses are acceptable. To be awarded 1 mark, the key prop must clearly be from the chosen film. "Key prop" would typically be defined as an object with significance for narrative or character etc.

A prop should not be too prescriptively defined but:

"A prop is any inanimate object that an actor interacts with in a film. There is a wide range of props that vary on how they are used and what they are used for. Unlike set dressing, props are touched and handled by actors so they must fit the film's aesthetic and design while also being functional."

(b) Briefly explain the importance of this prop.

[4]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
4 marks	Explains in an excellent way the importance of the prop.
3 marks	Explains in a good way the importance of the prop.
2 marks	Explains satisfactorily the importance of the prop.
1 mark	Explains in a basic way the importance of the prop.
0 marks	No response attempted or no relevant response/response worthy of credit.

Examples of how the prop specified in (a) or props throughout the film in their responses are acceptable.

Responses may include:

- the meanings associated with the prop(s)
- how the prop can portray characters and their relationships
- how the prop contributes to narrative development in the films studied
- how the prop generates spectator responses

Candidates need not take an approach specific to one prop but can deal with the general impact of the props used throughout the film, this may incorporate more than one prop particularly in 3 mark answers. Candidates may produce answers that are worth more than 3 marks. What must be clear is the use, significance or importance of the prop(s). A typical 4 mark response may contain 4 points of explanation, or 2 exemplified points or any combination of points of explanation and exemplification.

All valid alternative responses must be credited.

- (c) Explore how props **and** any other aspects of mis-en-scène are used in at least **one** sequence from the film you have studied. [10]

If one sequence is not used, candidates may not be awarded more than a band 3. Candidates should not be actively penalised for discussing more than one sequence except where this leads to a clear dilution of the depth of their exploration.

Answers to 1(c) may include discussions from 1 (a) & (b) but should go beyond the specific answer used previously. However, it is anticipated that 1(c) answers may be extended versions of previous answers that encompass further examples and meanings/effects. Candidates should not be penalised for discussing in greater depth a sequence linked to the example chosen for 1(a) & (b).

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks Excellent demonstration of knowledge and understanding of mis-en-scène elements of film.	5 marks - Applies excellent knowledge and understanding of mis-en-scène to analyse films. - Explores one sequence from chosen film highly effectively and highly relevantly in response to the question - Uses subject-specific terminology in an excellent and highly relevant way.
4	4 marks Good demonstration of knowledge and understanding of mis-en-scène elements of film.	4 marks - Applies good knowledge and understanding of mis-en-scène to analyse films - Explores one sequence from chosen film effectively and relevantly in response to the question - Uses subject-specific terminology in a good and mainly relevant way.
3	3 marks Satisfactory demonstration of knowledge and understanding of mis-en-scène elements of film.	3 marks - Applies satisfactory knowledge and understanding of mis-en-scène to analyse films - Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question - Uses subject-specific terminology in a satisfactory and reasonably relevant way.

2	2 marks • Basic demonstration of knowledge and understanding of mis-en-scène elements of film.	2 marks • Applies basic knowledge and understanding of mis-en-scène to analyse films • Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question • Uses subject specific terminology in a basic way with some relevance.
1	1 mark • Limited demonstration of knowledge and understanding of mis-en-scène elements of film.	1 mark • Applies limited knowledge and understanding of mis-en-scène to analyse films • Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question • Uses little subject specific terminology with minimal relevance
	0 marks • No response attempted or no response worthy of credit.	

Candidates will place their chosen examples of mis-en-scène in the context of one (or more) sequence(s). The following approaches may be taken:

- candidates' discussion may suggest that the use of their example of mis-en-scène is typical and is thus used within a sequence in conventional ways.
- reference may be made to how their example of mis-en-scène relates to a character or characters and thus how it relates to the narrative of the sequence.
- reference may also be made to how the example of mis-en-scène is designed to create particular responses in spectators.
- candidates may equally draw attention to a use of mis-en-scène which is less conventional, exploring its implications for character, narrative and spectators.

All valid alternative responses must be credited.

Question 1 (c): Indicative content

Candidates are likely to consider:

- settings, props, costume and make-up
- the typical meanings associated with each of the above aspects of mis-en-scène
- how mis-en-scène conventionally conveys realism
- how settings contribute to the themes and issues a film raises
- how props contribute to character and/or narrative development in the films studied
- how costume and make-up convey character
- how each of the above aspects of mis-en-scène generates spectator responses

Points on differentiation:

At level 3, satisfactory, candidate's response should contain **some** element of interpretation or analysis. The response may be limited to satisfactory due to a limited focus on only one aspect or superficial / generic level of analysis. At level 4, good, candidate's response should consider more examples of mis-en-scène and their meaning; **beginning to consider** how these work together to establish overall meaning for the sequence. At level 5, excellent, the candidate's response will display **a clear grasp** of the meaning of the sequence overall and how multiple aspects of mis-en-scène contribute towards this.

- 0 2** (a) Identify **one** genre convention used in the film you have studied. [1]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
1 mark	Identifies one genre convention (no additional description is required)
0 marks	No response attempted or no response worthy of credit.

Genre conventions candidates may identify in their responses include:

- typical characters
- typical mis-en-scène, including typical iconography
- typical narratives, action or themes
- typical music.

All valid alternative responses must be credited.

- (b) Briefly outline why filmmakers use genre conventions. [4]

Band/Mark	AO1 Demonstrate knowledge and understanding of elements of film
Band 4 4 marks	Excellent knowledge and understanding of why filmmakers use genre conventions.
Band 3 3 marks	Good knowledge and understanding of why filmmakers use genre conventions.
Band 2 2 marks	Satisfactory knowledge and understanding of why filmmakers use genre conventions.
Band 1 1 mark	Basic knowledge and understanding, with some inaccuracies, of why filmmakers use genre conventions.
0 marks	No response attempted or no response worthy of credit.

Reasons candidates may consider in their responses include:

- conventions, the typical 'ingredients' of a genre film, establish films as being in a particular genre
- audiences are attracted to seeing films they know they will like
- audiences expect to see conventions they are familiar with in a genre film
- producers want films to be easily identified so that they can attract audiences – genre
- conventions establish ease of recognition for audiences
- ensuring a genre film uses the familiar conventions minimises commercial risk for producers and increases the chance of profit
- how audience pleasure is based on seeing their expectations fulfilled (of seeing how genre conventions are used – with some degree of repetition as well as variation)
- how the commercial interest of producers is rooted in those audience responses.

All valid alternative responses must be credited.

- (c) Explore how genre conventions are used in the film you have studied. Refer to at least **one** key sequence. [10]

If no sequence is used, candidates may not be awarded more than a band 3.

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks Excellent demonstration of knowledge and understanding of genre conventions in film.	5 marks - Applies excellent knowledge and understanding of genre to analyse films. - Explores one sequence from chosen film highly effectively and highly relevantly in response to the question - Uses subject-specific terminology in an excellent and highly relevant way.
4	4 marks Good demonstration of knowledge and understanding of genre conventions in film.	4 marks - Applies good knowledge and understanding of genre to analyse films - Explores one sequence from chosen film effectively and relevantly in response to the question - Uses subject-specific terminology in a good and mainly relevant way.
3	3 marks Satisfactory demonstration of knowledge and understanding of genre conventions in film.	3 marks - Applies satisfactory knowledge and understanding of genre to analyse films - Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question - Uses subject-specific terminology in a satisfactory and reasonably relevant way.
2	2 marks Basic demonstration of knowledge and understanding of genre conventions in film.	2 marks - Applies basic knowledge and understanding of genre to analyse films - Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question - Uses subject specific terminology in a basic way with some relevance.

1	1 mark Limited demonstration of knowledge and understanding of genre conventions in film.	1 mark - Applies limited knowledge and understanding of genre to analyse films - Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question - Uses little subject specific terminology with minimal relevance
	0 marks No response attempted or no response worthy of credit.	

Candidates will explore genre conventions in the context of one (or more) sequence(s). The following approaches may be taken:

- candidates' discussion may suggest that the genre conventions are typical and is thus used within a sequence in conventional ways.
- reference may be made to how their examples of genre conventions relates to a character or characters and thus how it relates to the narrative of the sequence
- reference may also be made to how genre conventions are designed to create particular responses in spectators
- candidates may equally draw attention genre conventions which are less conventional, exploring its implications for character, narrative and spectators.

All valid alternative responses must be credited.

Question 2 (c): Indicative content

Candidates are likely to consider the following in relation to genre conventions:

- setting, themes, characters, props or significant objects
- narrative and plot
- aesthetics / style

Points on differentiation:

At level 3, satisfactory, candidate's response should contain **some** element of interpretation or analysis. The response may be limited to satisfactory due to a limited focus on only one aspect or superficial / generic level of analysis. At level 4, good, candidate's response should consider more examples of genre conventions; **beginning to consider** how these work together to establish overall meaning for the sequence. At level 5, excellent, the candidate's response will display **a clear grasp** of the meaning of the sequence overall and how multiple aspects of how genre conventions are used.

0 3 Compare the representations of gender in the films you have studied.

In your answer you may:

- consider social/ historical context (for example, changing attitudes, representations and beliefs)
- consider stereotypical roles and behaviours
- consider how key elements of film form represent characters.

[20]

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	17-20 marks • Applies excellent knowledge and understanding of how gender is represented. • Uses excellent points of comparison to develop a highly coherent point of view in response to the question • Demonstrates an excellent knowledge and understanding of subject specific terminology.
4	13-16 marks • Applies good knowledge and understanding of how gender is represented. • Uses good points of comparison to develop a coherent point of view in response to the question. • Demonstrates a good knowledge and understanding of subject specific terminology.
3	9-12 marks • Applies satisfactory knowledge and understanding of how gender is represented. • Uses satisfactory points of comparison to develop a reasonably coherent point of view in response to the question • Demonstrates a satisfactory knowledge and understanding of subject specific terminology.
2	5-8 marks • Applies basic knowledge and understanding of how gender is represented. • Uses basic points of comparison to indicate an emerging point of view in response to the question • Demonstrates basic knowledge and understanding of subject specific terminology.
1	1-4 marks • Applies limited knowledge and understanding of how gender is represented. • Uses limited, if any, points of comparison to indicate a limited point of view in response to the question • Demonstrates a limited knowledge and understanding of subject-specific terminology.
	0 marks No response attempted or no response worthy of credit.

Rubric Infringements

1. *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.*
2. *Similarly, if two completely unrelated aspects are compared across two films, take the better of the two film discussions and treat as if only one film is considered (as above).*

3.

Question 3: Indicative content

Approaches candidates may take in their responses include:

- How men /women or masculinity/femininity is represented
- Use of gender stereotypes
- How characters adhere to or challenge gender stereotypes
- How characters adhere to or challenge gender stereotypes
- How gender is linked to historical contexts
- How film form is used to construct gender representations
- How the films' representations are explored through characters (a single or range of characters are acceptable)
- It is likely that both similarities and differences may be discussed but an answer based on more similarities than differences (or *vice versa*) is acceptable.
- Relevant and focused reference to subject-specific terminology, including reference to the way specific sequences underline points of comparison, is likely to characterise responses in Bands 4 and 5.

All valid alternative responses must be credited.

Points on differentiation:

At Band 3 (satisfactory) candidate's response should contain some element of comparison or analysis. The response may be limited to satisfactory due to a limited focus on only one comparison at a superficial / general level of analysis.

At Band 4 (good) candidate's response should consider more than one area of comparison and/or analysis. The answer should begin to consider how clearly, they compare overall in terms of both similarity and difference.

At Band 5 (excellent) the candidate's response will display a clear grasp of gender representations in their historical context(s)

Answers may discuss:

- Band 5 answers may demonstrate a sophisticated appreciation of gender representations.

SECTION B: Key developments in film and film technology

0	4
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- (a) In what decade was the first feature film with a soundtrack released?
State the correct answer in your answer booklet: either 1890s, 1920s or 1950s. [1]

Answer: 1920s (one mark)

- (b) Name the creators and year credited with the first moving images. [2]

Answer: The Lumière Brothers (one mark) – 1895 (one mark)

- (c) Name **two** examples of film studios from the 1920s [2]

Award two marks for any **two** of the following. Award one mark for any one of the following:

- Paramount
- Warner Bros
- Loew's/MGM
- Fox
- RKO
- Columbia
- Universal
- United Artists

SECTION C: US independent film

- 0 5** Discuss your reaction to the specialist film writing. Refer to at least **one** key sequence from the film you have studied.

In your answer, you may:

- identify the example of specialist writing you are using
- outline and explain ideas from the specialist writing
- discuss how far you agree and/or disagree with these ideas.

[15]

Band /Mark	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks Excellent demonstration of knowledge and understanding of elements of film.	9-10 marks - Applies excellent knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films - Uses excellent points to develop a highly coherent point of view in response to the question, demonstrating an excellent knowledge and understanding of subject-specific terminology.
4	4 marks Good demonstration of knowledge and understanding of elements of film.	7-8 marks - Applies good knowledge and understanding of the elements of film as evident in the specialist writing used, including to analyse films - Uses good points to develop a coherent point of view in response to the question, demonstrating a good knowledge and understanding of subject specific terminology.
3	3 marks Satisfactory demonstration of knowledge and understanding of elements of film.	5-6 marks - Applies satisfactory knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films - Uses satisfactory points to develop a reasonably coherent point of view in response to the question, demonstrating a satisfactory knowledge and understanding of subject-specific terminology.

2	2 marks • Basic demonstration of knowledge and understanding of elements of film.	3-4 marks • Applies basic knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films • Uses basic points to indicate an emerging point of view in response to the question • Demonstrates basic knowledge and understanding of subject specific terminology.
1	1 mark • Limited demonstration of knowledge and understanding of elements of film.	1-2 marks • Applies limited knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films • Uses limited points to indicate a limited point of view in response to the question, demonstrating a limited knowledge and understanding of subject specific terminology.
	0 marks • No response attempted or no response worthy of credit.	

Question 5: Indicative content

Approaches candidates may take in their responses include:

- a clear identification of the specialist writing they have studied
- a brief description of the specialist writing and what it suggests about the film
- clear agreement and disagreement in discussion of the specialist writing
- discuss change in view / opinion or unchanging view / opinion
- consider how the specialist film writing may or may not have caused the candidate to look at the film in a different way / light.
- candidates may relate their specialist writing to any aspect of the film – its key film form and structural elements, its narrative and themes, its contexts
- evidence is likely to involve how studying the specialist writing uncovers aspects about the film not apparent on an initial viewing: key elements of film form and the making of the film; aspects about characters, the narrative and the themes and issues it raises; contexts of the film
- some candidates may offer an interpretation of the film they have achieved as a result of studying the specialist writing
- candidates should challenge or question the specialist writing
- discussion of a sequence from the film will support the deeper understanding they have gained of the film.

All valid alternative responses must be credited.

Points on differentiation:

At level 3, satisfactory, candidate's response should contain some reference to specialist film writing. The response may be limited to satisfactory due to a limited recall of detail or understanding of the specialist film writing.

At level 4, good, candidate's response should contain clear reference to specialist film writing. The response should have at least an emerging point of view from the candidate on the impact of an aspect of the specialist film writing.

At level 5, excellent, the candidate's response should contain clear reference to specialist film writing. The response should have a clear and confident point of view from the candidate on the impact of an aspect or aspects of the specialist film writing.

It should be noted that an answer that considers only one key idea in sufficient depth should still be potentially credited at level five. Indeed it is anticipated that candidates that include multiple ideas may not discuss this 'list' in sufficient depth to access the higher bands.

A level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 20 minutes thinking & writing time for a 15 mark answer) response which could creditably focus on any single or combination of the bullet points listed above. Expressing a clear well founded discussion as to agreement and disagreement (or other approach) with the specialist writing. A level 4 response will be less detailed and perhaps be a confident consideration of the specialist film writing overall. An emerging expression of agreement and disagreement with the specialist writing. Level 3 responses may largely feature answers that show a limited recall or appreciation of the specialist film writing with a less clear or hesitant agreement and disagreement with the specialist writing.