



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL
FILM STUDIES – COMPONENT 1
A670U10-1**

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.

GCE A LEVEL FILM STUDIES

COMPONENT 1: VARIETIES OF FILM AND FILMMAKING – AMPLIFIED MARK SCHEME

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 indicative content for each question when assessing a candidate's response.

Band Descriptors

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

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

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

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

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

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

Indicative Content

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

Assessment Objectives

- AO1 Demonstrate knowledge and understanding of elements of film.
- AO2 Apply knowledge and understanding of elements of film to:
- analyse and compare films, including through the use of critical approaches
 - evaluate the significance of critical approaches
 - analyse and evaluate own work in relation to other professionally produced work.

Amplifying the Assessment Objectives: GCE FILM STUDIES

Below are the assessment objectives for this specification and suggested amplifications of each one. Delineations of assessment objectives will be dependent upon the component section and question, and, will be indicative of differentiated responses.

AO1

Demonstrate knowledge and understanding of elements of film

- Selection of specific formal elements of the films studied and the ability to use subject-specific terminology to identify these elements.
- Identification of significant contexts that may have shaped and influenced the films studied.
- Identifying meanings and responses that are relevant to the films studied.
- Identification of relevant aspects of spectatorship, narrative, ideology, auteur study, critical debates and filmmakers' theories of the films studied.
- Recall accurate facts in relation to the films studied and their contexts.
- Describe and explain elements of film in relation to the question set.
- Select significant elements of film in response to the question.
- Explain elements of film in relation to the films studied.

AO2

Apply knowledge and understanding of elements of film to analyse and compare films, including through the use of critical approaches, and, evaluate the significance of critical approaches

- The ability to link elements of film form to meanings and responses in a way that recognises the dynamic relationship between film and spectator, and, approaches causal relations with caution.
- Differentiation between more or less significant knowledge in answering the question set.
- Organising knowledge to form a coherent and persuasive answer to the question set.
- Discussion and examination of the answers to the questions set.
- The ability to identify similarities and differences between the films studied, and, the ability to account for these.
- The ability to support and exemplify an argument with well selected evidence.
- Using one, or more, critical approaches to study the chosen films in a way that shows an understanding of critical approaches.
- Appraising and assessing the usefulness of one way of studying film in relation to other ways of studying film.
- Identifying the advantages and disadvantages of the critical approaches towards studying film.
- The ability to separate and synthesise different critical approaches to film study.

Section A: Hollywood 1930-1990 (comparative study)

Either,

1 1 'It is the director who makes the most important contribution to the aesthetic of a film.' Compare how far this is true of the Hollywood films you have studied. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse and compare films	Amplification
5	17-20 marks - Excellent demonstration of knowledge and understanding of elements of film relevant to the films studied. - Excellent demonstration of knowledge and understanding of the auteur debate in relation to chosen films.	17-20 marks - Excellent application of knowledge and understanding of the auteur debate in relation to an analysis of the films. - Uses excellent points to develop a sophisticated comparison of how far the aesthetic of both films are influenced by their director.	- Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. - Knowledge and understanding of relevant auteur debates will be detailed, accurate and convincing. - Examples will be very well chosen and contribute well to the response. - Comparison of the films will be explicit and well developed, showing a wide understanding of the film and the ability to identify very salient points. - Responses will make very perceptive comparative and clearly evaluative points in response to the question. - Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.
4	13-16 marks - Good demonstration of knowledge and understanding of elements of film relevant to the films studied. - Good demonstration of knowledge and understanding of the auteur debate in relation to chosen films.	13-16 marks - Good application of knowledge and understanding of the auteur debate in relation to an analysis of the films. - Uses good points to develop a detailed comparison of how far the aesthetic of both films are influenced by their director.	- Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of relevant auteur debates will be detailed and accurate. - Examples will be specific and support points made in the response. - Comparison of the films will be explicit, showing an understanding of the films and the ability to identify some salient points. - Responses will make some evaluative points in response to the question. - Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse and compare films	Amplification
3	9-12 marks - Satisfactory demonstration of knowledge and understanding of elements of film relevant to the films studied. - Satisfactory demonstration of knowledge and understanding of the auteur debate in relation to chosen films.	9-12 marks - Satisfactory application of knowledge and understanding of the auteur debate in relation to an analysis of the films. - Uses satisfactory points to develop a reasonably coherent comparison of how far the aesthetic of both films are influenced by their director.	- Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. - Knowledge and understanding of relevant auteur debates will be present if incomplete in places. - Examples will try to support points made in the response. - Comparison of the films will be explicit even if brief and may be undeveloped. - Responses may be uneven and focus more on one film than another. - Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. - Responses will be generally clear and make some use of supporting evidence. - Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.
2	5-8 marks - Basic demonstration of knowledge and understanding of elements of film relevant to the films studied. - Basic demonstration of knowledge and understanding of the auteur debate in relation to chosen films.	5-8 marks - Basic application of knowledge and understanding of the auteur debate in relation to an analysis of the films. - Uses basic points to develop a partial comparison of how far the aesthetic of both films are influenced by their director.	- Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. - Knowledge and understanding of relevant auteur debates will be undeveloped and fragmentary. - Comparison of the films will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse and compare films	Amplification
1	1-4 marks - Limited demonstration of knowledge and understanding of elements of film relevant to the films studied. - Limited demonstration of knowledge and understanding of the auteur debate in relation to chosen films.	1-4 marks - Limited application of knowledge and understanding of the auteur debate in relation to an analysis of the films. - Uses limited points to attempt to compare how far the aesthetic of both films are influenced by their director.	- The response may be very brief and is likely to be largely irrelevant. - There will be very limited evidence of knowledge and understanding of auteur debates and probably no application of it to form a response. - Fragmentary responses that will lack coherence.
	0 marks No response attempted or no response worthy of credit.		

Question 1.1:

1. RUBRIC INFRINGEMENTS

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

If no comparison is present in the response candidates cannot be awarded marks for AO2.

See general Rubric Guidance for further infringements.

2. GENERALISED INDICATIVE CONTENT

- Candidates will show knowledge and understanding of the important influences upon the films studied and provide accurate and relevant information to support the points made.
- Most candidates will focus on aesthetic 'look' by considering visual elements of form such as mis-en-scène, Cinematography, Performance and Editing but some candidates may show a wider understanding of aesthetics by considering sound too. Both approaches can be rewarded and may be appropriate, depending upon the films studied.
- Candidates will compare the films and evaluate the statement in the question in relation to both films and discuss how far it is possible to identify the distinctive contribution of individuals, particularly the director, to the aesthetics of the films.
- Candidates will show an understanding of auteurism, particularly regarding discussions about who or what can be regarded as the 'author' of a film.
- Candidates will provide detailed knowledge and understanding of the films they have studied either through contextual study, textual analysis or a combination of both.

Candidates may include the following:

- Some candidates may focus more on the production process whereas others may focus more on the realised film as evidence of auteurism to support their discussion. Either approach may be appropriate depending upon the films studied if the focus is on the aesthetics of the films.
- Some candidates may focus more on the contributions of creative individuals other than the director, depending upon the films studied, and this may be highly relevant to their response.
- Some candidates may wish to focus on wider social, cultural, political or institutional contextual influences upon the film and this may be highly appropriate to the films studied. Candidates following this approach may consider issues such as prevalent ideologies and cinematic conventions and may see these as an important 'auteur' influence – perhaps, more important than any creative individuals working on the films.

- Some candidates considering the directors as auteurs may make detailed links to other films and/or the personal lives of the directors studied. This approach could be highly appropriate to the film or films studied but there should be a clear focus on the set film texts.
- Band 5 – Some candidates will be able to develop a highly sophisticated comparison of the influence of creative individuals within a complex collaborative process and wider contextual issues that may influence the film texts studied.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- In band 3, responses will show a satisfactory comparison of directorial influence in relation to the films studied but in bands 4 and 5 candidates are more likely to develop more detailed and nuanced comparisons about auteur debates in relation to the films.
- Candidates will compare the films more evenly in bands 4 and 5, answering the question in relation to both films, whereas in band 3 candidates may produce a significantly uneven response, with much more emphasis on one film.

Band 5 – Some candidates will be able to develop a highly sophisticated, detailed and evaluative comparison of auteur debates in relation to the aesthetics of their chosen films.

All valid alternatives must be credited.

1 2 'New Hollywood allowed filmmakers to express their personal interests more than Classical Hollywood.' Compare how far this is true of the Hollywood films you have studied. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse and compare films.	Amplification
5	17-20 marks - Excellent demonstration of knowledge and understanding of auteurism. - Excellent demonstration of knowledge and understanding of how institutional contexts influenced the films studied.	17-20 marks - Excellent application of knowledge and understanding of auteurism to compare and analyse films. - Uses excellent points to develop a sophisticated comparison of how institutional contexts influenced the films studied.	- Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. - Knowledge and understanding of production contexts will be detailed, accurate and convincing. - Knowledge and understanding of how the films studied might reflect personal expression will be detailed, accurate and use appropriate terminology. - Examples will be very well chosen and contribute well to the response. - Comparison of the films will be explicit and well developed, showing wide understanding of the films and the ability to identify very salient points. - Responses will make very perceptive and clearly evaluative points in response to the question. - Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.
4	13-16 marks - Good demonstration of knowledge and understanding of auteurism. - Good demonstration of knowledge and understanding of how institutional contexts influenced the films studied.	13-16 marks - Good application of knowledge and understanding of auteurism to compare and analyse films. - Uses good points to develop a detailed comparison of how institutional contexts influenced the films studied.	- Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of relevant production contexts will be detailed and accurate. - Knowledge and understanding of how the films studied might reflect personal expression will be detailed, accurate and use some appropriate terminology. - Examples will be specific and support points made in the response. - Comparison of the films will be explicit, showing an understanding of the films and the ability to identify some salient points. - Responses will make some evaluative points in response to the question. - Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse and compare films.	Amplification
3	9-12 marks - Satisfactory demonstration of knowledge and understanding of auteurism. - Satisfactory demonstration of knowledge and understanding of how institutional contexts influenced the films studied.	9-12 marks - Satisfactory application of knowledge and understanding of auteurism to compare and analyse films. - Uses satisfactory points to develop a reasonably coherent comparison of how institutional contexts influenced the films studied.	- Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. - Knowledge and understanding of relevant production contexts will be present if incomplete in places. - Knowledge and understanding of how the films studied might reflect personal expression will be shown and will be generally accurate. - Examples will try to support points made in the response. - Comparison of the films will be explicit even if brief and may be undeveloped. - Responses may be uneven and focus more on one film than another. - Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. - Responses will be generally clear and make some use of supporting evidence. - Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.
2	5-8 marks - Basic demonstration of knowledge and understanding of auteurism. - Basic demonstration of knowledge and understanding of how institutional contexts influenced the films studied.	5-8 marks - Basic application of knowledge and understanding of auteurism to compare and analyse films. - Uses basic points to develop a partial comparison of how institutional contexts influenced the films studied.	- Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. - Knowledge and understanding of relevant contexts will be undeveloped and fragmentary. - Knowledge and understanding of the films will be descriptive and imprecise. - Comparison of the films will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse and compare films.	Amplification
1	1-4 marks - Limited demonstration of knowledge and understanding of autism. - Limited demonstration of knowledge and understanding of how institutional contexts influenced the films studied.	1-4 marks - Limited application of knowledge and understanding of autism to compare and analyse films. - Uses limited points to make some, if any, comparison of how institutional contexts influenced the films studied.	- The response may be very brief and is likely to be largely irrelevant. - There will be very limited evidence of knowledge and understanding and probably no application of it to form a response. - Fragmentary responses that will lack coherence.
	0 marks No response attempted or no response worthy of credit.		

Question 1.2:

1. RUBRIC INFRINGEMENTS

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

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

*If **no comparison** is present in the response candidates cannot be awarded marks for AO2.*

See general Rubric Guidance for further infringements.

2. GENERALISED INDICATIVE CONTENT

- How key aspects of the institutional contexts of the films studied may, or may not, have influenced the filmmakers and their films. Candidates may refer to film form in detailed references to particular sequences or may focus on production contexts, depending upon the films and auteurs studied. Either approach could be productive.
- Candidates will show an understanding of 'Classical Hollywood' and 'New Hollywood' but it is not expected that this will be the main focus of responses, candidates will discuss the ways in which the films reflect the idea of auteur individuality by expressing the personal interests of filmmakers.
- How key features of the films reflect their production contexts (e.g. stylistic features, the presence of stars, the nature of the narrative and production values)
- A discussion of production contexts in terms of budget, institutional working practices, technological resources and possibly audience as defined by the institution
- A recognition that production contexts are likely to have an impact on the nature of the film and its representations (which may form the basis of the comparison of the two films)
- Some consideration of the relationship between production context and the aims of the director or other key individuals.
- Some consideration of other influences could be developed by, for example, considering institutional or socio-historical contexts.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Candidates will compare the films more evenly in bands 4 and 5, evaluating the statement in the question in relation to both films whereas in band 3 candidates may produce a significantly uneven response, with much more emphasis on one film.
- Responses in band 3 are likely to make simpler and less detailed comparisons than responses in bands 4 and 5 where comparisons will be more precise, developed and sophisticated.
- Responses in bands 4 and 5 will make more detailed and developed points about the possible links between contexts and the films studied whereas responses in band 3 will tend to be less developed and complex.
- **Band 5** responses may consider how films reflect the complex interactions of institutional contexts in addition to being influenced by the creative individuals involved in making them, in a sophisticated comparison. Such responses may consider how a film may reflect a filmmaker challenging production constraint or being given more freedom.

All valid alternatives must be credited.

2 1 How far is an ideological critical approach useful in developing your appreciation of the films you have studied?

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate critical approaches.	Amplification
5	17-20 marks - Excellent demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. - Excellent knowledge and understanding of spectator appreciation in relation to the films studied.	17-20 marks - Excellent application of knowledge and understanding of an ideological approach in explaining spectator appreciation of the chosen films. - Uses excellent points to develop a sophisticated evaluation of how useful an ideological critical approach might be in studying spectator appreciation of the chosen films.	- Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. - Knowledge and understanding of ideological critical approach will be detailed, accurate and convincing. - Examples will be very well chosen and contribute well to the response. - Evaluation of the ideological critical approach will be explicit and well developed, showing a wide understanding of the films and the ability to identify very salient points. - Responses will make very perceptive points in response to the question. - Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.
4	13-16 marks - Good demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. - Good knowledge and understanding of spectator appreciation in relation to the films studied.	13-16 marks - Good application of knowledge and understanding of an ideological approach in explaining spectator appreciation of the chosen films. - Uses good points to develop a detailed evaluation of how useful an ideological critical approach might be in studying spectator appreciation of the chosen films.	- Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of ideological critical approach will be detailed and accurate. - Examples will be specific and support points made in the response. - Evaluation of the ideological critical approach will be explicit, showing an understanding of the films and the ability to identify some salient points. - Responses will make some evaluative points in response to the question. - Responses will be clear, well-structured and use supporting evidence

3	9-12 marks • Satisfactory demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. • Satisfactory knowledge and understanding of spectator appreciation in relation to the films studied.	9-12 marks • Satisfactory application of knowledge and understanding of an ideological approach in explaining spectator appreciation of the chosen films. • Uses satisfactory points to develop a reasonably coherent evaluation of how useful an ideological critical approach might be in studying spectator appreciation of the chosen films.	• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. • Knowledge and understanding of ideological critical approach will be present if incomplete in places. • Examples will try to support points made in the response. • Evaluation of the ideological critical approach may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another. • Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. • Responses will be generally clear and make some use of supporting evidence. • Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.
2	5-8 marks • Basic demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. • Basic knowledge and understanding of spectator appreciation in relation to the films studied.	5-8 marks • Basic application of knowledge and understanding of an ideological approach in explaining spectator appreciation of the chosen films. • Uses basic points to develop a partial evaluation of how useful an ideological critical approach might be in studying spectator appreciation of the chosen films.	• Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. • Knowledge and understanding of ideological critical approach will be undeveloped and fragmentary. • Evaluation of the ideological critical approach will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.

1	1-4 marks • Limited demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. • Limited knowledge and understanding of spectator appreciation in relation to the films studied.	1-4 marks • Limited application of knowledge and understanding of an ideological approach in explaining spectator appreciation of the chosen films. • Uses limited points in an attempt to develop an evaluation of how useful an ideological critical approach might be in studying spectator appreciation of the chosen films.	• The response may be very brief and is likely to be largely irrelevant. • There will be very limited evidence of knowledge and understanding and probably no application of it to form a response. • Fragmentary responses that will lack coherence.
	0 marks No response attempted or no response worthy of credit.		

Question 2.1: Indicative content

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

- Candidates will show knowledge and understanding of ideological critical approaches to the films studied and relate these to textual details in developing a response to the question.
- Candidates will evaluate the ideological critical approaches that they have used in relation to the films studied by considering whether such an approach has been useful in understanding spectator appreciation.
- It is anticipated that most candidates will focus on their subjective experience as spectators of the film but will consider different ways in which the films might be 'valued'; personally, academically, culturally, etc and how far ideological study has developed this appreciation.
- Candidates may discuss spectator appreciation in very different ways by considering the narrative, formal or aesthetic features of the chosen films. Different approaches may depend on the films chosen but there should be an evaluation of the importance of an ideological approach to explaining the films' appreciation by spectators.
- A consideration of spectatorship and mode of address adopted in the chosen films and the implications of this for spectators which may foreground the candidate's personal experience.
- Candidates may use an approach based on either varied ideological features of the films, which may be expressed as ideas, viewpoints, messages or values, or, an approach in which a particular ideological field, such as gender, race, class, is the basis for analysis. Either approach is acceptable.

1. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- In band 3, responses are more likely to assert a direct and undeveloped agreement that the ideological critical approach is useful. This is acceptable as long as the reasons given for the usefulness of the Ideological critical approach are satisfactory. In bands 4 and 5, candidates are more likely to consider the usefulness of the critical approach to be more debateable or offer a more detailed and sophisticated endorsement of the usefulness of this approach.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.
- **Band 5** responses may recognise that the impact of a film upon different spectators can be a complex and dynamic affect that it is difficult to capture in the application of a single critical approach.

All valid alternatives must be credited.

2 2 How useful is an ideological critical approach in explaining how cinematography is used in the films you have studied? Refer in detail to at least **one** sequence from each film. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.	Amplification
5	17-20 marks - Excellent demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. - Excellent knowledge and understanding of the use of cinematography in the films studied.	17-20 marks - Excellent application of knowledge and understanding of an ideological approach in analysing the use of cinematography in the chosen films. - Uses excellent points to develop a sophisticated evaluation of how useful an ideological critical approach might be in analysing the use of cinematography in the chosen films.	- Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. - Knowledge and understanding of ideological analysis will be detailed, accurate and convincing. - Knowledge and understanding of the use of cinematography in the films will be detailed, accurate and use appropriate terminology. - Examples will be very well chosen and contribute well to the response. - Evaluation of the ideological critical approach will be explicit and well developed, showing a wide understanding of the films and the ability to identify very salient points. - Responses will make very perceptive and clearly evaluative points in response to the question. - Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.
4	13-16 marks - Good demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. - Good knowledge and understanding of the use of cinematography in the films studied.	13-16 marks - Good application of knowledge and understanding of an ideological approach in analysing the use of cinematography in the chosen films. - Uses good points to develop a detailed evaluation of how useful an ideological critical approach might be in analysing the use of cinematography in the chosen films.	- Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of ideological analysis will be detailed and accurate. - Knowledge and understanding of the use of cinematography in the films will be detailed, accurate and use some appropriate terminology. - Examples will be specific and support points made in the response. - Evaluation of the ideological critical approach will be explicit, showing an understanding of the films and the ability to identify some salient points. - Responses will make some evaluative points in response to the question. - Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.	Amplification
3	9-12 marks - Satisfactory demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. - Satisfactory knowledge and understanding of the use of cinematography in the films studied.	9-12 marks - Satisfactory application of knowledge and understanding of an ideological approach in analysing the use of cinematography in the chosen films. - Uses satisfactory points to develop a reasonably coherent evaluation of how useful an ideological critical approach might be in analysing the use of cinematography in the chosen films.	- Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. - Knowledge and understanding of ideological analysis will be present if incomplete in places. - Knowledge and understanding of the use of cinematography in the films will be shown and will be generally accurate. - Examples will try to support points made in the response. - Evaluation of the ideological critical approach may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another. - Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. - Responses will be generally clear and make some use of supporting evidence. - Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.
2	5-8 marks - Basic demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. - Basic knowledge and understanding of the use of cinematography in the films studied.	5-8 marks - Basic application of knowledge and understanding of an ideological approach in analysing the use of cinematography in the chosen films. - Uses basic points to develop a partial evaluation of how useful an ideological critical approach might be in analysing the use of cinematography in the chosen films.	- Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. - Knowledge and understanding of ideological analysis will be undeveloped and fragmentary. - Knowledge and understanding of the use of cinematography in the films will be descriptive and imprecise. - Evaluation of the ideological critical approach will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.	Amplification
1	1-4 marks - Limited demonstration of knowledge and understanding of an ideological critical approach in relation to the films studied. - Limited knowledge and understanding of the use of cinematography in the films studied.	1-4 marks - Limited application of knowledge and understanding of an ideological approach in analysing the use of cinematography in the chosen films. - Uses limited points in an attempt to develop an evaluation of how useful an ideological critical approach might be in analysing the use of cinematography in the chosen films.	- The response may be very brief and is likely to be largely irrelevant. - There will be very limited evidence of knowledge and understanding and probably no application of it to form a response. - Fragmentary responses that will lack coherence.
0 marks No response attempted or no response worthy of credit.			

Question 2.2

1. RUBRIC INFRINGEMENTS

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

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

2. GENERALISED INDICATIVE CONTENT

- Candidates will show knowledge and understanding of ideological critical approaches to the films studied and relate these to the use of cinematography in developing a response to the question.
- Candidates will evaluate the ideological critical approaches that they have used in relation to the films studied by considering whether such an approach has been useful in analysing the use of cinematography.
- Candidates may discuss the use of cinematography in very different ways by considering one or two aspects such as the use of shot types and camera movement whilst others may take a broader approach by considering more elements of cinematography or even wider aesthetic styles used in the chosen films. Different approaches may depend on the films chosen but there should be an evaluation of the importance of an ideological approach to explaining the films' use of cinematography.
- Candidates may use an approach based on either varied ideological features of the films, which may be expressed as ideas, viewpoints, messages or values, or an approach in which a particular ideological field, such as gender, race, class, is the basis for analysis. Either approach is acceptable.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- In band 3, responses are more likely to assert a direct and undeveloped agreement that the ideological critical approach is useful. This is acceptable as long as the reasons given for the usefulness of the Ideological critical approach are satisfactory. In bands 4 and 5, candidates are more likely to consider the usefulness of the critical approach to be more debateable or offer a more detailed and sophisticated endorsement of the usefulness of this approach.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.
- **Band 5** responses may recognise that ideological analysis can be complex and dynamic and that it is difficult to limit its usefulness to the consideration of one aspect of film form.

All valid alternatives must be credited.

3 1 Discuss how settings are used to contribute to the dramatic qualities of the films you have studied.

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.	Amplification
5	17-20 marks - Excellent demonstration of knowledge and understanding of narrative settings used in the films studied. - Excellent demonstration of knowledge and understanding of the films studied.	17-20 marks - Excellent application of knowledge and understanding of narrative settings in discussing the dramatic qualities of the films studied. - Uses excellent points to develop a sophisticated analysis of the chosen films.	- Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. - Knowledge and understanding of the dramatic qualities of the films will be detailed, accurate and convincing. - Knowledge and understanding of narrative settings used in the films will be detailed, accurate and use appropriate terminology. - Examples will be very well chosen and contribute well to the response. - Discussion of the links between narrative settings and dramatic qualities will be explicit and well developed, showing a wide understanding of the films and the ability to identify very salient points. - Responses will make very perceptive and clearly evaluative points in response to the question. - Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.
4	13-16 marks - Good demonstration of knowledge and understanding of narrative settings used in the films studied. - Good demonstration of knowledge and understanding of the films studied.	13-16 marks - Good application of knowledge and understanding of narrative settings in discussing the dramatic qualities of the films studied. - Uses good points to develop a detailed analysis of the chosen films.	- Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of the dramatic qualities of the films will be detailed and accurate. - Knowledge and understanding of narrative settings used in the films will be detailed, accurate and use some appropriate terminology. - Examples will be specific and support points made in the response. - Discussion of the links between narrative settings and dramatic qualities will be explicit, showing an understanding of the films and the ability to identify some salient points. - Responses will make some evaluative points in response to the question. - Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.	Amplification
3	9-12 marks - Satisfactory demonstration of knowledge and understanding of narrative settings used in the films studied. - Satisfactory demonstration of knowledge and understanding of the films studied.	9-12 marks - Satisfactory application of knowledge and understanding of narrative settings in discussing the dramatic qualities of the films studied. - Uses satisfactory points to develop a reasonably coherent analysis of the chosen films.	- Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. - Knowledge and understanding of the dramatic qualities of the films will be present if incomplete in places. - Knowledge and understanding of narrative settings used in the films will be shown and will be generally accurate. - Examples will try to support points made in the response. - Discussion of the links between narrative settings and dramatic qualities may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another. - Responses may try to make some evaluative points but will tend to assume or state a position without discussing it. - Responses will be generally clear and make some use of supporting evidence. - Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.
2	5-8 marks - Basic demonstration of knowledge and understanding of narrative settings used in the films studied. - Basic demonstration of knowledge and understanding of the films studied.	5-8 marks - Basic application of knowledge and understanding of narrative settings in discussing the dramatic qualities of the films studied. - Uses basic points to develop a partial analysis of the chosen films.	- Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. - Knowledge and understanding of the dramatic qualities of the films will be undeveloped and fragmentary. - Knowledge and understanding of narrative settings used in the films will be descriptive and imprecise. - Discussion of the links between narrative settings and dramatic qualities will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.	Amplification
1	1-4 marks - Limited knowledge and understanding of narrative settings used in the films studied. - Limited demonstration of knowledge and understanding of the films studied.	1-4 marks - Limited application of knowledge and understanding of narrative settings in discussing the dramatic qualities of the films studied. - Uses limited points to attempt an analysis of the chosen films.	- The response may be very brief and is likely to be largely irrelevant. - There will be very limited evidence of knowledge and understanding and probably no application of it to form a response. - Fragmentary responses that will lack coherence.
	0 marks No response attempted or no response worthy of credit.		

Question 3.1: Indicative content

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

- It is anticipated that candidates will be able to identify some specific narrative settings and not simply refer to 'narrative' generally. The number of settings may vary but candidates will focus on specific narrative features of the film.
- Narrative settings may be discussed in terms of time and/or place. Candidates may wish to focus on very specific settings, such as a particular room or building, or wider settings such as time periods. Either approach could be productive in discussing the films studied.
- Candidates may wish to discuss other narrative features, such as plot structure, temporal duration and ellipsis and how these contribute to drama in the films studied but there should be a clear focus on settings as the question asks.
- For some films it might be very appropriate to discuss narrational devices such as voice over, closure, repetition, flashback, etc in relation to settings and the impact these have upon the dramatic qualities of the films studied.
- Candidates may explore 'dramatic qualities' in a variety of ways, according to the films studied. Some candidates may wish to look at dramatic effects such as tension, shock, catharsis, humour, etc. whilst others may focus on dramatic qualities such as character identification. A variety of approaches are acceptable.
- Some candidates may focus on ambiguity in relation to cause and effect or character identification depending upon the film studied.
- Narrative devices that are conventional or in opposition to traditional narrative structures may be used to debate the question which may involve discussion about narrative devices such as plot structure, character functions, causality and resolution.

1. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses will show adequate analysis of the films studied and relate aspects of narrative settings to the film's dramatic qualities. In bands 4 and 5, analysis and discussion of narrative settings will be more precise, detailed and sophisticated.
- In bands 4 and 5 responses will develop more complex analysis of narrative settings and, perhaps, explore how narrative devices may work together, whereas band 3 responses are more likely to state their analysis of narrative more directly.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.

Band 5 responses will develop a very sophisticated analysis that is closely focussed on the films and specific narrative settings but may also show an understanding of textual and contextual factors that impact upon the discussion too.

All valid alternatives must be credited.

3 2 Examine how sound **and** performance are used to communicate messages and values in at least one sequence from **each** of the films you have studied. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.	Amplification
5	17-20 marks - Excellent demonstration of knowledge and understanding of how sound and performance are used in the films studied. - Excellent demonstration of knowledge and understanding of ideological meaning in the films studied.	17-20 marks - Excellent application of knowledge and understanding of how sound and performance might reinforce ideological meaning in the films studied. - Uses excellent points to develop a sophisticated analysis of the chosen films.	- Very well focussed on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. - Knowledge and understanding of important ideological meaning in the films will be detailed, accurate and convincing. - Knowledge and understanding of sound and performance used in the films will be detailed, accurate and use appropriate terminology. - Examples will be very well chosen and contribute well to the response. - Discussion of the links between sound and performance and ideological meaning will be explicit and well developed, showing a wide understanding of the films and the ability to identify very salient points. - Responses will make very perceptive and clearly analytical points in response to the question. - Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.
4	13-16 marks - Good demonstration of knowledge and understanding of how sound and performance are used in the films studied. - Good demonstration of knowledge and understanding of ideological meaning in the films studied.	13-16 marks - Good application of knowledge and understanding of how sound and performance might reinforce ideological meaning in the films studied. - Uses good points to develop a detailed analysis of the chosen films.	- Clearly focussed on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of important ideological meaning in the films will be detailed, accurate and convincing. - Knowledge and understanding of sound and performance used in the films will be detailed, accurate and use appropriate terminology. - Examples will be specific and support points made in the response. - Discussion of the links between sound and performance, and ideological meaning will be explicit, showing an understanding of the films and the ability to identify some salient points. - Responses will make clear analytical points in response to the question. - Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.	Amplification
3	9-12 marks - Satisfactory demonstration of knowledge and understanding of how sound and performance are used in the films studied. - Satisfactory demonstration of knowledge and understanding of ideological meaning in the films studied.	9-12 marks - Satisfactory application of knowledge and understanding of how sound and performance might reinforce ideological meaning in the films studied. - Uses satisfactory points to develop a reasonably coherent analysis of the chosen films.	- Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. - Knowledge and understanding of ideological meaning in the films will be present if incomplete in places. - Knowledge and understanding of sound and performance used in the films will be shown and will be generally accurate. - Examples will try to support points made in the response. - Discussion of the links between sound and performance and ideological meaning may be more implicit than explicit and may be brief and undeveloped. Responses may be uneven and focus more on one film than another. - Responses may try to make some analytical points but will tend to assume or state a position without discussing it. - Responses will be generally clear and make some use of supporting evidence. - Satisfactory knowledge and understanding and application of it will be present in Upper band 3 responses whilst lower band 3 responses will show some satisfactory knowledge and understanding and application of it.
2	5-8 marks - Basic demonstration of knowledge and understanding of how sound and performance are used in the films studied. - Basic demonstration of knowledge and understanding of ideological meaning in the films studied.	5-8 marks - Basic application of knowledge and understanding of how sound and performance might reinforce ideological meaning in the films studied. - Uses basic points to develop a partial analysis of the chosen films.	- Engagement with the question may be undeveloped or partial. Responses may be very brief but will show some attempt to form an answer to the question. - Knowledge and understanding of ideological meaning in the films will be undeveloped and fragmentary. - Knowledge and understanding of sound and performance in the films will be descriptive and imprecise. - Discussion of the links between sound and performance and ideological meaning will be implicit rather than explicit or not present. Responses will be uneven and partial, perhaps with very little on one of the films.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.	Amplification
1	1-4 marks - Limited knowledge and understanding of how sound and performance are used in the films studied. - Limited demonstration of knowledge and understanding of ideological meaning in the films studied.	1-4 marks - Limited application of knowledge and understanding of how sound and performance might reinforce ideological meaning in the films studied. - Uses limited points to attempt an analysis of the chosen films.	- The response may be very brief and is likely to be largely irrelevant. - There will be very limited evidence of knowledge and understanding and probably no application of it to form a response. - Fragmentary responses that will lack coherence.
	0 marks No response attempted or no response worthy of credit.		

Question 3.2:

1. RUBRIC INFRINGEMENTS

*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. GENERALISED INDICATIVE CONTENT

- It is anticipated that candidates will be able to identify specific examples of sound and performance and not simply refer to the formal elements generally. The number of examples may vary but candidates will focus on specific formal features of the film.
- Candidates may explore 'messages and values' in a variety of ways, according to the films studied. Some candidates may wish to look at representational issues or consider a particular ideological viewpoint. A variety of approaches are acceptable, but the focus should be on 'meaning' whether that is expressed as ideological or not. We use 'ideological meaning' in the mark scheme because this is how we expect most candidates will discuss 'messages and values'.
- Candidates may wish to discuss one of the formal elements in more detail because they see them as more important but both sound and performance should be referenced and connected to how these may reinforce important ideological meaning in the films studied.
- For some films it might be more appropriate to discuss specific techniques of sound and performance such as diegetic/non-diegetic sound, incidental music, facial expression and body language whereas for others it might be necessary to discuss stylistic devices or technologies such as the use of vocal delivery and Dolby surround. Different approaches to the discussion of sound and performance are acceptable if they are linked to the ways in which these might help to construct ideological meaning in the films studied.
- Some candidates may focus on one sequence from each film whilst others may use various parts of each film to support points made. Whichever approach is taken, examples given should be as precise and specific as possible.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses will show adequate analysis of the films studied and relate aspects of sound and performance to the films' ideological meaning. In bands 4 and 5, analysis and discussion of sound and performance, as well as ideological meaning, will be more precise, detailed and sophisticated.
- In bands 4 and 5 responses will develop more complex analysis of sound and performance and may explore how these formal elements may work together, whereas band 3 responses are more likely to state their analysis more directly and in a more generalised approach to formal specifics.
- Responses in band 3 are likely to focus more on one film whereas responses in bands 4 and 5 will be more even and balanced in their approach.

Band 5 responses will develop a very sophisticated analysis that is closely focussed on the films and specific uses of sound and performance but may also show a wider understanding of other elements that impact upon the discussion too.

All valid alternatives must be credited.