



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL
FILM STUDIES – COMPONENT 2
A670U20-1**

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
SUMMER 2025 MARK SCHEME

COMPONENT 2: GLOBAL FILMMAKING PERSPECTIVES – AMPLIFIED 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, in relation to components 1 and 2, 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: Section A: Global film (two-film study)

Either,

- 1 1** Explore how representations of gender **or** ethnicity offer an insight into the societies in which the films you have studied are set. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film.	Amplification
5	17-20 marks - Excellent demonstration of knowledge and understanding of representations of gender or ethnicity in films studied. - Excellent demonstration of knowledge and understanding of the social contexts of films studied.	17-20 marks - Excellent application of knowledge and understanding of how representations of gender or ethnicity offer an insight into the societies in which the films studied are set. - Uses excellent points to develop a detailed and relevant analysis of representations of gender or ethnicity within both films.	- Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. - Knowledge and understanding of gender or ethnicity representations will be detailed, accurate and convincing. - Knowledge and understanding of how gender or ethnicity representations offer an insight into the societies in which the films are set will be detailed, accurate and use appropriate terminology. - Examples will be very well chosen and contribute well to the response. - 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 representations of gender or ethnicity in films studied. - Good demonstration of knowledge and understanding of the social contexts of the films studied.	13-16 marks - Good application of knowledge and understanding how representations of gender or ethnicity offer an insight into the societies in which the films studied are set. - Uses good points to develop a detailed and relevant analysis of representations of gender or ethnicity within both films.	- Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of gender or ethnicity representations will be detailed and accurate. - Knowledge and understanding how gender or ethnicity representations offer an insight into the societies in which the films are set will be detailed, accurate and use some appropriate terminology. - Examples will be specific and support points made in the response. - 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.	Amplification
3	9-12 marks - Satisfactory demonstration of knowledge and understanding of representations of gender or ethnicity in films studied. - Satisfactory demonstration of knowledge and understanding of social contexts of the films studied.	9-12 marks - Satisfactory application of knowledge and understanding of how representations of gender or ethnicity offer an insight into the societies in which the films studied are set. - Uses satisfactory points to develop a reasonably coherent analysis of representations of gender or ethnicity within both films.	- Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. - Knowledge and understanding of gender or ethnicity representations will be present if undeveloped in places. - Knowledge and understanding of how gender or ethnicity representations offer an insight into the societies in which the films are set will be shown and will be generally accurate. - Examples will try to support points made in the response. - 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 how far stereotypical representations of gender or ethnicity in films studied. - Basic demonstration of knowledge and understanding of social contexts of the films studied.	5-8 marks - Basic application of knowledge and understanding of how representations of gender or ethnicity offer an insight into the societies in which the films studied are set. - Uses basic points to develop a partial analysis of representations of gender or ethnicity within both 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 gender or ethnicity representations will be undeveloped. - Knowledge and understanding of the films will be descriptive and imprecise. - 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.	Amplification
1	1-4 marks - Limited demonstration of knowledge and understanding of gender or ethnicity representations in films studied. - Limited demonstration of knowledge and understanding of social contexts of the films studied.	1-4 marks - Limited application of knowledge and understanding of how representations of gender or ethnicity offer an insight into the societies in which the films studied are set. - Uses limited points to attempt to analyse representations of gender or ethnicity within either film.	- 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. - Towards the top of the band, some acknowledgement of how far representations are challenged will be evident.
	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. See general Rubric Guidance for further infringements.*

2. GENERALISED INDICATIVE CONTENT

- Candidates may choose to explore gender or ethnicity representations and the society in which the film set, depending on their chosen films.
- Candidates may focus on one or two aspects on the society in which the film was set in relation to gender or ethnicity. All valid points should be credited.
- Candidates may focus on gender or ethnicity roles and expectations in the societies the films are set. They should explicitly link gender or ethnicity to the society in which the film was made. They are likely to focus on key gender or ethnicity roles and representations of their chosen films to demonstrate how they reflect or comment on the society in which it was made.
- A discussion of the society in which the films were made with a reference to dominant values regarding gender or ethnicity may impact the gender or ethnicity representations.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses may take a direct position regarding gender or ethnicity representations, stating how they may be 'positive' or 'negative' in regard to the societies in which the films are set. Responses may lack the complexity and nuance of Band 4 and 5 responses.
- Band 4 and 5 responses are likely to demonstrate a very good understanding of social contexts and show how gender or ethnicity roles and/or representations reflect or comment on these societies in the films they have studied.
- Candidates will discuss 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 responses will develop a sophisticated analysis, with an excellent contextual knowledge and understanding of how gender or ethnicity representations are constructed to critique aspects of the societies in which the films are set. Candidates will be aware of the complexity of gender or ethnicity and society and see these as points for discussion. Candidates will provide detailed analysis of both films to offer excellent examples of the relationship between gender or ethnicity and society.

All valid alternatives must be credited.

Or,

- 1 2** How important are editing **and** sound in conveying key messages in each of 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.	Amplification
5	17-20 marks - Excellent demonstration of knowledge and understanding of the use of editing and sound in both films. - Excellent demonstration of knowledge and understanding of both films' key messages.	17-20 marks - Excellent application of relevant knowledge and understanding of how important editing and sound are to convey key messages. - Uses excellent points to develop a detailed and relevant analysis of both films.	- Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. - Knowledge and understanding of key messages will be detailed, accurate and convincing. - Knowledge and understanding of the importance of editing and sound will be detailed, accurate and use appropriate terminology. - Key sequences will be well-chosen with detailed and relevant analysis. - 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 the use of editing and sound in both films. - Good demonstration of knowledge and understanding of both films' key messages.	13-16 marks - Good application of relevant knowledge and understanding of how important editing and sound are to convey key messages. - Uses good points to develop a detailed and relevant analysis of both films.	- Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of key messages will be detailed and accurate. - Knowledge and understanding of the importance of editing and sound will be detailed, accurate and use some appropriate terminology. - Examples will be specific and support points made in the response. - Responses will show a good understanding of how important editing and sound are in conveying key messages with 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.	Amplification
3	9-12 marks - Satisfactory demonstration of knowledge and understanding of the use of editing and sound in both films. - Satisfactory demonstration of knowledge and understanding of both films' key messages.	9-12 marks - Satisfactory application of relevant knowledge and understanding of how important editing and sound are to convey key messages. - Uses satisfactory points to develop a detailed and relevant analysis of both films.	- Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. - Knowledge and understanding of key messages will be present if incomplete in places. - Knowledge and understanding editing and sound will be shown and will be generally accurate. - Examples will try to support points made in the response. - Responses may be uneven and focus more on one film than another. - Responses will be generally clear and make some use of supporting evidence. - Satisfactory knowledge and understanding and application of how important editing and sound are in conveying key messages 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 the use of editing and sound in both films. - Basic demonstration of knowledge and understanding of both films' key messages.	5-8 marks - Basic application of relevant knowledge and understanding of how important editing and sound are to convey key messages. - Uses basic points to develop a detailed and relevant analysis of both 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 key messages will be undeveloped. - Knowledge and understanding of how important editing and sound are in conveying key messages will be descriptive and imprecise. - Responses will be uneven and partial, perhaps with very little on one of the films.
1	1-4 marks - Basic demonstration of knowledge and understanding of the use of editing and sound in both films. - Basic demonstration of knowledge and understanding of both films' key messages.	1-4 marks - Limited application of relevant knowledge and understanding of how important editing and sound are to convey key messages. - Uses limited points to develop a detailed and relevant analysis of both 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 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 comparison is present in the response candidates cannot be awarded marks for AO2.*

See general Rubric Guidance for further infringements.

2. GENERALISED INDICATIVE CONTENT

- Some candidates may focus more on the importance of either editing or sound, depending on their chosen film.
- Some candidates may argue that sound and/or editing are of more or less importance, depending on their chosen films.
- Candidates may focus on specific elements of editing (e.g. montage, continuity editing, post-production effects) and sound (e.g. vocal sounds, diegetic and non diegetic sound, use of music).
- Candidates may select one or more key messages– any messages selected by the candidate should be accepted if it is valid and relevant to the film.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- In band 3, responses will show a satisfactory understanding of editing, sound and key messages but in bands 4 and 5 candidates are more likely to develop more detailed explorations about how editing and sound help convey key messages.
- Candidates will discuss 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 analysis and understanding of the ways in which editing and sound may be important in conveying key messages. They will clearly address the ‘how important’ element of the question.

All valid alternatives must be credited.

Section B: Documentary film

Either,

- 2 1** How far has applying a filmmaker's theory increased your appreciation of the creative choices made in film you have studied? [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film	Amplification
5	9-10 marks - Excellent knowledge and understanding of a filmmaker's theory. - Excellent knowledge and understanding of the chosen film.	9-10 marks - Excellent application of knowledge and understanding of a filmmaker's theory to the chosen film. - Uses excellent points to develop a sophisticated analysis of how applying a filmmaker's theory increases appreciation of creative choices.	- Very well focused on the question. Lively, complex and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of the filmmaker's theory applied to the chosen film will be excellent, detailed and sophisticated. - The filmmaker's theory will be relevant and explored in relation to the film in detail, possibly through an analysis of a key sequence. - 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 application very well.
4	7-8 marks - Good knowledge and understanding of a filmmaker's theory. - Good knowledge and understanding of the chosen film.	7-8 marks - Good application of knowledge and understanding of a filmmaker's theory to the chosen film - Uses good points to develop a good analysis of how applying a filmmaker's theory increases appreciation of creative choices.	- Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of the filmmaker's theory and chosen film will be detailed and accurate. - Examples of how a filmmaker's approach has increased the candidate's understanding of the documentary film will be relevant e relevant and well-chosen - Responses will make some evaluative points in response to the question. - Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film	Amplification
3	5-6 marks - Satisfactory knowledge and understanding of a filmmaker's theory. - Satisfactory knowledge and understanding of the chosen film.	5-6 marks - Satisfactory application of knowledge and understanding of a filmmaker's theory to the chosen film - Uses satisfactory points to develop a satisfactory analysis of how applying a filmmaker's theory increases appreciation of creative choices.	- Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. - Knowledge and understanding of the filmmaker's theory and documentary film will be present if incomplete in places. - Knowledge and understanding of applying a filmmaker's theory to the film will be shown and will be generally accurate. - Examples will try to support points made in the response. - 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	3-4 marks - Basic knowledge and understanding of a filmmaker's theory. - Basic knowledge and understanding of the chosen film.	3-4 marks - Basic application of knowledge and understanding of a filmmaker's theory to the chosen film - Uses basic points to develop a basic analysis of how applying a filmmaker's theory increases appreciation of creative choices.	- 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 filmmaker's theory and documentary film will be undeveloped and fragmentary. - Knowledge and understanding of how a filmmaker's theory increases appreciation of the documentary film will be undeveloped.
1	1-2 marks - Limited knowledge and understanding of a filmmaker's theory. - Limited knowledge and understanding of the chosen film.	1-2 marks - Limited application of knowledge and understanding of a filmmaker's theory to the chosen film - Uses limited points in an attempted to develop a limited analysis of how applying a filmmaker's theory increases appreciation of creative choices.	- 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.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film	Amplification
	0 marks No response attempted or no response worthy of credit.		

Question 2.1

1. RUBRIC INFRINGEMENTS

2. GENERALISED INDICATIVE CONTENT

- Candidates may consider any one of the set filmmakers' theories of documentary film; Watkins, Broomfield, Longinotto or Moore. Any theory can be applied to any chosen documentary. Responses should be awarded on merit.
- Candidates may consider how one filmmakers' theory has increased their appreciation of any aspect of the creative choices made in their chosen documentary. They may choose to focus on their appreciation of creative techniques, modes, representation, depending on the filmmaker's theory.
- Candidates may compare or contrast the filmmaker's theory to their chosen documentary film. This will enable them to discuss how this increases their own appreciation of the documentary film – e.g. they may appreciate how their chosen documentary takes an opposite approach to the filmmaker's theory or may incorporate aspects of the theory.
- Candidates will demonstrate an understanding of the chosen filmmaker's theory through their application of it to their chosen documentary.
- The limited time available to the candidate means that it is reasonable to expect two substantial points to be made in relation to the question. Candidates may select one sequence from the chosen film.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 answers are likely to be characterized by an accurate description of a filmmaker's theory with some ability to explore how it has helped them appreciate their chosen documentary.

Band 5 responses will develop a very sophisticated analysis, with a high appreciation of the creative choices made in their chosen documentary through applying one filmmakers' theory.

All valid alternatives must be credited.

Or,

2 2 “Documentary films can use techniques commonly associated with fiction films to increase dramatic impact”. Explore this statement in relation to a key sequence from the film you have studied. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to evaluate the significance of the critical debate.	Amplification
5	9-10 marks - Excellent knowledge and understanding of the documentary film. - Excellent demonstration of knowledge and understanding of how techniques associated with fiction are used in the documentary film to increase dramatic impact.	9-10 marks - Excellent application of knowledge and understanding in order to explore how the documentary film uses techniques associated with fiction. for dramatic impact - Uses excellent points to apply knowledge and understanding of documentary in a sophisticated analysis of a key sequence.	- Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. - Knowledge and understanding of techniques used will be detailed, accurate and convincing. - Knowledge and understanding of how the documentary film uses techniques associated with fiction film to increase dramatic impact will be detailed with a detailed and well-chosen key sequence. - Engagement with the statement 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 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	7-8 marks - Good knowledge and understanding of the documentary film. - Good demonstration of knowledge and understanding of how techniques associated with fiction are used in the documentary film to increase dramatic impact.	7-8 marks - Good application of knowledge and understanding in order to explore how the documentary film uses techniques associated with fiction for dramatic impact. - Uses good points to apply knowledge and understanding of documentary in a good analysis of a key sequence.	- Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of techniques used in the film for dramatic impact will be detailed and accurate. - Knowledge and understanding of how documentary film uses techniques associated with fiction film will be detailed with a relevant key sequence chosen. - The key sequence analysis will be accurate and use some appropriate terminology. - Examples will be specific and support points made in the response. - Engagement with the statement will be explicit, showing an understanding of the film 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 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to evaluate the significance of the critical debate.	Amplification
3	5-6 marks • Satisfactory knowledge and understanding of the documentary film. • Satisfactory demonstration of knowledge and understanding of how techniques associated with fiction are used in the documentary film to increase dramatic impact.	5-6 marks • Satisfactory application of knowledge and understanding in order to explore how the documentary film uses techniques associated with fiction for dramatic impact. • Uses satisfactory points to apply knowledge and understanding of documentary in a satisfactory analysis of a key sequence.	• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. • Knowledge and understanding of techniques used in the documentary film will be present if incomplete in places. • Knowledge and understanding of how documentary films use techniques associated with fiction film to increase dramatic impact will be shown and will be generally accurate. • Examples will try to support points made in the response. • Engagement with the statement may be more implicit than explicit and may be brief and undeveloped. • 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	3-4 marks • Basic knowledge and understanding of the documentary film. • Basic demonstration of knowledge and understanding of how techniques associated with fiction are used in the documentary film to increase dramatic impact.	3-4 marks • Basic application of knowledge and understanding in order to explore how the documentary film uses techniques associated with fiction for dramatic impact. • Uses basic points to apply knowledge and understanding of documentary in a basic analysis of a key sequence.	• 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 techniques used in the documentary film to increase dramatic impact will be undeveloped and fragmentary. • Examples may lack detail or very few examples will be given.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to evaluate the significance of the critical debate.	Amplification
1	1-2 marks - Limited knowledge and understanding of the documentary film. - Limited demonstration of knowledge and understanding of how techniques associated with fiction are used in the documentary film to increase dramatic impact.	1-2 marks - Basic application of knowledge and understanding in order to explore how the documentary film uses techniques associated with fiction for dramatic impact. - Uses basic points to apply knowledge and understanding of documentary in an attempt to analyse a key sequence.	- 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

See separate rubric infringements list

2. GENERALISED INDICATIVE CONTENT

- Candidates will show knowledge and understanding of how their chosen film uses techniques commonly associated with fiction film to increase dramatic impact. They may refer to a range of techniques or choose to focus on one or two, depending on their chosen film.
- Techniques commonly associated with fiction film may include any of the following: manipulation of imagery and sound for dramatic effect; use of reconstruction (e.g. *Stories We Tell*); linear rise and fall narrative construction; narrative resolution (e.g. *Amy*); techniques used to develop characterisation, including protagonists and antagonists; non-diegetic dramatic music. This list is not exhaustive. All valid techniques should be credited.
- Candidates may explore a range of 'dramatic impacts' - they may refer to emotional impact, shock, tension, relief.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- In band 3, responses are more likely to offer an accurate account of some relevant techniques used to create a dramatic impact, although analysis may be descriptive and lack detail and sophistication in higher band responses.

Band 5 responses will offer sophisticated analysis with detailed and valid examples from a well-chosen key sequence.

All valid alternatives must be credited.

Section C: Film movements - Silent cinema

Either,

- 3 1** Explore how cinematography **and/or** mis-en-scène are used in interesting ways to construct a key character in the film option you have studied. Refer to **one** key sequence. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films	Amplification
5	9-10 marks - Excellent demonstration of knowledge and understanding of cinematography and/or mis-en-scène in the chosen film option. - Excellent demonstration of knowledge and understanding of how cinematography and/or mis-en-scène are used to construct a key character in the chosen film option.	9-10 marks - Excellent application of knowledge and understanding of how cinematography and/or mis-en-scène are used to construct a key character in the chosen film option. - Uses excellent points to develop a sophisticated key sequence analysis.	- Very well focused on the question. Lively, complex and confident engagement, perhaps offering an individual and independent approach to the question. - Knowledge and understanding of how cinematography and mis-en-scène are used to construct a key character in interesting ways will be detailed, accurate and well-focused. - A key sequence will be very well chosen with detailed and relevant analysis. - Response to the question will be explicit and well developed, showing a wide understanding of the film option and the ability to identify very salient points. - Response to the question will make very perceptive and clearly evaluative points. - Responses will be very fluent, well-structured and integrate supporting evidence into the discussion very well.
4	7-8 marks - Good demonstration of knowledge and understanding of cinematography and/or mis-en-scène in the chosen film option. - Good demonstration of knowledge and understanding of how cinematography and mis-en-scène are used to construct a key character in the chosen film option.	7-8 marks - Good application of knowledge and understanding of how cinematography and/or mis-en-scène are used to construct a key character in the chosen film option. - Uses good points to develop a good key sequence analysis	- Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of how cinematography and mis-en-scène are used to construct a key character in interesting ways will be detailed and accurate. - A key sequence will be well chosen with detailed and relevant analysis. - Response to the question will be explicit, showing an understanding of the film option and the ability to identify some salient points. - Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films	Amplification
3	5-6 marks • Satisfactory demonstration of knowledge and understanding of cinematography and/or mis-en-scène in the chosen film option. • Satisfactory demonstration of knowledge and understanding of how cinematography and mis-en-scène are used to construct a key character in the chosen film option.	5-6 marks • Satisfactory application of knowledge and understanding of how cinematography and/or mis-en-scène are used to construct a key character in the chosen film option. • Uses satisfactory points to develop a satisfactory key sequence analysis	• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. • Knowledge and understanding of how cinematography and mis-en-scène are used to construct a key character in interesting ways will be present if incomplete in places. • Examples will try to support points made in the response. • Responses to the question may be implicit than explicit and may be brief and undeveloped. • 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	3-4 marks • Basic demonstration of knowledge and understanding of cinematography and/or mis-en-scène in the chosen film option. • Basic demonstration of knowledge and understanding of how cinematography and mis-en-scène are used to construct a key character in the chosen film option.	3-4marks • Basic application of knowledge and understanding of how cinematography and/or mis-en-scène are used to construct a key character in the chosen film option. • Uses basic points to develop a basic key sequence analysis	• 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 how cinematography and mis-en-scène are used in interesting ways to construct a key character will be undeveloped and fragmentary. • Responses to the question may be implicit rather than explicit and undeveloped
1	1-2 marks • Limited demonstration of knowledge and understanding of cinematography and/or mis-en-scène in the chosen film option. • Limited demonstration of knowledge and understanding of how cinematography and mis-en-scène are used to construct a key character in the chosen film option.	1-2 marks • Limited application of knowledge and understanding of how cinematography and/or mis-en-scène are used to construct a key character in the chosen film option. • Uses limited points to attempt a key sequence analysis	• 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

1. RUBRIC INFRINGEMENTS

See separate rubric infringements list

2. GENERALISED INDICATIVE CONTENT

- Candidates may choose to focus more on either cinematography or mis-en-scène, depending on their film option.
- Candidates may focus on how aspects of cinematography, including framing, camera movement and lighting, and aspects of mis-en-scène, including costume, props, make-up and composition, are used to construct a key character in interesting ways. Candidates may include lighting as either aspects of mis-en-scène or cinematography. Either is valid.
- Candidates may focus on one key character and refer to one sequence where cinematography and mis-en-scène are used in interesting ways to construct the chosen character.
- Within the time constraint, it is reasonable to expect candidates to make two or three well-made points, illustrated with detailed examples.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses may offer an analysis of a key sequence with some description and some use of relevant film terminology.
- Band 4 and 5 responses are likely to demonstrate a very good understanding of how cinematography and mis-en-scène are used to construct a key character with precise, detailed analysis using relevant film terminology throughout.

Band 5 responses will develop a very sophisticated response, with an awareness of how the character's construction may link to techniques identified in a relevant film movement or link analysis to the film option's wider contexts. Candidates at this level are likely to explicitly address the 'interesting ways' aspect of the question.

All valid alternatives must be credited.

Or,

3 2 'Silent films merge expressive and realist modes of filmmaking to create meaning.'
How far is this true in the film option you have studied? [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films, including through the use of critical debates.	Amplification
5	9-10 marks - Excellent demonstration of knowledge and understanding of the expressionist and realist modes. - Excellent knowledge and understanding of the extent to which expressive and realist modes are merged to create meaning in the chosen film option.	9-10 marks - Excellent application of knowledge and understanding of the expressionist and realist modes to the chosen film option. - Uses excellent points to develop a sophisticated argument on how far the chosen film option merges expressive and realist modes to create meaning with well-chosen, detailed examples	- Very well focused on the question. Lively, complex and confident engagement. - Knowledge and understanding of the expressive and realist will be detailed, accurate and convincing. - Knowledge and understanding of how far the chosen film options merges the expressive and realist to create meaning will be detailed, accurate and use appropriate terminology. - Examples will be very well chosen and contribute well to the response. - The response will be 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	7-8 marks - Good demonstration of knowledge and understanding of the expressionist and realist modes. - Good knowledge and understanding of the extent to which expressive and realist modes are merged to create meaning in the chosen film option.	7-8 marks - Good application of knowledge and understanding of the expressionist and realist modes to the chosen film option. - Uses good points to develop a good argument on how far the chosen film option merges expressive and realist modes to create meaning with relevant, detailed examples.	- Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of the expressive and realist will be detailed and accurate. - Knowledge and understanding how far the chosen film option merges the expressive and realist to create meaning will be detailed, accurate and use some appropriate terminology. - Examples chosen will be specific and support points made in the response. - Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films, including through the use of critical debates.	Amplification
3	5-6 marks - Satisfactory demonstration of knowledge and understanding of the expressionist and realist modes. - Satisfactory knowledge and understanding of the extent to which expressive and realist modes are merged to create meaning in the chosen film option.	5-6 marks - Satisfactory application of knowledge and understanding of the expressionist and realist modes to the chosen film option. - Uses satisfactory points to develop a satisfactory argument on how far the chosen film option merges expressive and realist modes to create meaning with some relevant examples.	- Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. - Knowledge and understanding of the expressive and realist will be present if incomplete in places. - Knowledge and understanding of how far the chosen film option merges the expressive and realist to create meaning will be shown and will be generally accurate. - Examples chosen will try to support points made in the response. - 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	3-4 marks - Basic demonstration of knowledge and understanding of the expressionist and realist modes. - Basic knowledge and understanding of the extent to which expressive and realist modes are merged to create meaning in the chosen film option.	3-4 marks - Basic application of knowledge and understanding of the expressionist and realist modes to the chosen film option. - Uses basic points to develop a basic argument on how far the chosen film option merges expressive and realist modes to create meaning with few examples.	- 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 expressive and realist to create meaning will be undeveloped and fragmentary. - Knowledge and understanding of how the chosen film option merges the expressive and realist will be descriptive and imprecise.
1	1-2 marks - Limited demonstration of knowledge and understanding of the expressionist and realist modes. - Limited knowledge and understanding of the extent to which expressive and realist modes are merged to create meaning in the chosen film option.	1-2 marks - Limited application of knowledge and understanding of the expressionist and realist modes to the chosen film option. - Uses limited points with a limited argument on how far the chosen film option merges expressive and realist modes to create meaning with little to no examples.	- 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

See separate rubric infringements list

2. GENERALISED INDICATIVE CONTENT

- Candidates will consider the 'how far' element of the question. Some candidates may argue that their film option does merge the expressive and realist to create meaning, while others may argue in favour of either the expressive or realist. All valid responses should be considered.
- Candidates will offer an understanding of expressive and realist modes of filmmaking in the silent period. They may link these to the respective film movement – e.g. the combination of German Expressionism and classical Hollywood realism in *Sunrise* or the combination of surrealism (expressive) and location shooting (realist) in the Buster Keaton short films.
- Within the time constraint, candidates are likely to offer two or three well-made points, illustrated with detailed examples from a key sequence.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 answers are likely to be characterized by an accurate descriptive account of their chosen film option which leads to the assertion of it being either realist or expressive or both.
- Responses in Bands 4 and 5 may demonstrate a broader understanding and appreciation of the expressive and realist and this will add contextual depth to their response. In developing an argument for how far their film option merges the two, there sophisticated recognition of how both realism and the expressive are combined in complex ways. There will be an explicit focus on how realist and expressive may merge to create meaning.

All valid alternatives must be credited.

Film movements - Experimental film (1960-2000)

Either,

- | | | | |
|----------|----------|--|------|
| 4 | 1 | Explore how aesthetic elements reflect the film movement associated with the film option you have studied. | [20] |
|----------|----------|--|------|

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films.	Amplification
5	9-10 marks - Excellent demonstration of knowledge and understanding of aesthetic elements in the experimental film option. - Excellent demonstration of knowledge and understanding of the relevant film movement.	9-10 marks - Excellent application of knowledge and understanding of how aesthetic elements reflect the relevant film movement. - Uses excellent points to develop a sophisticated analysis of the experimental film option.	- Very well focused on the question. Lively, complex and confident engagement. - Knowledge and understanding of how aesthetic elements reflect the film movement will be detailed, accurate and convincing. - Knowledge and understanding of experimental filmmaking will be detailed, accurate and use appropriate terminology. - Examples will be very well chosen and contribute well to the response. - 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	7-8 marks - Good demonstration of knowledge and understanding of aesthetic elements in the experimental film option. - Good demonstration of knowledge and understanding of the relevant film movement.	7-8 marks - Good application of knowledge and understanding of how aesthetic elements reflect the relevant film movement. - Uses good points to develop a good analysis of the experimental film option.	- Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of how aesthetic elements reflect the film movement will be detailed and accurate. - Knowledge and understanding of experimental filmmaking will be detailed, accurate and use some appropriate terminology. - Examples will be specific and support points made in the response. - Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films.	Amplification
3	5-6 marks • Satisfactory demonstration of knowledge and understanding of aesthetic elements in the experimental film option. • Satisfactory demonstration of knowledge and understanding of the relevant film movement.	5-6 marks • Satisfactory application of knowledge and understanding of how aesthetic elements reflect the relevant film movement. • Uses satisfactory points to develop a satisfactory analysis of the experimental film option.	• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. • Knowledge and understanding of how aesthetic elements reflect the film movement will be present if incomplete in places. • Knowledge and understanding of experimental filmmaking will be shown and will be generally accurate. • Examples will try to support points made in the response. • 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	3-4 marks • Basic demonstration of knowledge and understanding of aesthetic elements in the experimental film option. • Basic demonstration of knowledge and understanding of the relevant film movement.	3-4 marks • Basic application of knowledge and understanding of how aesthetic elements reflect the relevant film movement. • Uses basic points to develop a basic analysis of the experimental film option.	• 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 how aesthetic elements reflect the film movement will be undeveloped and fragmentary. • Knowledge and understanding of experimental filmmaking will be descriptive and imprecise.
1	1-2 marks • Limited demonstration of knowledge and understanding of aesthetic elements in the experimental film option. • Limited demonstration of knowledge and understanding of the relevant film movement.	1-2 marks • Limited application of knowledge and understanding of how aesthetic elements reflect the relevant film movement. • Uses limited points in an attempt to develop an analysis of the experimental film option.	• 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 4.1

1. RUBRIC INFRINGEMENTS

See separate rubric infringements list

2. GENERALISED INDICATIVE CONTENT

- Candidates will engage with how the aesthetic elements **reflect** the film movement. They explore the aesthetic elements in relation to avant-garde or postmodern tendencies, such as playfulness, irony, fragmentation and ambiguity.
- Aesthetic elements may refer to elements of film form and aesthetics. All valid aesthetic elements should be accepted and credited.
- Within the time constraint, it is likely that candidates will make two or three well-made points, illustrated with detailed examples

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses will show adequate exploration of aesthetic elements in relation to the chosen film movement. They may refer to a key sequence, with some description. In bands 4 and 5, analysis and discussion will be more precise, detailed and sophisticated.

Band 5 responses will develop a very sophisticated analysis that is closely focused on the film option and will also show an excellent knowledge and understanding of the relevant film movement.

All valid alternatives must be credited.

Or,

4 2 'Experimental films offer alternative ways of telling stories.' Discuss this statement in relation to the film option you have studied. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films.	Amplification
5	9-10 marks - Excellent demonstration of knowledge and understanding of experimental film. - Excellent demonstration of knowledge and understanding of the specialist area of narrative.	9-10 marks - Excellent application of knowledge and understanding of the statement in relation to the chosen experimental film option. - Uses excellent points to develop a sophisticated discussion of how the film option offers alternative ways of telling stories.	- Very well focused on the question. Lively, complex and confident engagement. - Knowledge and understanding of how the film option may offer alternative ways of telling stories will be accurate and convincing. - Examples will be very well chosen and contribute well to the response. They will show a wide understanding of the film option 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	7-8 marks - Good demonstration of knowledge and understanding of experimental film. - Good demonstration of knowledge and understanding of the specialist area of narrative.	7-8 marks - Good application of knowledge and understanding of the statement in relation to the chosen experimental film option. - Uses good points to develop a good discussion of how the film option offers alternative ways of telling stories.	- Clearly focused on the question. Fluent and confident engagement, offering a well-considered approach to the question. - Knowledge and understanding of how the film option may offer alternative ways of telling stories be clearly demonstrated. - Examples will be detailed, accurate and use some appropriate terminology. - Responses will make some evaluative points in response to the question. - Responses will be clear, well-structured and use supporting evidence.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films.	Amplification
3	5-6 marks • Satisfactory demonstration of knowledge and understanding of experimental film. • Satisfactory demonstration of knowledge and understanding of the specialist area of narrative.	5-6 marks • Satisfactory application of knowledge and understanding of the statement in relation to the chosen experimental film option. • Uses satisfactory points to develop a satisfactory discussion of how the film option offers alternative ways of telling stories .	• Engagement with most aspects of the question offering an explicit answer, if lacking nuance or development. • Knowledge and understanding of how the film option may offer alternative ways of telling stories will be present if incomplete in places. • Examples given will be generally accurate. • Examples will try to support points made in the response. • 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	3-4 marks • Basic demonstration of knowledge and understanding of experimental film. • Basic demonstration of knowledge and understanding of the specialist area of narrative.	3-4 marks • Basic application of knowledge and understanding of the statement in relation to the chosen experimental film option. • Uses basic points to develop a basic discussion of how the film option offers alternative ways of telling stories .	• 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 how the film option may offer alternative ways of telling stories will be undeveloped and fragmentary. • Knowledge and understanding of stylistically innovations through a key sequence will be descriptive and imprecise.
1	1-2 marks • Limited knowledge and understanding of experimental film. • Limited demonstration of knowledge and understanding of the specialist area of narrative.	1-2 marks • Limited application of knowledge and understanding of the statement in relation to the chosen experimental film option. • Uses limited points with little to no discussion of how the film option offers alternative ways of telling stories .	• 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 4.2

1. RUBRIC INFRINGEMENTS

See separate rubric infringements list

2. GENERALISED INDICATIVE CONTENT

- Candidates may accept the terms of the statement and focus on how their film option tells stories in alternative ways. Other candidates may question the terms of the statement and discuss how their film option may tell stories in alternative ways, yet not in others. All valid discussion and response should be accepted and credited.
- It is likely that candidates will interpret 'alternative ways' as alternative to mainstream Hollywood narrative construction. Candidates may discuss use of non-linear narrative construction, ambiguous characterisation, lack of narrative resolution or closure. Some candidates may focus on experimental use of film form for telling stories in alternative ways – e.g. breaking the 180 degree rule, lack of continuity editing, mis-en-scène used for symbolism rather than realism, surrealist imagery, experimental use of sound.
- Candidates may link their discussion of statement to the wider film movement -e.g. the deliberate breaking of mainstream Hollywood convention in French New Wave or playing with narrative structure in Postmodernism.
- It is likely that candidates will focus on one or more key sequences and one or two examples of alternative narrative devices. Within the time constraint, it is likely that candidates will make two or three well-made points, illustrated with detailed examples from one key sequence.

3. POINTS ON DIFFERENTIATION

For marks in bands 3 and above:

- Band 3 responses will provide a satisfactory response to the statement with clear examples given.
- In bands 4 and 5 responses will develop more complex and detailed discussion, with a good focus on the statement.

Band 5 responses will develop a sophisticated discussion and may not readily accept the terms of the statement. They are likely to explicitly link alternative narrative devices to the relevant film movement and have an awareness of why the filmmaker and movement tells stories in alternative ways.

All valid alternatives must be credited.