



GCE AS MARKING SCHEME

SUMMER 2025

**AS
FILM STUDIES - COMPONENT 1
B670U10-1**

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 AS FILM STUDIES
COMPONENT 1 - AMERICAN FILM
SUMMER 2025 MARK SCHEME

General Information

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Marking grids, 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 higher marks should be awarded, depending on the strength of the answer.
- Where the candidate's work *less securely* meets the descriptors, lower marks should be awarded, depending on the degree of its weaknesses.

Where a candidate's work **combines** the qualities of **two** different bands, examiners should use their professional 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. 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.
 - analyse and evaluate own work in relation to other professionally produced work.
- AO3 Apply knowledge and understanding of elements of film to the production of film or screenplay.

Question 1.1:

Compare how cinematography is used to create meaning in **one** key sequence from **each** of the films 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 compare films
5	9-10 marks • Excellent demonstration of knowledge and understanding of how cinematography is used in each of the two films studied. • Excellent demonstration of knowledge and understanding of subject-specific terminology. • Excellent understanding of how meaning is created through the use of cinematography.	9-10 marks • Excellent application of knowledge and understanding of how cinematography is used in a key sequence from each of the two films studied. • Sophisticated and detailed comparison of how cinematography creates meaning in a key sequence from each of two films studied. • Excellent and focused ability to discuss how meaning is created through the use of specific examples of cinematography.
4	7-8 marks • Good demonstration of knowledge and understanding of how cinematography is used in each of the two films studied. • Good demonstration of knowledge and understanding of subject-specific terminology. • Good understanding of how meaning is created through the use of cinematography.	7-8 marks • Good application of knowledge and understanding of how cinematography is used in a key sequence from each of the two films studied. • Good, detailed comparison of how cinematography creates meaning in a key sequence from each of two films studied. • Good and focused ability to discuss how meaning is created through the use of specific examples of cinematography.
3	5-6 marks • Satisfactory demonstration of knowledge and understanding of how cinematography is used in each of the two films studied. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. • Satisfactory understanding of how meaning is created through the use of cinematography.	5-6 marks • Satisfactory application of knowledge and understanding of how cinematography is used in a key sequence from each of the two films studied. • Satisfactory comparison of how cinematography creates meaning in a key sequence from each of two films studied. • Satisfactory ability to discuss how meaning is created through the use of specific examples of cinematography. • There maybe a tendency to be descriptive rather than analytical. • Response may be uneven across the two films.
2	3-4 marks • Basic demonstration of knowledge and understanding of how cinematography is used in each of the two films studied. • Basic demonstration of knowledge and understanding of subject-specific terminology. • Basic understanding of how meaning is created through the use of cinematography.	3-4 marks • Basic application of knowledge and understanding of how cinematography is used in a key sequence from each of the two films studied. • Basic comparison of how cinematography creates meaning in a key sequence from each of two films studied. • Basic ability to discuss how meaning is created through the use of specific examples of cinematography. • Discussion is likely to be generalised and uneven.

1	1-2 marks - Limited demonstration of knowledge and understanding of how cinematography is used in each of the two films studied. - Limited demonstration of knowledge and understanding of subject-specific terminology. - Limited understanding of how meaning is created through the use of cinematography.	1-2 marks - Limited application of knowledge and understanding of how cinematography is used in a key sequence from each of the two films studied. - Limited or no comparison of how cinematography creates meaning in a key sequence from each of two films studied. - Limited or no ability to discuss how meaning is created through the use of specific examples of cinematography. - Discussion is likely to contain irrelevant or inaccurate detail.
	0 marks No response attempted or no response worthy of credit.	

Question 1.1: 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.***

*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.*

Candidates are required to consider the use of cinematography in one key sequence from **each** film and **compare** them.

- A discussion of how cinematography techniques e.g. camera and lighting techniques create meaning. All valid examples of cinematography must be credited.
- Explicit examples of the effect of cinematography in the film studied.
- An ability to use specific film terminology relating to aspects of cinematography.
- Candidates might discuss cinematography in conjunction with other film form elements.
- A comparison of how cinematography creates different meanings in different films.
- A direct discussion about the way that cinematography creates meaning in terms of plot, action, themes, characters or any valid alternative.
- How cinematography may contribute to the aesthetic qualities of a film sequence
- How the use of cinematography can manipulate meaning for the spectator.

It is acceptable for candidates to discuss films separately and some comparison might be implicit.

All valid alternative responses must be credited.

Question 1.2:

Either,

Compare how the **two** films you have studied have been influenced by the social **and / or** political contexts of the time in which the films were made.

In your answer, you may:

- consider social issues and attitudes
- consider political ideas and movements.

[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 compare films
5	17-20 marks • Excellent demonstration of knowledge and understanding of the relevant social and/or political contexts specific to the era of each of the films studied. • Excellent demonstration of knowledge and understanding of subject-specific terminology. • Excellent demonstration of how the films were influenced by the social and/or political contexts specific to the era of each of the films studied.	17-20 marks • Excellent application of knowledge and understanding of how social and/or political contexts influenced both films. • Sophisticated and detailed comparison of how social and/or political contexts influenced both films. • Specific and detailed examples from both films, that supports the candidate's understanding of the social and/or political contexts of the era in which the films were made.
4	13-16 marks • Good demonstration of knowledge and understanding of the relevant social and/or political contexts specific to the era of each of the films studied. • Good demonstration of knowledge and understanding of subject-specific terminology. • Good demonstration of how the films were influenced by the social and/or political contexts specific to the era of each of the films studied	13-16 marks • Good application of knowledge and understanding of how social and/or political contexts influenced both films. • Good comparison of how social and/or political contexts influenced both films. • Good with some detailed examples from both films that support the candidate's understanding of the social and/or political contexts of the era in which the films were made.
3	9-12 marks • Satisfactory demonstration of knowledge and understanding of the relevant social and/or political contexts specific to the era of each of the films studied. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. • Satisfactory demonstration of how the films were influenced by the social and/or political contexts specific to the era of each of the films studied	9-12 marks • Satisfactory application of knowledge and understanding of how social and/or political contexts influenced both films. • Satisfactory comparison of how social and/or political contexts influenced both films. • Good, with some examples from both films that support the candidate's understanding of the social and/or political contexts of the era in which the films were made. • Candidate may have a tendency to be descriptive and/or uneven in their ability to discuss both films.

2	5-8 marks • Basic demonstration of knowledge and understanding of the relevant social and/or political contexts specific to the era of each of the films studied. • Basic demonstration of knowledge and understanding of subject-specific terminology. • Basic demonstration of how the films were influenced by the social and/or political contexts specific to the era of each of the films studied	5-8 marks • Basic application of knowledge and understanding of how social and/or political contexts influenced both films. • Basic comparison of how social and/or political contexts influenced both films • Is able to offer basic references from either of the films studied that simplistically support the candidate's understanding of the influence of social and/or political contexts. • Candidate may offer a generalised or uneven response.
1	1-4 marks • Limited demonstration of knowledge and understanding of the relevant social and/or political contexts specific to the era of each of the films studied. • Limited demonstration of knowledge and understanding of subject-specific terminology. • Limited demonstration of how the films were influenced by the social and/or political context specific to the era of each of the films studied.	1-4 marks • Limited application of knowledge and understanding of how social and/or political contexts influenced both films. • Limited and insecure comparison of how social and/or political contexts influenced both film. • Candidate is likely to offer a short, possibly inaccurate and/or uneven response.
	0 marks No response attempted or no response worthy of credit.	

Question 1.2: 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 are expected to compare the films they have studied by discussions of similarities and differences.

Candidates are likely to focus on key aspects of their films to demonstrate ways that social and/or political contexts have influenced each of the films. Band 4 and 5 responses are likely to demonstrate a very good understanding of political and/or social issues and demonstrate how these are reflected in the films they have studied. This question does not require reference to key scenes, however candidates should use examples from each film to support their points and avoid an emphasis on dominant events and themes of the time without close and secure examples from the film studied.

Candidates may include the following in their responses:

- A discussion and comparison of the social and or/political contexts of each film, and how they are reflected in the films studied.
- Knowledge of specific events, movements, political ideas and beliefs of the time in which the films are set/made.
- A discussion and comparison from both films with reference to specific examples in terms of events, themes, messages and values relevant to the prevailing context of each film at the time of production.
- A discussion of how film form constructs and conveys ideas relevant to the social and/or political contexts of the time.
- A discussion of gender, age, ethnicity and race as appropriate to the social and/or political contexts of the time.
- Candidates may focus on either political or social contexts or both. They may focus on one specific issue / attitude / idea. All valid interpretations and examples of social and/ or political contexts should be credited.

All valid alternatives must be credited.

Question 1.3:

'The representation of characters in films is often stereotypical.' Compare the **two** films you have studied in relation to this statement.

In your answer, you may:

- consider gender / age / ethnicity
- consider the use of film form.

[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 compare films
5	17-20 marks • Excellent demonstration of contextual knowledge and understanding of representations. • Excellent demonstration of knowledge and understanding of subject-specific terminology. • Excellent knowledge and understanding from both films of use of stereotypes or challenging stereotypes.	17-20 marks • Excellent application of knowledge and understanding of representations. • Sophisticated and detailed comparison (with examples) of the way that films may stereotype characters. • Excellent ability to use specific examples of how films may use stereotypes or challenge stereotypes.
4	13-16 marks • Good demonstration of contextual knowledge and understanding of representations. • Good demonstration of knowledge and understanding of subject-specific terminology. • Good knowledge and understanding from both films of use of stereotypes or challenging stereotypes.	13-16 marks • Good application of knowledge and understanding of representations. • Good comparison (with examples) of the way that films may stereotype characters. • Good ability to use specific examples of how films may use stereotypes or challenge stereotypes.
3	9-12 marks • Satisfactory demonstration of contextual knowledge and understanding of representations. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. • Satisfactory knowledge and understanding from both films of use of stereotypes or challenging stereotypes.	9-12 marks • Satisfactory application of knowledge and understanding of representations. • Satisfactory comparison (with examples) of the way that films may stereotype characters. • Satisfactory ability to use specific examples of how films may use stereotypes or challenge stereotypes. • Candidate may have a tendency to be more descriptive than analytical.
2	5-8 marks • Basic demonstration of contextual knowledge and understanding of representations. • Basic demonstration of knowledge and understanding of subject-specific terminology. • Basic knowledge and understanding from both films of use of stereotypes or challenging stereotypes.	5-8 marks • Basic application of knowledge and understanding of representations. • Basic comparison (with examples) of the way that films may stereotype characters. • Basic ability to use specific examples of how films may use stereotypes or challenge stereotypes. • Response will have a tendency to be descriptive with broad or vague comments that lack focus.

1	1-4 marks - Limited demonstration of contextual knowledge and understanding of representations. - Limited demonstration of knowledge and understanding of subject-specific terminology. - Limited knowledge and understanding from both films of use of stereotypes or challenging stereotypes.	1-4 marks - Limited application of knowledge and understanding of representations. - Limited comparison (with examples) of the way that films may stereotype characters. - Limited ability to use specific examples of how films may use stereotypes or challenge stereotypes. - Responses are likely to be short, incomplete and/or include inaccuracies and irrelevant points.
	0 marks No response attempted or no response worthy of credit.	

Question 1.3: 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 should be able to discuss the representation of key characters and stereotypes of the times in which the films were made (not set) and demonstrate a sense of contextual understanding.

Candidates may include the following in their responses:

- An understanding that representations / stereotypes are not fixed and can depend on contextual factors.
- A comparison of representations of characters in both films with specific examples.
- A comparison of the key elements of film form in both of the films studied in terms of representations and stereotypes.
- Demonstrate an understanding of the specific vocabulary to discuss representation in relation to stereotypes.
- A comparison of the messages and values in both films in terms of representation.
- Candidates may argue their chosen films may uphold or challenge stereotypes. They may argue that characters in Classical Hollywood films are stereotypes, whereas New Hollywood films challenge stereotypes. All valid arguments should be credited.

All valid alternatives must be credited.

Section B: American Independent Film

Question 2.1

Examine how mise-en-scène is used to create meaning in **one** key sequence from the film you have studied. **[10]**

Band	AO1 (5 marks) Demonstrate knowledge and understanding of elements of film	AO2 (5 marks) Apply knowledge and understanding of elements of film to analyse films
5	5 marks - Excellent demonstration of knowledge and understanding of how mise-en-scène is used in a key sequence from the film studied. - Excellent demonstration of knowledge and understanding of subject-specific terminology in relation to the use of mise-en-scène.	5 marks - Excellent application of knowledge and understanding of how mise-en-scène is used in the film studied. - Sophisticated examination of how mise-en-scène creates meaning in the film studied. - Very good use of film form terminology to examine how mise-en-scène is used to create meaning in the film studied.
4	4 marks - Good demonstration of knowledge and understanding of how mise-en-scène is used in a key sequence from the film studied. - Good demonstration of knowledge and understanding of subject-specific terminology in relation to the use of mise-en-scène.	4 marks - Good application of knowledge and understanding of how mise-en-scène is used in the film studied. - Good examination of how mise-en-scène creates meaning in the film studied. - Good use of film form terminology to examine how mise-en-scène is used to create meaning in the film studied.
3	3 marks - Satisfactory demonstration of knowledge and understanding of how mise-en-scène is used in a key sequence from the film studied. - Satisfactory demonstration of knowledge and understanding of subject-specific terminology in relation to the use of mise-en-scène.	3 marks - Satisfactory application of knowledge and understanding of how mise-en-scène is used in the film studied. - Satisfactory examination of how mise-en-scène creates meaning in the film studied. - Satisfactory use of film form terminology to examine how mise-en-scène is used to create meaning in the film studied.
2	2 marks - Basic demonstration of knowledge and understanding of how mise-en-scène is used in a key sequence from the film studied. - Basic demonstration of knowledge and understanding of subject-specific terminology in relation to the use of mise-en-scène.	2 marks - Basic application of knowledge and understanding of how mise-en-scène is used in the film studied. - Basic examination of how mise-en-scène creates meaning in the film studied. - Basic use of film form terminology to examine how mise-en-scène is used to create meaning in the film studied.
1	1 mark - Limited demonstration of knowledge and understanding of how mise-en-scène is used in a key sequence from the film studied. - Limited demonstration of knowledge and understanding of subject-specific terminology in relation to the use of mise-en-scène.	1 mark - Limited application of knowledge and understanding of how mise-en-scène is used in the film studied. - Limited examination of how mise-en-scène creates meaning in the film studied. - Limited use of film form terminology to examine how mise-en-scène is used to create meaning in the film studied.
	0 marks No response attempted or no response worthy of credit.	

Question 2.1: Indicative content

Candidates should focus on how mise-en-scène used in a specific moments from their chosen film and may make reference on how this makes meaning for the spectator.

Candidates may make reference to the following:

- Mise-en-scène may include setting, costume, props, make-up.
- The way that mise-en-scène is used in specific moments in terms of making meaning, style or visual impact.
- Demonstrate an understanding of aspects of film form in relation to mise-en-scène and be able to use subject specific terminology to support their response.
- Demonstrate the way that mise-en-scène can be either support narrative, character or be expressive.
- Demonstrate how mise-en-scène can represent support messages and values.
- Offer a discussion of the way that mise-en-scène can create identification / alignment or alienation for spectators.

All valid alternatives must be credited.

Question 2.2

Either,

Discuss the impact that different camera techniques can have on the spectator. Refer to **at least one** key sequence from the film you have studied.

In your answer, you may:

- consider cinematography (for example, shot types, camera angles, framing)
- consider spectator identification and alignment.

[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
5	9-10 marks • Excellent demonstration of knowledge and understanding of spectatorship issues in relation to the use of camera techniques. • Excellent knowledge of spectatorship issues. • Excellent demonstration of knowledge and understanding of subject-specific terminology.	9-10 marks • Excellent application of knowledge and understanding of relevant spectatorship issues. • Sophisticated and detailed discussion of the impact that different camera techniques can have on the spectator in the film studied. • Very good application of knowledge of how specific camera techniques are structured to have an impact on the spectator in the film studied.
4	7-8 marks • Good demonstration of knowledge and understanding of spectatorship issues in relation to the use of camera techniques. • Good knowledge of spectatorship issues. • Good demonstration of knowledge and understanding of subject-specific terminology.	7-8 marks • Good application of knowledge and understanding of relevant spectatorship issues. • Good discussion of the impact that different camera techniques can have on the spectator in the film studied. • Good application of knowledge of how specific camera techniques are structured to have an impact on the spectator in the film studied.
3	5-6 marks • Satisfactory demonstration of knowledge and understanding of spectatorship issues in relation to the use of camera techniques. • Satisfactory knowledge of spectatorship issues. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology.	5-6 marks • Satisfactory application of knowledge and understanding of relevant spectatorship issues. • Satisfactory and detailed discussion of the impact that different camera techniques can have on the spectator in the film studied. • Satisfactory application of knowledge of how specific camera techniques are structured to have an impact on the spectator in the film studied.

2	3-4 marks • Basic demonstration of knowledge and understanding of spectatorship issues in relation to the use of camera techniques. • Basic knowledge of spectatorship issues. • Basic demonstration of knowledge and understanding of subject-specific terminology.	3-4 marks • Basic application of knowledge and understanding of relevant spectatorship issues. • Basic discussion of the impact that different camera techniques can have on the spectator in the film studied. • Basic application of knowledge of how specific camera techniques are structured to have an impact on the spectator in the film studied. • Most likely candidate will offer a generalised response with little reference to specific camera techniques
1	1-2 marks • Limited demonstration of knowledge and understanding of spectatorship issues in relation to the use of camera techniques. • Limited knowledge of spectatorship issues. • Limited demonstration of knowledge and understanding of subject-specific terminology.	1-2 marks • Limited or no application of knowledge and understanding of relevant spectatorship issues. • Limited or no discussion of the impact that different camera techniques can have on the spectator in the film studied. • Limited or no knowledge of how specific camera techniques are structured to have an impact on the spectator in the film studied. • Points are likely to be simplistic and insecure.
	0 marks No response attempted or no response worthy of credit.	

Question 2.2: Indicative content

All valid alternatives must be credited.

*Candidates are required to illustrate their points by close reference to different camera techniques used in the film studied. If **only one camera technique** is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

This question expects the candidate to engage in a discussion of Spectatorship issues and demonstrate an understanding how elements of film form create identification and alignment between spectator and characters.

Candidates may make reference to the following:

- An understanding of how different camera techniques can function to create specific meaning in the film they have studied.
- Offer an analysis of how camera techniques such as framing, shot type, camera movement create meaning for spectators
- How camera techniques can create alignment / identification for spectators
- A discussion of the emotional and or intellectual impact that is created for the spectator.
- A discussion of how this creates either a personal connection and/or empathy for the spectator.
- A sound knowledge of spectatorship issues along with a discussion of how they have been applied and interpreted by the candidate in the film studied.
- Candidates are required to illustrate their points by close reference to the film studied.
- Candidates may chose to reject the idea that camera techniques alone influence the spectator and argue that other features such as gender, race or sexuality are more important to spectators. Such responses are potentially relevant and should be judged on the quality of the argument and proportion of the response.

Candidates may, although it is not a requirement, reference specific Spectatorship theory.

All valid alternatives must be credited.

Or,

Question 2.3

Explore how editing is used to influence spectator reaction to **one** key event in the film you have studied.

In your answer, you may:

- consider continuity editing, montage, shot duration
- consider active and passive spectator responses.

[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
5	9-10 marks • Excellent knowledge of editing devices used in the film studied. • Excellent demonstration of knowledge and understanding of how editing devices influence how spectators react to a key event in the film studied. • Excellent demonstration of knowledge and understanding of subject-specific terminology.	9-10 marks • Excellent application of knowledge and understanding of how specific editing devices are used in the film studied. • Sophisticated and detailed discussion of how specific editing devices influence spectator reaction to a key event in the film studied.
4	7-8 marks • Good knowledge of editing devices used in key sequence from the film studied. • Good demonstration of knowledge and understanding of how editing devices influence how spectators react to a key event in the film studied. • Good demonstration of knowledge and understanding of subject-specific terminology.	7-8 marks • Good application of knowledge and understanding of how specific editing devices are used in the film studied. • Good discussion of how specific editing devices influence spectator reaction to a key event in film studied.
3	5-6 marks • Satisfactory knowledge of editing devices used in key sequence from the film studied. • Satisfactory demonstration of knowledge and understanding of how editing devices influence how spectators react to a key event in the film studied. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology.	5-6 marks • Satisfactory application of knowledge and understanding of how specific editing devices are used in the film studied. • Satisfactory discussion of how specific editing devices influence spectator reaction to a key event in film studied.
2	3-4 marks • Basic knowledge of editing devices used in key sequence from the film studied. • Basic demonstration of knowledge and understanding of how editing devices influence how spectators react to a key event in the film studied. • Basic demonstration of knowledge and understanding of subject-specific terminology.	3-4 marks • Basic application of knowledge and understanding of how specific editing devices are used in the film studied. • Basic discussion of how specific editing devices influence spectator reaction to a key event in film studied. • Candidate is likely to offer a generalised or insecure response that may lack focus on editing devices.

1	1-2 marks - Limited knowledge of editing devices used in key sequence from the film studied. - Limited demonstration of knowledge and understanding of how editing devices influence how spectators react to a key event in the film studied. - Limited demonstration of knowledge and understanding of subject-specific terminology.	1-2 marks - Limited application of knowledge and understanding of how specific editing devices are used in the film studied. - Limited discussion of how specific editing devices influence spectator reaction to a key event in film studied. - Response is likely to be short, lacks focus and /or have inaccuracies and irrelevant detail.
	0 marks No response attempted or no response worthy of credit.	

Question 2.3: Indicative Content

Candidates are required to illustrate their points by close reference to a key event in the film studied. If no specific key event is referenced then candidates cannot gain marks above band 2.

This question expects the candidate to discuss how editing devices can have an influence on the spectator and in doing should engage in a discussion of spectatorship issues and demonstrate an understanding how devices are used to provoke reactions and emotions in spectators. It is not a requirement for candidates to reference spectatorship theory.

Candidates may include the following in their responses:

- An understanding and discussion of the way that the film studied can influence the spectator through specific editing devices from a key event in the film studied.
- Offer a close analysis of these how editing devices can provoke reactions and emotions in the spectator.
- An understanding and application of film form terminology and specific film vocabulary in the context of this question.
- A discussion of the impact of particular editing devices can influence aspects of representation, point of view, alignment and identification.
- A discussion of the way that editing devices can create intellectual, spatial and temporal connections and can influence the spectator's interpretation of the film they have studied.
- An understanding of active and passive spectatorship using examples from the film.
- An ability to discuss spectatorship issues and (some) theory in relation to how editing devices are used in a key event from the film studied.
- Candidates should select a key event from the film they have studied. This event may take place over one sequence or more than one sequence. Any relevant event from the film is valid.

All valid alternatives must be credited.