



GCE AS MARKING SCHEME

SUMMER 2025

**AS
FILM STUDIES – COMPONENT 2
B670U20-1**

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.

EDUQAS GCE AS FILM STUDIES
COMPONENT 2 - EUROPEAN FILM
MARK SCHEME SUMMER 2025

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

Question 1.1 two-film study

- 1.1 Explore how the use of a particular setting creates meaning in **each** of the films you have studied. Refer to **one** setting from **each** film. **[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 how a particular setting creates meaning in the chosen films. - Excellent demonstration of knowledge and understanding of key elements and concepts.	9-10 marks - Excellent and sustained application of knowledge and understanding of how a particular setting creates meaning in the chosen films. - Sophisticated analysis of settings in the chosen films. - Insightful exploration of settings supported by highly detailed references to chosen sequences.
4	7-8 marks - Good demonstration of knowledge and understanding of how a particular setting creates meaning in the chosen films. - Good demonstration of knowledge and understanding of key elements and concepts.	7-8 marks - Good application of knowledge and understanding of how a particular setting creates meaning in the chosen films. - Good analysis of settings in the chosen films. - Good exploration of settings supported by reasonably detailed references to chosen sequences.
3	5-6 marks - Satisfactory demonstration of knowledge and understanding of how a particular setting creates meaning in the chosen films. - Satisfactory demonstration of knowledge and understanding of key elements and concepts.	5-6 marks - Satisfactory application of knowledge and understanding of how a particular setting creates meaning in the chosen films. - Satisfactory analysis of settings in the chosen films. - Satisfactory exploration of settings supported by reasonably detailed references to chosen sequences.
2	3-4 marks - Basic demonstration of knowledge and understanding of how a particular setting creates meaning in the chosen films. - Basic demonstration of knowledge and understanding of key elements and concepts.	3-4 marks - Basic application of knowledge and understanding of how a particular setting creates meaning in the chosen films. - Basic analysis of settings in the chosen films. - Basic exploration of settings supported by basic references to chosen sequences.
1	1-2 marks - Limited demonstration of knowledge and understanding how a particular setting creates meaning in the chosen films. - Limited, if any, demonstration of knowledge and understanding of key elements and concepts.	1-2 marks - Limited application of knowledge and understanding of how a particular setting create a meaning in the chosen films. - Limited, if any, analysis of settings in the chosen films. - Limited if any exploration of settings supported by basic references to chosen sequences.
	0 marks No response attempted or no response worthy of credit.	

Question 1:1 Indicative content

Explore how the use of a particular setting creates meaning in each of the films you have studied. Refer to one setting from **each** film, [20]

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

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

*If only **one sequence** is referred to, examiners may award a mark up to a maximum of top Band 4, depending on the quality of response.*

*Candidates **are not** required to write about the two films equally.*

Candidates are required to examine the contribution of particular settings in a key sequence, from each film. An analysis of the relationship between a particular setting and its function within the selected key sequence of each film is expected, with particular emphasis on how it contributes to meaning.

In this specification, setting includes:

- both interior and exterior settings; and also explorations of place and / or location
- explorations of examples as part of the mise-en-scène
- the contribution to meanings at a particular point of the narrative
- its significance in the context of the films' character/s
- explorations of naturalistic and/ or expressionist examples; and where relevant within the context of British realism
- meanings with reference to: cinematography, mise-en-scène, lighting and film aesthetics, including colour and motifs; and where relevant setting codes in relation to generic codes and conventions.

Candidates may consider the following:

Within **Band 5** we can expect candidates to make confident and sophisticated comments about the contribution of particular settings in key sequences from each of their chosen film. Within this band we can expect that candidates will be able to offer highly detailed explorations of how specific settings contribute to a range of different meanings by drawing on the relationship between particular settings and other key elements of film form. In Band 5, candidates may further explore how settings are used within the films' wider narrative structure. Candidates are likely to further examine the contribution of settings in relation to the films' naturalistic/ realistic or more abstract narrative style and where relevant the films' generic codes and conventions.

All valid alternatives must be credited.

Question 1.2 two film study

‘Powerful films always have dramatic openings.’ Explore this statement in relation to the two films you have studied.

In your answer, you may:

- consider narrative structure (equilibrium, enigma and exposition)
- consider genre conventions

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	17-20 marks • Excellent demonstration of knowledge and understanding of how powerful films may have dramatic openings. • Excellent demonstration of knowledge and understanding of key elements and concepts.	17-20 marks • Excellent and sustained analysis of how powerful films may have dramatic openings. • Sophisticated exploration of how powerful films may have dramatic openings with excellent reference to selected sequences. • Highly detailed references to both of their chosen films to support their exploration and engage at a highly detailed level with the implications of the question. • *At this level candidates will engage with complex aspects of film narrative.
4	13-16 marks • Good demonstration of knowledge and understanding of how powerful films may have dramatic openings. • Good demonstration of knowledge and understanding of key elements and concepts.	13-16 marks • Good analysis of how powerful films may have dramatic openings. • Good exploration of how powerful films may have dramatic openings with good reference to selected sequences. • Reasonably detailed references to both of their chosen films to support their exploration and engage at a reasonable level with the implications of the question.
3	9-12 marks • Satisfactory demonstration of knowledge and understanding of how powerful films may have dramatic openings. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	9-12 marks • Satisfactory analysis of how powerful films may have dramatic openings. • Satisfactory exploration of how powerful films may have dramatic openings with satisfactory reference to selected sequences. • Relevant references to their chosen films to support their exploration. There may be a tendency towards description when responding to the question.
2	5-8 marks • Basic demonstration of knowledge and understanding of how powerful films may have dramatic openings. • Basic demonstration of knowledge and understanding of key elements and concepts.	5-8 marks • Basic attempt to analyse how powerful films may have dramatic openings. • Basic exploration of how powerful films may have dramatic openings with basic references to selected sequences. • Partially supported references to their chosen films to support their exploration. Candidates will explore the question at a simplistic level.

1	1-4 marks - Limited knowledge and understanding of how powerful films may have dramatic openings. - Limited, if any, demonstration of knowledge and understanding of key elements and concepts.	1-4 marks - Limited awareness and understanding of how powerful films may have dramatic openings. - Limited if any exploration of how powerful films may have dramatic openings, with limited if any secure reference to specific sequences. - Limited references to their chosen films, with limited if any relevance to their exploration. Undeveloped, if any attempt to consider all aspects of the question.
	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 **not** required to write about the two films equally.

Candidates may consider some of the following in their response:

- Narrative techniques and devices relevant for opening sequences (voice-overs, linear and non-linear narratives, flashbacks, narrative patterning, enigmas, exposition).
- Contribution of key elements of film form for narrative purposes to create a dramatic opening- e.g. sound or cinematography.
- Contribution of generic codes and conventions to narrative development and powerful dramatic moments.
- Candidates may argue the terms of the statement, depending on the film. They may argue that the opening is not as powerful as other moments in the film.

In Bands 4 and 5 some candidates will engage with ideological aspects in relation to the films' messages and values.

All valid alternatives must be credited.

Question 1.3 two-film study

Explore how binary oppositions are constructed visually in the **two** films you have studied. Refer to **at least one** key sequence from each film. **[40]**

In your answer, you may:

- consider mise-en-scène, colour and lighting.
- consider characters, conflict and tension.

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	17-20 marks • Excellent demonstration of knowledge and understanding of how binary oppositions are constructed visually. • Excellent demonstration of knowledge and understanding of key elements and concepts.	17-20 marks • Excellent and sustained analysis of how binary oppositions are constructed visually. • Sophisticated exploration of how binary oppositions are constructed visually with excellent references to selected sequences or moments. • Highly detailed references to their chosen films to convincingly support their exploration and fully engage with the implications of the question. • *At this level candidates will engage with complex aspects of film narrative.
4	13-16 marks • Good demonstration of knowledge and understanding of how binary oppositions are constructed visually. • Good demonstration of knowledge and understanding of key elements and concepts.	13-16 marks • Good analysis of how binary oppositions are constructed visually. • Good exploration of how binary oppositions are constructed visually with good references to selected sequences or moments. • Reasonably detailed references to both of their chosen films to support their exploration and engage at a reasonable level with the implications of the question.
3	9-12 marks • Satisfactory demonstration of knowledge and understanding of how binary oppositions are constructed visually. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	9-12 marks • Satisfactory analysis of how binary oppositions are constructed visually. • Satisfactory exploration of how binary oppositions are constructed visually. • Relevant references to their chosen films to support their exploration. There may be a tendency towards description when responding to the question.

2	5-8 marks • Basic demonstration of knowledge and understanding of how binary oppositions are constructed visually. • Basic demonstration of knowledge and understanding of key elements and concepts.	5-8 marks • Basic attempt to demonstrate how binary oppositions are constructed visually. • Simplistic exploration of how binary oppositions are constructed visually. • Basic references to selected sequences or moments. • Partially supported references to their chosen films, with a basic relevance to their exploration. Candidates will explore the question at a simplistic level.
1	1-4 marks • Limited knowledge and understanding of how binary oppositions are constructed visually. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts.	1-4 marks • Limited if any analysis of how binary oppositions are constructed visually. • Limited if any exploration of how binary oppositions are constructed visually with minimal references to selected sequences or moments. • Limited references to their chosen films, with limited if any relevance to their exploration. Undeveloped, if any attempt to consider all aspects of the question.
	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 are not required to write about the two films equally.

It is expected that candidates may consider some of the following in their response:

- Use of visual elements such as mise-en-scène, colour, lighting, props, costume and make-up.
- The films' binary oppositions – this may include character oppositions and the tensions and conflict between characters.
- Binary oppositions may also include visual elements such as settings, locations, use of colour, lighting.

In Bands 4 and 5 some candidates will engage with ideological aspects in relation to the films' messages and values.

All valid alternatives must be credited.

Question 2 1

Explore how gender is represented 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 gender is created in the chosen film. - Excellent demonstration of knowledge and understanding of key elements and concepts.	5 marks - Excellent and sustained application of knowledge and understanding of how gender is represented in one key sequence. - Sophisticated exploration of the representation of gender in selected sequences. - Sustained references to at least one key sequence from the chosen film to offer a highly detailed analysis.
4	4 marks - Good demonstration of knowledge and understanding of the representation of gender in the chosen film. - Good demonstration of knowledge and understanding of key elements and concepts.	4 marks - Good application of knowledge and understanding of how gender is representation in one key sequence. - Good exploration of in selected sequences. - Reasonably detailed references to a key sequence from the chosen film to offer a detailed analysis.
3	3 marks - Satisfactory demonstration of knowledge and understanding of the representation of gender in the chosen film. - Satisfactory demonstration of knowledge and understanding of key elements and concepts.	3 marks - Satisfactory application of knowledge and understanding of the representation of gender in one key sequence. - Satisfactory exploration of knowledge and understanding of the representation of gender in the chosen film. - Satisfactory references to a key sequence from the chosen film to offer a reasonable analysis.
2	2 marks - Basic demonstration of knowledge and understanding of the representation of gender in the chosen film. - Basic demonstration of knowledge and understanding of key elements and concepts.	2 marks - Basic application of knowledge and understanding of the representation of gender in one key sequence. - Basic attempt to explore the representation of gender in the chosen film. - Inconsistent references to a key sequence from the chosen film to offer a basic analysis of one sequence.
1	1 mark - Limited demonstration of knowledge and understanding of the representation of gender in the chosen film. - Limited demonstration of knowledge and understanding of key elements and concepts.	1 mark - Limited application of knowledge and understanding of the representation of gender. - At this level candidates will offer generalised points with limited if any attempt to discuss the representation of gender. - At this level there will be limited if any references to a key sequence from the chosen film. Any references will lack detail and focus.
	0 marks No response attempted or no response worthy of credit.	

Question (2.1): Indicative content

Candidates are required to illustrate their points through close references in their chosen film. If no sequence is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.

If a sequence is implied and the discussion focuses on the representation of gender in this sequence, this can be accepted, depending on the quality of the response.

Candidates are required to explore the representation of gender, with reference to a specific key sequence. It is expected that candidates in bands 4 and 5 will develop sophisticated responses with the confidence to explore how the representation of gender generates different meanings, interpretations and responses. In this specification, representations of gender include:

- Explorations of how masculinity and/or femininity are represented.
- Explorations of how representations of gender are vital to the film's narrative.
- Discussions of gender within the film's wider contexts (social, cultural, historical and political).
- Explorations of how key elements of film form contribute to meanings (e.g. mise-en-scène colour, props and/or costumes), specific camera shots, editing, sound and lighting.
- Representations of gender which generate different meanings, responses and interpretations.

Band 4 and 5 candidates will be able to discuss the links between the representation of gender and key elements of film form, in a fluent and sophisticated way. Within these bands, candidates will be able to analyse how film becomes an important medium of representation, which creates multiple connotations in conjunction with its key and structural elements. At the very highest level, candidates will explore the full implications of the question in a fluent and sophisticated way, by making extensive reference to their chosen specific sequence, and may refer to the film as a whole.

Question 2.2

Explore how filmmakers use a range of camera techniques to convey the themes and ideas in the film you have studied. Refer to **at least one** key sequence. **[20]**

In your answer, you may:

- consider camera angles and movement.
- consider framing and composition.

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 how filmmakers use a range of camera techniques. • Excellent demonstration of knowledge and understanding of key elements and concepts.	9-10 marks • Excellent and sustained application of knowledge and understanding of how filmmakers use a range of camera techniques. • Sophisticated exploration of how filmmakers use a range of camera techniques to convey themes and ideas. • Insightful examination of how filmmakers use a range of camera work with excellent references to specific sequences.
4	7-8 marks • Good demonstration of knowledge and understanding of how filmmakers use a range of camera techniques. • Good demonstration of knowledge and understanding of key elements and concepts.	7-8 marks • Good application of knowledge and understanding of how filmmakers use a range of camera techniques. • Good exploration of how filmmakers use a range of camera techniques to convey themes and ideas. • Good examination of how filmmakers use a range of camera work reasonably detailed references to specific sequences.
3	5-6 marks • Satisfactory demonstration of knowledge and understanding of how filmmakers use a range of camera techniques. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	5-6 marks • Satisfactory application of knowledge and understanding of how filmmakers use a range of camera techniques. • Satisfactory exploration of how filmmakers use a range of camera techniques to convey films and ideas. • Satisfactory examination of how filmmakers use a range of camera work with satisfactory references to specific sequences.
2	3-4 marks • Basic demonstration of knowledge and understanding of how filmmakers use a range of camera techniques. • Basic demonstration of knowledge and understanding of key elements and concepts.	3-4 marks • Basic application of knowledge and understanding of how filmmakers use a range of camera techniques. • Basic exploration of how filmmakers use a range of camera techniques to convey themes and ideas. • Simplistic examination of how filmmakers use a range of camera work with inconsistent references to selected sequences.

1	1-2 marks - Limited demonstration of knowledge and understanding of how filmmakers use a range of camera work. - Limited demonstration of knowledge and understanding of key elements and concepts.	1-2 marks - Limited application of knowledge and understanding of how filmmakers use a range of camera techniques. - Limited exploration of how filmmakers use a range of camera techniques to convey themes and ideas. - Partial examination of how filmmakers use a range of camera techniques, with limited if any references to specific sequences.
	0 marks No response attempted or no response worthy of credit.	

Question 2.2: Indicative content

This question asks candidates to examine how camera movement, camera angles and camera shots create meaning in selected sequences from their chosen film. Candidates will be drawing their ideas from across sequences and moments in their film. The following responses should be considered:

- the contribution of camera work as a key element of film form in creating a range of meanings.
- the contribution of camera work in relation to the film's narrative.
- explorations of how different camera shots, camera angles and camera movement communicate the film's themes and ideas.
- use of framing and composition and how this creates meanings.
- camera work in relation to focus and depth of field.
- an understanding of how aspects of camera work in their selected film sequences are open to multiple interpretations and responses.

Band 4 and 5 candidates will be able to discuss a wide range of ideas. Candidates within these bands will offer their confident interpretation of themes and ideas, linking these well to wider contexts. Candidates will support their interpretations by making extensive references to specific sequences and then linking these, to their exploration and discussion of the film as a whole.

Examples from candidates' chosen films may vary, but close reference to sequences is required. At the very highest level, candidates will explore the full implications of the question in a fluent and sophisticated way, by making extensive references to specific sequences and then linking these, to their exploration and discussion of the film as a whole.

All valid alternatives must be credited.

Question 2.3

Discuss how knowledge of production contexts has enhanced your understanding of the aesthetic qualities of film you have studied. [20]

In your answer, you may:

- consider technology, funding, censorship.
- consider the look, style and mood of the film.

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	9-10 marks • Excellent demonstration of knowledge and understanding of production contexts. • Excellent knowledge and understanding of aesthetics. • Excellent demonstration of knowledge and understanding of subject-specific terminology.	9-10 marks • Excellent and sustained application of knowledge and understanding of production contexts. • Sophisticated exploration of how the film's production contexts enhance understanding of aesthetics. • Insightful examination of how the production contexts creates meaning .
4	7-8 marks • Good demonstration of knowledge and understanding of production contexts. • Good knowledge and understanding of aesthetics. • Good demonstration of knowledge and understanding of subject-specific terminology.	7-8 marks • Good application of knowledge and understanding of production contexts. • Good exploration of how the film's production contexts enhance understanding of aesthetics. • Good examination of how the production contexts creates meaning .
3	5-6 marks • Satisfactory demonstration of knowledge and understanding of production contexts. • Satisfactory knowledge and understanding of aesthetics. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology.	5-6 marks • Satisfactory application of knowledge and understanding of production contexts. • Satisfactory exploration of how the film's production contexts enhance understanding of aesthetics. • Satisfactory examination of how production contexts create meaning..
2	3-4 marks • Basic demonstration of knowledge and understanding of production contexts. • Basic knowledge and understanding of aesthetics. • Basic demonstration of knowledge and understanding of subject-specific terminology.	3-4 marks • Basic application of knowledge and understanding of production contexts • Basic exploration of how the film's production contexts enhance understanding of aesthetics. • Simplistic examination of knowledge and understanding of how production contexts create meaning.

1	1-2 marks - Limited demonstration of knowledge and understanding of production contexts. - Limited knowledge and understanding of aesthetics. - Limited demonstration of knowledge and understanding of subject-specific terminology.	1-2 marks - Limited application of knowledge and understanding of production contexts. - Limited exploration of how the film's production contexts enhance understanding of aesthetics. - Limited if any examination of knowledge and understanding of how production contexts create meaning..
	0 marks No response attempted or no response worthy of credit.	

Question 2.3: Indicative content

Candidates are required to examine how knowledge of their film's production contexts have changed their understanding of aesthetic qualities.

The following responses should be considered:

- the contribution of key elements of film form in creating aesthetics, such as mise-en-scène, cinematography, editing and sound.
- Production contexts including how the film was funded and the production companies which produced/ co-produced it, use of technology (e.g. cameras, special effects etc), and censorship issues (if relevant).
- The overall look, style and mood of the film and how this is a product of a films production context (e.g. access to technological equipment).

Band 4 and 5 candidates will be able to discuss specific aspects of production contexts, whilst they may also develop a highly detailed and sophisticated response. In these bands, candidates will offer confident, sustained and analytical explorations of how production contexts has changed their understanding of a film's aesthetic. It is expected that candidates will offer specific sequences whilst they will also form discussions which link references to specific sequences and the film's aesthetic as a whole.

All valid alternatives must be credited.