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Oxford Cambridge and RSA

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This qualification has not yet been accredited by Ofqual. It is published to enable teachers to have an early sight of our proposed approach to AS Level Film Studies. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in 2017 and first award in 2018.

AS Level Film Studies
H010/01 Elements of Film
Sample Question Paper

Date – Morning/Afternoon
Time allowed: 2 hours

You must have:
- the OCR 12-page Answer Booklet (sent with general stationery)

Draft

INSTRUCTIONS
- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Write your answers in the Answer Booklet. The question number(s) must be clearly shown.
- Answer **five** questions.
- **Section A:** Answer Question 1 **and** Question 2. Answer **either** Question 3 **or** Question 4.
- **Section B:** Answer **either** Question 5 **or** Question 6.
- **Section C:** Answer **either** Question 7 **or** Question 8.
- Do **not** write in the bar codes.

INFORMATION
- The total number of marks for this paper is **105**.
- The marks for each question are shown in brackets **[ ]**.
- This document consists of **4** pages.
- Quality of extended response will be assessed in questions marked with an asterisk (*).

SECTION A – Film Form in US Cinema from 1930 to 1990

Answer Question 1 **and** Question 2.

You should have studied **one** US film from the 1930–1960 list and **one** US film from the 1961–1990 list below. Questions **1–4** require you to write about the US films you have studied.

1930–1960	**1961–1990**
Citizen Kane (1941). Directed by Orson Welles. USA	*2001: A Space Odyssey* (1968). Directed by Stanley Kubrick. USA
Singin' in the Rain (1952). Directed by Gene Kelly/Stanley Donen. USA	*Raging Bull* (1980). Directed by Martin Scorsese. USA
Stagecoach (1939). Directed by John Ford. USA	*E.T.* (1982). Directed by Steven Spielberg. USA
Vertigo (1958). Directed by Alfred Hitchcock. USA	*Do the Right Thing* (1989). Directed by Spike Lee. USA
Double Indemnity (1944). Directed by Billy Wilder. USA	*The Conversation* (1974). Directed by Frances Ford Coppola. USA
All that Heaven Allows (1955). Directed by Douglas Sirk. USA	*West Side Story* (1961). Directed by Jerome Robbins–Robert Wise. USA

1 With reference to a **sequence** from the film made between **1961–1990** which you have studied, explain how mise-en-scène can convey a film's messages and values.

[5]

2 With reference to a **sequence** from the film made between **1930–1960** which you have studied, explain how shot selection can convey a film's messages and values.

[5]

Answer **either** Question 3 **or** Question 4.

EITHER

3* Compare how film aesthetics have been designed to generate spectator response in the **two** films you have studied. You must refer to examples in **one** film from the **1930–1960** list and examples in **one** film from the **1961–1990** list in your answer.

[25]

OR

4* With reference to the **two** films you have studied, compare how sound and editing are used to construct meanings for the spectator. You must refer to examples from **one** film **1930–1960** and examples from **one** film from **1961–1990** in your answer.

[25]

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SECTION B – Comparative Contextual Study

Answer **either** Question 5 **or** Question 6.

You should have studied **one** of the themes in the table below. For your chosen theme, you should have studied **one** film from the US Independent list and **one** film from the Non-US English Language list. Questions **5–6** require you to write about the two films you have studied.

Theme	US Independent	Non-US English Language
Family and Home	*Moonrise Kingdom* (2012). Directed by Wes Anderson. USA, 12 *The Tree of Life* (2011). Directed by Terrance Malick. USA, 12	*Room* (2015). Directed by Lenny Abrahamson. Canadian/Irish, 15 *Animal Kingdom* (2010). Directed by David Michôd. Australia
Outsiders	*A Girl Walks Home Alone at Night* (2014). Directed by Ana Lily Amirpour. USA *Elephant* (2003). Directed by Gus Van Sant. USA, 15	*The Babadook* (2014). Directed by Jennifer Kent. Australia/Canada *The Piano* (1993). Directed by Jane Campion. New Zealand/Australia/ France
Conflict	*Hurt Locker* (2008). Directed by Kathryn Bigelow. USA *Whiplash* (2014). Directed by Damien Chazelle. USA	*District 9* (2009). Directed by Neill Blomkamp. South Africa/USA/New Zealand/Canada *Mad Max* (1979). Directed by George Miller. Australia

EITHER

5* With reference to examples from the **two** films you have studied from your chosen theme, compare the ways in which films can reflect their social and cultural context.

[35]

OR

6* With reference to examples from the **two** films you have studied from your chosen theme, compare how cinematography and editing contribute to narrative development.

[35]

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SECTION C – European Film: Non-English Language

Answer **either** Question 7 **or** Question 8.

You should have studied **one** European film from the list below. Questions **7–8** require you to write about the European film you have studied.

European Film
The Lives of Others (2006). Directed by Florian Henckel von Donnersmarck. Germany
Son of Saul (2015). Directed by László Nemes. Hungary
A Prophet (2009). Directed by Jacques Audiard. France/Italy
The Great Beauty (2013). Directed by Paolo Sorrentino. Italy/France
Ida (2013). Directed by Pawel Pawlikowski. Poland/Denmark/France/UK
Let the Right One In (2008). Directed by Thomas Alfredson. Sweden

EITHER

7* ‘A film’s narrative construction allows it to move through time and space.’ Discuss this view in relation to examples from the **European** film you have studied.

[35]

OR

8* Discuss how narrative is used to construct representations of society using examples from the **European** film you have studied.

[35]

END OF QUESTION PAPER

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OCR
Oxford Cambridge and RSA

…day June 20XX – Morning/Afternoon

AS Level Film Studies

H010/01 Elements of Film

SAMPLE MARK SCHEME

Duration: 2 hours

MAXIMUM MARK 105

DRAFT

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This document consists of 24 pages

MARKING INSTRUCTIONS

PREPARATION FOR MARKING

SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on–screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal http://www.rm.com/support/ca

3. Log–in to scoris and mark the **required number** of practice responses ("scripts") and the **required number** of standardisation responses.

   YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the scoris messaging system.

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5. Work crossed out:
   a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
   b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.

7. There is a NR (No Response) option. Award NR (No Response)
   - if there is nothing written at all in the answer space
   - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
   - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.

   Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
   If you have any questions or comments for your Team Leader, use the phone, the scoris messaging system, or e–mail.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:
    a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
    b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

Draft

11. **Annotations**

Annotation	Meaning

12. **Subject–specific Marking Instructions**

Levels of Response targeting AO1 and AO2

Where a mark scheme targets marks at AO1 and AO2, there is no requirement for a response to be awarded in the same level for AO1 as for AO2, so for example a response could be awarded Level 3 for AO1 and Level 2 for AO2.

Set film not stated in an answer.
Where the set film has not been stated examiners should read through each candidate response fully. In the majority of cases it should be implicitly clear which set film the candidate is referring to through examples and references to sequences and characters. In this case the examiner can credit the answer appropriately against the mark scheme.

If it is not clear which set film the candidate has referred to then the candidate's response is limited to a maximum of the top of the middle level mark band.

If it is clear the candidate has not referred to a set film at all then zero marks should be credited.

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INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

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USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co–ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co–ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

1 The co–ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co–ordination Meeting.

2 The specific task–related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.

3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

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Component 01: Elements of Film

	Objective
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.

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SECTION A
Generic marking grid for questions 1 and 2

Level	Mark	AO1
3	**4–5**	A **comprehensive** demonstration of knowledge and understanding of elements of film in response to the question set. • Comprehensive knowledge and understanding of how elements of film have been used in response to the question set. • Precise answer supported by one or more relevant examples from the film sequence.
2	**2–3**	An **adequate** demonstration of knowledge and understanding of elements of film in response to the question set. • Adequate knowledge and understanding of how elements of film have been used in response to the question set. • Answer is supported by one or more mostly relevant examples from the film sequence.
1	**1**	A **minimal** demonstration of knowledge and understanding of elements of film in response to the question set. • Minimal understanding of how micro-elements of film form have been used through weak comments with minimal relevance to the question set and/or an incomplete response
0	**0**	No response or no response worthy of credit.

1 With reference to a sequence from the film made between 1961–1990 which you have studied, explain how mise-en-scène can convey a film's messages and values. [5]

Assessment Objectives	**AO1:** Demonstrate knowledge and understanding of elements of film. **5 marks**
Indicative Content	Candidates may demonstrate knowledge and understanding through the use of some of the following ideas: • Explanation of the type of mise-en-scène used in a particular sequence and how it is constructed including setting, costume and makeup, and lighting • use and importance of mise-en-scène within a particular sequence • how this helps to identify both time and place and its importance • how mise-en-scène can help create character and signify genre • how some or all of these elements can generate a range of meanings for the spectator. These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately. **Messages and Values** • Explanation about what the film may be trying to say and how mise-en-scène is used to do this. • Explanation about things of importance signified through the use of mise-en-scène. This is, however, a description of possible content only; all legitimate answers and approaches must be credited appropriately.
Additional guidance	Refer to the generic marking grid for this question.

Draft

2 With reference to a **sequence** from the film made between **1930–1960** which you studied, explain how shot selection can convey a film's messages and values. [5]

Assessment Objectives	**AO1:** Demonstrate knowledge and understanding of elements of film. **5 marks**
Indicative Content	Candidates may use some of the following ideas: **Cinematography** • Discussion of type of camera shots selected: may include point of view (POV) shots, focus including depth of field, expressive and canted angle shots. • Role of composition including balanced and unbalanced shots. • Monochrome cinematography. • How all aspects of cinematography can generate multiple connotations and suggest a range of interpretation. • How cinematography, including lighting provides psychological insight into character. • How some or all of these diegetic elements can generate a range of meanings for the spectator. **Messages and Values** • Explanation about what the film may be trying to say and how shot selection is used to do this. • Explanation about things of importance signified through the use of shot selection. This is, however, a description of possible content only; all legitimate answers and approaches must be credited appropriately.
Additional guidance	Refer to the generic marking grid for this question.

Draft

Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 3 and 4)

3* Compare how film aesthetics have been designed to generate spectator response in the **two** films you have studied. You must refer to examples in **one** film from the **1930–1960** list and examples in **one** film from the **1961–1990** list in your answer. [25]

Assessment Objectives	**AO1:** Demonstrate knowledge and understanding of elements of film. **5 marks** **AO2:** Apply knowledge and understanding of elements of film to: • analyse films (1a) *and* compare films (1b). **20 marks**
Indicative Content	Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers. The question is asking candidates to compare how the two films that they have studied from the set periods use aesthetic dynamics to generate spectator response. There should be a sense of coherence in the answer that reflects an overall understanding of the importance of aesthetics and the role of micro-elements in contributing to spectacle and generating response in the spectator. Candidates may refer to the aesthetic look of the individual films and there should be a comparison between the two films. It is likely that candidates will discuss the importance of micro elements in creating an aesthetic and how this contributes to the idea of spectacle. Candidates may refer to specific examples from the two films in some detail and make reference to the micro-elements of film and how these are used to to generate meaning and response. There should be a detailed explanation of how the films' micro-elements work together to generate meaning and an awareness that often Hollywood films use aesthetic spectacle but still require narrative resolution.
Additional guidance	Refer to the generic marking grid for questions 3 and 4.

Draft

Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 3 and 4)

4* With reference to the **two** films you have studied, compare how sound and editing are used to construct meanings for the spectator. You must refer to examples from **one** film **1930–1960** and examples from **one** film from **1961–1990** in your answer. [25]

Assessment Objectives	**AO1:** Demonstrate knowledge and understanding of elements of film. **5 marks** **AO2:** Apply knowledge and understanding of elements of film to: • analyse films (1a) *and* compare films (1b). **20 marks**
Indicative Content	Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers. The question is asking candidates to analyse and compare how the two films that they have studied from the set periods use sound and editing to generate meanings for the spectator. There should be a sense of coherence in the answer that reflects an overall understanding of the importance of sound and editing in the creation of meaning for the spectator. Candidates should make a comparison between the two films and should compare the ways in which sound and editing are used to create meaning for the spectator. This may include how both sound and editing can generate multiple connotations and suggest a range of interpretations. It may also cover how editing can imply relationships between characters and contributes to narrative development. In terms of sound the candidate may refer to how sound relates to characters and narrative developments including the use of sound motifs. Candidates may refer to specific examples from the two films in some detail. There should be a detailed explanation of how sound and editing work together to generate meaning and an awareness that often Hollywood films use both of these to create meaning for the spectator.
Additional guidance	Refer to the generic marking grid for questions 3 and 4.

Draft

Question 3 and 4 Generic Marking Grid (to be used in conjunction with Question Specific Guidance for each question)

NB: If candidates only refer to one set film in their answer then they are limited to a maximum mark at the top of level 2 for AO1, and the top of level 3 for AO2.

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
		5 (17–20)	A **comprehensive** response that offers sophisticated and confident analysis and comparison of the chosen films in response to the question set. • Comprehensive analysis of relevant examples from the chosen films. • Comprehensive comparison of the chosen films in response to the question set. • Comprehensive application of understanding in response to the question set, integrated throughout the response and placed in context. • *Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.*
		4 (13–16)	A **good** response that offers highly relevant and confident analysis and comparison of the chosen films in response to the question set. • Good analysis of relevant examples from the chosen films. • Good comparison of the chosen films in response to the question set. • Good application of understanding in response to the question set, integrated throughout the response. • *Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.*
3 (4-5)	A **comprehensive** demonstration of knowledge and understanding of micro-elements of film form. • Comprehensive knowledge and understanding of how micro-elements of film form have been used through an accurate and relevant response to the question set. • Precise answer supported by one or more relevant examples from both films.	**3 (9–12)**	An **adequate** response that offers some relevant analysis and comparison of the chosen films in response to the question set. • Adequate analysis of relevant examples from the chosen films. • Adequate comparison of the chosen films in response to the question set. • Adequate application of understanding in response to the question set, placed in context. • *Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.*

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Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
2 (2-3)	An **adequate** demonstration of knowledge and understanding of micro-elements of film form. • Adequate knowledge and understanding of how micro-elements of film form have been used through a coherent and mostly relevant response to the question set. • Answer is supported by one or more mostly relevant examples from both films.	**2 (5–8)**	A **limited** response that offers an analysis and comparison of the chosen films in response to the question set. • Limited analysis of relevant examples from the chosen films. • Limited comparison the chosen films in response to the question set. • Limited application of understanding in response to the question set. • *Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, the relationship to the evidence may not be clear.*
1 (1)	A **minimal** demonstration of knowledge and understanding of micro-elements of film form. • Minimal understanding of how micro-elements of film form have been used through weak comments with minimal relevance to the question set and/or an incomplete response.	**1 (1–4)**	A **minimal** response that offers little analysis or comparison of the chosen films in response to the question set. • Minimal analysis of relevant examples from the chosen films. • Minimal comparison of the chosen films in response to the question set. • Minimal application of understanding in response to the question set. • *Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.*
0	No response or no response worthy of credit.	**0**	No response or no response worthy of credit.

Draft

SECTION B

Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 5 and 6)

5* With reference to examples from the **two** films you have studied from your chosen theme, compare the ways in which films can reflect their social and cultural context. [35]

Assessment Objectives	**AO1:** Demonstrate knowledge and understanding of elements of film. **15 marks** **AO2:** Apply knowledge and understanding of elements of film to: • analyse films (1a) *and* compare films (1b). **20 marks**
Indicative Content	Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers. Candidates **must** refer to the **two** set films in their answer. The question is asking candidates to compare the ways in which the social and cultural context are reflected in their chosen films, this can include through use of representations, characters, and narrative. There should be a sense of coherence in the answer that reflects an overall understanding of the ways in which their chosen films reflect the social and cultural context. Candidates should refer to examples to illustrate their points and this will include reference to the films micro-elements and how they have been used to create both characterization and representation. The candidate should compare the two films and construct a discursive argument about how their chosen films have reflected social and cultural context. Answers should demonstrate a clear understanding of both the social and cultural issues being dealt with and may show an awareness of the social and cultural contexts in which the films were produced. They may also cover the idea of the films messages and values and how these have been presented.
Additional guidance	Refer to the generic marking grid for questions 5 and 6.

Draft

Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 5 and 6)

6* With reference to examples from the **two** films you have studied from your chosen theme, compare how cinematography and editing contribute to narrative development. [35]

Assessment Objectives	**AO1:** Demonstrate knowledge and understanding of elements of film. **15 marks** **AO2:** Apply knowledge and understanding of elements of film to: • analyse films (1a) *and* compare films (1b). **20 marks**
Indicative Content	Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers. Candidates **must** refer to the **two** set films in their answer. The question is asking candidates to compare how cinematography and editing contribute to narrative development in their chosen films and there should be a sense of coherence in the answer that reflects an overall understanding of this. Candidates should refer to specific examples to illustrate their points and this may include reference to other micro-elements including sound and mise-en-scène, these should be discussed in support of the comments on cinematography and editing, this is acceptable as long as the main focus is on the named elements (cinematography and editing). The candidate should compare the two films and construct a discursive argument about how their chosen films use cinematography and editing to contribute to narrative development. This may include how both cinematography and editing can generate multiple connotations and suggest a range of interpretations. It should also cover how editing can imply relationships between characters and contributes to narrative development. In terms of editing the candidate may refer to how sound relates to characters and narrative developments including through editing motifs and their patterned repetition.
Additional guidance	Refer to the generic marking grid for questions 5 and 6.

Draft

Question 5 and 6 Generic Marking Grid (to be used in conjunction with Question Specific Guidance for each question)

NB: If candidates only refer to one set film in their answer then they are limited to a maximum mark of the top of level 3.

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
5 (13–15)	A **comprehensive** demonstration of knowledge and understanding of elements of film. • A clearly relevant, sustained and sophisticated response to the set question. • Comprehensive knowledge and understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate.	**5 (17–20)**	A **comprehensive** response that offers sophisticated and confident analysis and comparison in response to the question set. • Comprehensive analysis of relevant examples from the chosen films. • Comprehensive comparison of the two films in response to the question set. • Comprehensive application of understanding in response to the question set, integrated throughout the response and placed in context. • *Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.*
4 (10–12)	A **good** demonstration of knowledge and understanding of elements of film. • A highly relevant, generally accurate and appropriate response to the question set. • Generally accurate and detailed knowledge and understanding demonstrated through the breadth or depth of material used. • An accurate and appropriate use film terminology.	**4 (13–16)**	A **good** response that offers a highly relevant and confident analysis and comparison of the chosen films in response to the question set. • Good analysis of relevant examples from the chosen films. • Good comparison of the two films. • Good application of understanding in response to the question set, integrated throughout the response. • *Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.*
3 (7–9)	An **adequate** demonstration of knowledge and understanding of elements of film. • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or depth of material used. • Use of film terminology is mostly accurate.	**3 (9–12)**	An **adequate** response that offers some relevant analysis and comparison of the chosen films in response to the question set. • Adequate analysis of relevant examples from the chosen films. • Adequate comparison of the two films. • Adequate application of understanding in response to the question set, placed in context. • *Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.*
2 (4–6)	A **limited** demonstration of knowledge and understanding of elements of film. • Response is coherent with some relevance to set question. • Knowledge shows some inaccuracies with limited breadth or depth of material used • Use of film terminology is limited and may not always be accurate	**2 (5–8)**	A **limited** response that offers an analysis and comparison of the chosen films in response to the question set. • Limited analysis of relevant examples from the chosen films. • Limited comparison of the two films. • Limited application of understanding in response to the question set. • *Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, the relationship to the evidence may not be clear.*

Draft

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
1 (1–3)	A **minimal** demonstration of knowledge and understanding of elements of film. • Weak comments of minimal relevance to set question and/or an incomplete response. • A lack of reference to the films studied to support knowledge. • Use of film terminology is minimal.	**1 (1–4)**	A **minimal** response that little relevant analysis or comparison of the chosen films in response to the question set. • Minimal analysis of relevant examples from the chosen films. • Minimal comparison of the two films. • Minimal application of understanding in response to the question set. • Very simple ideas have been expressed but may not be linked to the specific question. • *Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.*
0	No response or no response worthy of credit.	**0**	No response or no response worthy of credit.

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SECTION C

Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 7 and 8)

7* 'A film's narrative construction allows it to move through time and space.' Discuss this view in relation to examples from the **European** film you have studied. [35]

Assessment Objectives	**AO1:** Demonstrate knowledge and understanding of elements of film. **15 marks** **AO2:** Apply knowledge and understanding of elements of film to: • analyse films (1a), including through the use of critical approaches (1c). **20 marks**
Indicative Content	Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers. Candidates **must** refer to the **European** set film in their answer. The question is asking candidates to analyse the ways in a films narrative construction can allow it to move through time and space. It is important that candidates discuss the ONE film that they have studied for this topic; they may wish to make reference to others in support of their points but the focus of the candidate response should be on the set film. There should be a sense of coherence in the answer that reflects an overall understanding of the ways in which a films narrative can use time and space and the impact that this has on the overall film. Candidates should refer to specific examples to illustrate their points and this may include reference to the micro-elements of film and how these can be used in narrative development. The candidate should be able to construct a discursive argument about how their chosen film uses time and space and the impact that this has on the spectator. It may also cover how narrative construction provides psychological insight into a character and that there is a need for temporal ellipsis in order to construct an engaging story.
Additional guidance	Refer to the generic marking grid for questions 7 and 8.

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Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 7 and 8)

8* Discuss how narrative is used to construct representations of society using examples from the **European** film you have studied. [35]

Assessment Objectives	**AO1:** Demonstrate knowledge and understanding of elements of film. **15 marks** **AO2:** Apply knowledge and understanding of elements of film to: • analyse films (1a), including through the use of critical approaches (1c). **20 marks**
Indicative Content	Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers. Candidates **must** refer to the **European** set film in their answer. The question is asking candidates to analyse the ways in a film uses micro-elements to represent society. It is important that candidates discuss the ONE film that they have studied for this topic; they may wish to make reference to others in support of their points but the focus of the candidate response should be on the set film. There should be a sense of coherence in the answer that reflects an overall understanding of the ways in which a film uses micro-elements to reflect society. Candidates should refer to specific examples to illustrate their points and this will include reference to the micro-elements of film and how these can be used to generate representations of society. The candidate should be able to construct a discursive argument about how their chosen film represents society and the impact that this has on the spectator. It may also cover how this representation is both of the society present in the film and of a wider reference to the current social climate.
Additional guidance	Refer to the generic marking grid for questions 7 and 8.

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Question 7 and 8 Generic Marking Grid (to be used in conjunction with Question Specific Guidance for each question)

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1c
5 (13–15)	A **comprehensive** demonstration of knowledge and understanding of elements of film. • A clearly relevant, sustained and sophisticated response to the set question. • Comprehensive knowledge and understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate	**5 (17–20)**	A **comprehensive** analysis in response to the question set. • Comprehensive analysis of relevant examples from the chosen films • Comprehensive understanding of narrative construction (Q7) or representation (Q8). • Comprehensive application of understanding of critical approaches. This is integrated throughout the response and placed in context • *Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.*
4 (10–12)	A **good** demonstration of knowledge and understanding of elements of film. • A highly relevant, generally accurate and appropriate response to the question set. • Generally accurate and detailed knowledge and understanding demonstrated through the breadth or depth of material used. • Accurate and appropriate use of film terminology.	**4 (13–16)**	A **good** analysis in response to the question set. • Good analysis of relevant examples from the chosen films. • Good understanding of narrative construction (Q7) or representation (Q8). • Good application of understanding of critical approaches. This is integrated within the response and placed in context • *Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated*.
3 (7–9)	An **adequate** demonstration of knowledge and understanding of elements of film. • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or depth of material used. • Use of film terminology is mostly accurate.	**3 (9–12)**	An **adequate** analysis in response to the question set. • Adequate analysis of relevant examples from the chosen films • Adequate understanding of narrative construction (Q7) or representation (Q8).Adequate application of understanding of critical approaches. This is placed in context • *Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.*

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Level (Mark)	AO1	Level (Mark)	AO2 1a, 1c
2 (4–6)	A **limited** demonstration of knowledge and understanding of elements of film: • Response is coherent with some relevance to set question. • Knowledge shows some inaccuracies with limited breadth or depth of material used. Use of film terminology is limited and may not always be accurate.	**2 (5–8)**	A **limited** analysis in response to the question set. • Limited analysis of relevant examples from the chosen films • Limited understanding of narrative construction (Q7) or representation (Q8). • Limited application of understanding of critical approaches. This is likely to be descriptive. • Simple ideas have been expressed in a limited context. • *The information has some relevance, but is communicated in an unstructured way. The information is supported by limited evidence, the relationship to the evidence may not be clear.*
1 (1–3)	A **minimal** demonstration of knowledge and understanding of elements of film. • Weak comments of minimal relevance to set question and/or an incomplete response. • A lack of reference to the film studied to support knowledge. • Use of film terminology is minimal.	**1 (1–4)**	A **minimal** analysis in response to the question set. • Minimal analysis of relevant examples from the chosen films • Minimal understanding of narrative construction (Q7) or representation (Q8). • Application of understanding of critical approaches is likely to be absent. • *Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.*
0	No response or no response worthy of credit	**0**	No response or no response worthy of credit

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Assessment Objectives (AO) Grid

Question	AO1	AO2 Strand 1			Total
	1a+1b	1a	1b	1c	
1	5	0	0	0	5
2	5	0	0	0	5
3/4*	5	10	10	0	25
5/6*	15	10	10	0	35
7/8*	15	10	0	10	35
Total Marks	**45**	**30**	**20**	**10**	**105**

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