



GCSE MARKING SCHEME

AUTUMN 2021

**FILM STUDIES – COMPONENT 1
C670U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2021 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCSE FILM STUDIES
COMPONENT 1 - KEY DEVELOPMENTS IN US FILM
AUTUMN 2021 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

There is an assessment grid for questions assessing more than two marks. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. 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 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, 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 judgment 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 *completely* 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 nor 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 judgment 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, including to:
- analyse and compare films
 - 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.

SECTION A: US Film Comparative Study

1. (a) Identify an example of **one** key camera shot used in the film you have studied. [2]

Question 1 (a) – AO1

2 marks Additional description indicates significance / importance.

1 mark Identifies **one** film/sequence specific example of a camera shot (no additional description is required)

0 marks No response attempted or no response worthy of credit.

Examples of camera usage including all types of framing and movement candidates may identify in their responses are acceptable.

Responses may include examples from the following areas:

Close up, long shot, extreme close up, extreme long shot, tracking/dolly, pan, tilt, Steadicam, hand held, zoom, crane.

Examiners should exercise judgement in regard to the specific wording of technical terminology in order to acknowledge that there are many different acceptable versions of these.

“In Invasion of the Body Snatchers Becky’s there is an extreme close up of Bennel shouting [1] the climactic line [1] “you’re next!”

All valid alternative responses must be credited.

(b) Briefly outline **one** effect of this camera shot in the film.

[3]

Question 1 (b)

Band/Mark	AO1 Demonstrate knowledge and understanding of elements of film
Band 3 3 marks	Explains well how this example of the use of the camera generates spectator responses.
Band 2 2 marks	Explains satisfactorily how this example of the use of the camera generates spectator responses.
Band 1 1 mark	Explains in a basic way, with some inaccuracies, how this example of the use of the camera generates spectator responses.
0 marks	No response attempted or no response worthy of credit.

Examples of how their chosen camera shot is used to make meaning in their responses are acceptable. The example should be connected to the example cited in 1. (a), but can be expanded to include other applications. If extreme close up has been chosen as in the exemplar above then a more in depth discussion of the example cited can be band 4 but if the candidate chooses to explore the extreme close up with other examples (the door knob turning in the doctor's office) then this is an acceptable approach. It is intended that the candidate may explore the camera use, not just the example, to attain the 4 marks.

The meaning indicated by the camera use could focus upon:

Responses may include:

- Close up – draw attention, emphasise importance
- long shot – place in context, give overview
- extreme close up – convey emotion, emphasise importance
- extreme long shot – convey insignificance, establish location
- tracking/dolly – convey urgency, show action
- pan – switch viewpoint, reveal
- tilt – to look up, move attention
- Steadicam / hand held – feeling of realism, increase action/drama
- zoom – focus on importance, emphasise drama
- crane – enter scene, clear overview

Candidates need to take an approach specific to their chosen camera use in terms of making meaning and impacting the spectator.

“In IOTBS the extreme close up of Miles shouting “You’re next!” heightens the feeling [1] of his increasing madness because of the invasion [1]. It emphasises the drama [1] of his warning and has become an iconic sci-fi moment [1]. Extreme close ups are very useful in increasing the tension [1] in IOTBS like when they are hiding in the doctor’s office and we see the door knob turn [1] to show someone is trying to come in [1] which we see in a lot of horror films [1].”

All valid alternative responses must be credited.

- (c) Explore how cinematography (e.g. camera & lighting) is used in a key sequence from the film you have studied.

[10]

Question 1 (c)

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p>5 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of cinematography. 	<p>5 marks</p> <ul style="list-style-type: none"> Applies excellent knowledge and understanding of cinematography to analyse films Explores one sequence from chosen film highly effectively and highly relevantly in response to the question, using subject-specific terminology in an excellent and highly relevant way.
4	<p>4 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of cinematography. 	<p>4 marks</p> <ul style="list-style-type: none"> Applies good knowledge and understanding of cinematography to analyse films Explores one sequence from chosen film effectively and relevantly in response to the question, using subject-specific terminology in a good and mainly relevant way.
3	<p>3 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of cinematography. 	<p>3 marks</p> <ul style="list-style-type: none"> Applies satisfactory knowledge and understanding of cinematography to analyse films Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question, using subject-specific terminology in a satisfactory and reasonably relevant way.
2	<p>2 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of cinematography. 	<p>2 marks</p> <ul style="list-style-type: none"> Applies basic knowledge and understanding of cinematography to analyse films Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question, using subject specific terminology in a basic way with some relevance.
1	<p>1 mark</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of cinematography. 	<p>1 mark</p> <ul style="list-style-type: none"> Applies limited knowledge and understanding of cinematography to analyse films Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question, using little subject specific terminology with minimal relevance.
	<p>0 marks</p> <p>No response attempted or no response worthy of credit.</p>	

*If no sequence is explored, candidates may not be awarded more than Band 3.
The sequence does not have to include the example used in 1a) and b)*

Candidates will place their chosen examples of cinematography in the context of a sequence. The following approaches may be taken:

- Candidates' discussion may suggest that the use of their example of cinematography is typical and is thus used within a sequence in conventional ways.
- reference may be made to how their example of cinematography relates to a character or characters and thus how it relates to the narrative of the sequence
- reference may also be made to how the example(s) of cinematography is designed to create particular responses in spectators
- candidates may equally draw attention to a use of cinematography which is less conventional, exploring its implications for character, narrative and spectators.
- Candidates may discuss the use of cinematography within the context of an overall aesthetic.

All valid alternative responses must be credited.

Points on differentiation:

At level 3, satisfactory, candidate's response should contain some element of interpretation or analysis. The response may be limited to satisfactory due to a limited focus on aspects of cinematography or superficial / generic level of analysis.

At level 4, good, candidate's response should consider more examples of aspects of cinematography and their meaning; beginning to consider how these work together to establish overall meaning for the sequence.

At level 5, excellent, the candidate's response will display a clear grasp of the meaning of the sequence overall and how multiple aspects of cinematography contribute towards this.

Cinematography – camera framing, camera movement and lighting, and overall aesthetics / style – level 5 responses will make reference to at least 2 out of 4 of these.

- the typical meanings associated with each of the above aspects of cinematography – level 5 will demonstrate clear appreciation that some aspects of cinematography are used in typical ways, even if this is implied by discussing their non-typical usage.
- how cinematography conventionally conveys realism – level 5 should make reference to this through the concept of verisimilitude and/or their role in contributing to realistic aspects of an overall aesthetic.
- how camera framing contributes to the meaning(s) of a film – level 5 could identify links between camera framing and sequence specific examples or the film overall.
- how camera movement contributes to the meaning(s) of the films studied – level 5 could give sequence specific examples or the film overall.
- how lighting conveys meaning(s) – level 5 should discuss this in reference to 1 or more sequence specific examples or the film overall.
- how these elements combine in an overall aesthetic/style s to contribute to the meaning(s) of a film – level 5 could identify links between aesthetic /style and sequence specific examples or the film overall.
- how each of the above aspects of cinematography generates spectator responses – level 5 should consider how both individual aspects and their collective impact makes meaning here.

It should be noted here that a level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 12-14 minutes thinking & writing time for a 10 mark answer) response which could creditably focus on any single bullet point listed above.

2. (a) Identify **one** key moment in the film you have studied. [2]

Question 2 (a) – AO1

2 marks Additional description and/or example indicates knowledge of one key moment.

1 mark Identifies **one** key moment (no additional description is required)

0 marks No response attempted or no response worthy of credit.

A key moment may include theoretical narrative references to Propp etc. or be more generic in nature such as enigma, viewpoint or linear, circular, episodic or framing device.

All valid alternative responses must be credited.

Examiners should be **flexible** in their interpretation of the term ‘key moment’.

Responses may include:

“In Grease, a key moment occurs when Sandy has a makeover at the end of the film in a bid to impress Danny [1].”

(b) Briefly explain what happens at this key moment.

[3]

Question 2 (b)

Band/Mark	AO1 Demonstrate knowledge and understanding of elements of film
Band 3 3 marks	Good knowledge and understanding of a key moment.
Band 2 2 marks	Satisfactory knowledge and understanding of a key moment.
Band 1 1 mark	Basic knowledge and understanding.
0 marks	No response attempted or no response worthy of credit.

Reasons candidates may consider in their responses include:

- how a key moment connects to narrative features and their uses
- audiences' responses to the key moment
- audiences expectations of narrative features/moments

Responses may include:

How any of the following impacts the thoughts and or feelings of the spectator/audience (make meaning):

- Named theorists Propp, Fields, etc.
- Enigma
- Viewpoint (restricted / unrestricted)
- Framing devices
- Inciting events
- Linear / episodic / circular structures
- Story & plot
- ARA

“A key moment is when we are re-introduced to Sandy at the end of the film, the re-equilibrium [1]. The re-equilibrium typically shows a happy ending [1]. This is achieved as Sandy wishes to change herself to conform to Danny’s expectations. Unbeknownst to Sandy, Danny has done the same and is wearing a geeky cardigan to signify his commitment to Sandy. This reunion between the couple chimes with the audiences expectation of a romance film [1].

All valid alternative responses must be credited.

- (c) Explore how narrative conventions are used in the film you have studied. Refer to a key sequence in your response. [10]

Question 2 (c)

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of narrative conventions in the film studied. 	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Applies excellent knowledge and understanding of narrative conventions, including to analyse films. • Explores one sequence from chosen film highly effectively and highly relevantly in response to the question, using subject-specific terminology in an excellent and highly relevant way.
4	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of narrative conventions in the film studied. 	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Applies good knowledge and understanding of narrative conventions, including to analyse films. • Explores one sequence from chosen film effectively and relevantly in response to the question, using subject-specific terminology in a good and mainly relevant way.
3	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of narrative conventions in the film studied. 	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Applies satisfactory knowledge and understanding of narrative conventions, including to analyse films. • Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question, using subject-specific terminology in a satisfactory and reasonably relevant way.
2	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of narrative conventions in the film studied. 	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Applies basic knowledge and understanding of narrative conventions, including to analyse films. • Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question, using subject specific terminology in a basic way with some relevance.
1	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of narrative conventions in the film studied. 	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • Applies limited knowledge and understanding of narrative conventions, including to analyse films. • Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question, using little subject specific terminology with minimal relevance.
	<p>0 marks</p> <p>No response attempted or no response worthy of credit.</p>	

If no sequence is explored, candidates may not be awarded more than Band 3.

Question 2 (c): Indicative content

Narrative conventions will be discussed in the context of a sequence and in relation to at least one key element of film (cinematography, mise-en-scène, editing and sound). The following approaches may be taken:

- the sequence may suggest that the narrative conventions are used in a standard way, as audiences might expect
- the sequence may also suggest that the narrative conventions are being played with, representing a variation from what audiences standardly expect
- key elements of film will be referred to in order to demonstrate how they convey, in film terms, the narrative / story to audiences, which might involve emphasising, focusing on, intensifying or drawing attention to the convention
- narrative convention(s) identified may itself be a key element (e.g. a typical example of mise-en-scène). In such cases, either of the following is acceptable:
 - discussion of the narrative conventions which is extended beyond naming it as a type (for responses above Band 2)
 - reference to how *other* key elements draw attention to, or complement, the narrative convention.
- an approach that seeks to apply one narrative theorist Todorov, Field etc. is also acceptable.

If a candidate has not correctly identified a narrative convention, examiners must assess 1 (c) to establish whether any incidental, relevant points are made which can be credited.

If no sequence is referred to, candidates may not be awarded more than a band 3.

All valid alternatives must be credited.

Points on differentiation:

At level 3, satisfactory, candidate's response should contain some element of interpretation or analysis. The response may be limited to satisfactory due to a limited focus on only a narrow use of narrative conventions or superficial / generic level of analysis.

At level 4, good, candidate's response should consider more aspects of film elements / structure and their meaning in relation to use of narrative conventions; beginning to consider how these work together to establish overall meaning in the sequence.

At level 5, excellent, the candidate's response will display a clear grasp of narrative conventions importance and their meaning / role in the sequence overall and how multiple aspects of film elements contribute towards this.

- Meaning: band 5 answers may focus confidently of the thoughts and or feelings evoked by narrative conventions within the sequence or film.
- Narratively: band 5 answers may focus confidently within a sequence specific context on the role of conventions / theory in a films structure.
- Genre: band 5 answers may focus confidently within a sequence specific context on the role of typical narratives, possibly with reference to standard plots or stories including key elements of film form.
- Audience: band 5 answers may focus confidently within a sequence specific context audience response with reference to engaging an audience, response to narrative conventions with which they are familiar, expectation.
- Representation: band 5 answers may focus confidently within a sequence specific context the narrative conventions in relation to typical representations and/or symbolism.

It should be noted here that a level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 20 minutes thinking & writing time for a 15 mark answer) response which could creditably focus on any single or combination of the bullet points listed above.

A good sequence to discuss here in *Invasion of the Body Snatchers* would be the discovery of the pods in the greenhouse. It constitutes a narrative revelation for characters and audience and clearly sets up what the characters must now do. They formulate a plan of escape to inform the authorities which will constitute the story for the remainder of the film. The drama of this revelation is underscored by the key elements of film form. The sequence begins in a low key lighting of the evening barbeque with the return of the Film Noir style voice over and progresses through to the horror of the pods and their narrative implications with a zoom in on a ringing telephone to remind the audience of the powerful foes arrayed against the dwindling band of human protagonists who must now attempt to thwart the invasion. Both the plot points and the key elements of film form work together to establish this as a pivotal sequence in the film's narrative.

3. Compare the messages and themes of the films you have studied.

In your answer, you may consider how the messages and values reflect:

- Social, cultural contexts (e.g. attitudes and beliefs at the time)
- Historical, political contexts (e.g. key events at the time)
- Production (e.g. technological, institutional)

[20]

Band	AO2 Apply knowledge and understanding of elements of film, including to compare films
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Applies excellent knowledge and understanding of how the messages and values are explored / reflected in both films, illustrated through character and/or narrative • Uses excellent points of comparison to develop a highly coherent point of view in response to the question • Demonstrates an excellent knowledge and understanding of subject-specific terminology.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Applies good knowledge and understanding of how the messages and values are explored / reflected in both films, illustrated through character and/or narrative • Uses good points of comparison to develop a coherent point of view in response to the question • Demonstrates a good knowledge and understanding of subject specific terminology.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Applies satisfactory knowledge and understanding of how messages and values are explored / reflected in both films, illustrated through character and/or narrative • Uses satisfactory points of comparison to develop a reasonably coherent point of view in response to the question • Demonstrates a satisfactory knowledge and understanding of subject-specific terminology.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Applies basic knowledge and understanding of how the messages and values are explored / reflected in both films, illustrated through character and/or narrative • Uses basic points of comparison to indicate an emerging point of view in response to the question • Demonstrates basic knowledge and understanding of subject specific terminology.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Applies limited knowledge and understanding of how the messages and values are explored / reflected in both films, illustrated through character and/or narrative • Uses limited, if any, points of comparison to indicate a limited point of view in response to the question • Demonstrates a limited knowledge and understanding of subject-specific terminology.
	<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>

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

2: Similarly, if two completely unrelated messages and values are compared across two films, take the better of the two film discussions and treat as if only one film is considered (as above).

Question 3: Indicative content

Approaches candidates may take in their responses include:

- messages and values of the two films may be expressed in broad terms (e.g. social, cultural, historical, political, technological, and institutional) or in more precise terms. All approaches are acceptable. Candidates will need to demonstrate how the messages and values they have identified are explored / reflected in their two films and to discuss similarities and differences.
- candidates are likely to exemplify the way the films' messages and values are illustrated through characters and/or narratives (either characters or narratives or both is acceptable)
- it is likely that both similarities and differences may be discussed but an answer based on more similarities than differences (or *vice versa*) is acceptable.
- relevant and focused reference to subject-specific terminology, including reference to the way specific sequences underline points of comparison, is likely to characterise responses in Bands 4 and 5.

All valid alternative responses must be credited.

Points on differentiation:

At level 3, satisfactory, candidate's response should contain some element of comparison or analysis. The response may be limited to satisfactory due to a limited focus on only one comparison at a superficial / general level of analysis.

At level 4, good, candidate's response should consider more than one area of comparison and/or analysis. The answer should begin to consider how clearly, they compare overall in terms of both similarity and difference.

At level 5, excellent, the candidate's response will display a clear grasp of how the contexts compare with an emerging perception that both similarities and differences demonstrate how significant the film's context is in the construction of meaning and informing creative intent. this.

- social context (aspects of society and its structure reflected in the film) band 5 answers may specifically address 1 or more key features here for example social class or gender roles
- cultural context (aspects of culture – ways of living, beliefs and values of groups of people – reflected in the film) band 5 answers may specifically address 1 or more key features here for example family values or religion
- historical context (aspects of the society and culture at the time when films are made and, where relevant, when they are set) band 5 answers may specifically address 1 or more key features here for example the cold war or economic circumstances of the 50's & 80's.
- political context (the way political issues, when relevant to the film chosen, are reflected in a film) band 5 answers may specifically address 1 or more key features here for example communism or the general political climate of the 50's & 80's.

- technological context (the technologies reflected in a film's production and, in some cases, in its narrative) band 5 answers may address 1 or more decade specific aspects of technology in a pre or post VFX/CGI production age.
- institutional context (how films are funded, how the level of production budget affects the kind of film made and the main stages of film production) band 5 answers may address 1 or more decade specific aspects of production in a pre or post studio system, A & B movie and independent production structures.

It should be noted here that a level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 25 minutes thinking & writing time for a 20 mark answer) response which could creditably focus on any single or combination of the bullet points listed above. A level 4 response will be less detailed and perhaps be a confident consideration of context overall without an overt appreciation of the variety of different contexts applicable. Level 3 responses may largely feature answers that appreciate how contemporary events shape a film's production with limited discussion of specific examples from the films themselves.

SECTION B: AO1 Demonstrate knowledge and understanding of elements of film

4. (a) In which decade did widescreen technology emerge? [1]

State the correct answer in your answer book: either 1950s, 1970s or 1990s.

Award **one mark** for the correct decade only: 1950s.

- (b) Garret Brown developed which new technology in the 1970s? [1]

Award **one mark** for **each** of the following, up to a maximum of two marks:

- Steadicam

- (c) Briefly outline how film developed in the period 1895-1927 [3]

One mark may be awarded for each valid point from the below:

- First moving images (Lumière brothers)
- Early short films
- Full-length feature films
- Cinematography, the principles of lighting and continuity editing and an extensive range of mise-en-scène, including location shooting, and soundtrack.

All valid examples must be credited.

SECTION C: US independent film

5. Discuss what you consider to be **one** key idea from the specialist film writing on the film you have studied. Refer to at least **one** sequence in your response.

In your answer, you may consider:

- identify the example of specialist writing you are using
- outline the ideas from the example of specialist writing you have studied
- briefly describe the one key idea from the example of specialist writing you have studied
- briefly explain one key idea from the example of specialist writing you have studied

[15]

Band/ Mark	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse film
5	<p>5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of elements of film. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Applies excellent knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films • Uses excellent points to develop a highly coherent point of view in response to the question, demonstrating an excellent knowledge and understanding of subject-specific terminology.
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of elements of film. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Applies good knowledge and understanding of the elements of film as evident in the specialist writing used, including to analyse films • Uses good points to develop a coherent point of view in response to the question, demonstrating a good knowledge and understanding of subject-specific terminology.
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of elements of film. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Applies satisfactory knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films • Uses satisfactory points to develop a reasonably coherent point of view in response to the question, demonstrating a satisfactory knowledge and understanding of subject-specific terminology.

2	2 marks	3-4 marks
	<ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of elements of film. 	<ul style="list-style-type: none"> • Applies basic knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films • Uses basic points to indicate an emerging point of view in response to the question • Demonstrates basic knowledge and understanding of subject specific terminology.
1	1 mark	1-2 marks
	<ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of elements of film. 	<ul style="list-style-type: none"> • Applies limited knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films • Uses limited points to indicate a limited point of view in response to the question, demonstrating a limited knowledge and understanding of subject-specific terminology.
0 marks		
No response attempted or no response worthy of credit.		

If no sequence is referred to, candidates may not achieve more than a Band 3 response.

Question 5: Indicative content

Approaches candidates may take in their responses include:

- a clear identification of the specialist writing they have studied
- a brief description of the specialist writing and what it suggests about the film
- a brief description and or explanation of the key idea from the specialist film writing and what it suggests about the film
- agree and/or disagree or for and/or against discussion of the key idea from the specialist film writing
- candidates may relate their key idea from the specialist film writing to any aspect of the film – its key and structural elements, its narrative and themes, its contexts
- candidates may demonstrate clearly how the key idea from the specialist film writing has helped deepen their understanding
- evidence is likely to involve how studying the specialist writing and or key idea from the specialist film writing uncovers aspects about the film not apparent on an initial viewing: key elements of film form and the making of the film; aspects about characters, the narrative and the themes and issues it raises; contexts of the film
- some candidates may offer an interpretation of the film they have achieved as a result of studying the specialist writing and or key idea from the specialist film writing
- candidates may challenge or question the specialist writing and or key idea from the specialist film writing
- discussion of a sequence from the film will support the deeper understanding they have gained of the film
- fundamentally the question is designed to elicit a response from the candidate that demonstrates understanding and/or application of a key idea from the specialist film writing.

All valid alternative responses must be credited.

Points on differentiation:

At level 3, satisfactory, candidate's response should contain some reference to specialist film writing. The response may be limited to satisfactory due to a limited recall of a key idea or understanding of the specialist film writing.

At level 4, good, candidate's response should contain clear reference to specialist film writing. The response should have at least an emerging point of view from the candidate on the key idea in the specialist film writing.

At level 5, excellent, the candidate's response should contain clear reference to specialist film writing. The response should have a clear and confident point of view from the candidate on the impact of and what constitutes a key idea from the specialist film writing.

It should be noted here that a level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 20 minutes thinking & writing time for a 15 mark answer) response which could creditably focus on any single or combination of the bullet points listed above. Expressing a clear well founded discussion on the key idea in the specialist writing. A level 4 response will be less detailed and perhaps be as confident a consideration of the specialist film writing overall. An emerging expression of the key idea of the specialist writing. Level 3 responses may largely feature answers that show a limited recall or appreciation of the specialist film writing with a less clear or hesitant view of the key idea from the specialist writing.