

## A Level Film Studies H410/01 Film History Sample Question Paper

### Date – Morning/Afternoon

Time allowed: 2 hours

#### You must have:

- the OCR 12-page Answer Booklet (sent with general stationery)



#### 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 Question 5. Answer **either** Question 6 **or** Question 7.
- Do **not** write in the bar codes.

#### INFORMATION

- The total mark 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 the Silent Era to 1990

Answer Questions 1 and 2, and either Question 3 or Question 4

You should have studied **one** US film from each of the lists below. Questions 1–4 require you to write about the US films you have studied.

| Silent Era   | 1930–1960  | 1961–1990  |
|--|--|--|
| <i>Wings</i> (1927). Directed by William A. Wellman. USA, PG                   | <i>Citizen Kane</i> (1941). Directed by Orson Welles. USA                    | <i>2001: A Space Odyssey</i> (1968). Directed by Stanley Kubrick. USA      |
| <i>The Gold Rush</i> (1925). Directed by Charles Chaplin. USA                  | <i>Singin' in the Rain</i> (1952). Directed by Gene Kelly/Stanley Donen. USA | <i>Raging Bull</i> (1980). Directed by Martin Scorsese. USA                |
| <i>The Mark of Zorro</i> (1920). Directed by Fred Niblo and Theodore Reed. USA | <i>Stagecoach</i> (1939). Directed by John Ford. USA                         | <i>E.T.</i> (1982). Directed by Steven Spielberg. USA                      |
| <i>The General</i> (1926). Directed by Clyde Bruckman/Buster Keaton. USA       | <i>Vertigo</i> (1958). Directed by Alfred Hitchcock. USA                     | <i>Do the Right Thing</i> (1989). Directed by Spike Lee. USA               |
| <i>Sunrise</i> (1927). Directed by FW Murnau. USA                              | <i>Double Indemnity</i> (1944). Directed by Billy Wilder. USA                | <i>The Conversation</i> (1974). Directed by Frances Ford Coppola. USA      |
| <i>The Wind</i> (1928). Directed by Victor Sjöström. USA                       | <i>All that Heaven Allows</i> (1955). Directed by Douglas Sirk. USA          | <i>West Side Story</i> (1961). Directed by Jerome Robbins–Robert Wise. USA |

Answer Questions 1 and 2.

- 1 With reference to a **sequence** from the film made between **1930–1960** which you have studied, explain how diegetic and non-diegetic sound have been used to create meaning in the sequence. [10]
- 2 With reference to a **sequence** from the **silent film** you have studied, analyse how cinematography has been used to create aesthetic effects. [10]

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

**EITHER**

- 3\* 'Film is just about spectacle; narrative resolution does not matter.' Compare how this quotation applies to **two** films you have studied. You must refer to examples from **one** film from **1930–1960** and examples from **one** film from **1961–1990** in your answer. [35]

**OR**

- 4\* With reference to examples from **one** film from the **silent era** and examples from **one** film from **1961–1990**, compare how the use of sound and editing creates aesthetic effects for the spectator. [35]

**SECTION B – European Cinema History**Answer Question 5 **and either** Question 6 **or** Question 7You should have studied **both** of the **experimental surrealist films** below:*Un Chien Andalou* (1929). Directed by Luis Buñuel. France. 15*L'Age D'or* (1930). Directed by Luis Buñuel. France. 15You should also have studied **one** film from the table below:

| <b>German expressionist</b>   | <b>French new wave</b>   |
|---|--|
| <i>The Cabinet of Dr. Caligari</i> (1920). Directed by Robert Wiene. Germany, U | <i>The 400 Blows</i> (1959). Directed by François Truffaut. France, PG   |
| <i>Nosferatu</i> (1922). Directed by F.W. Murnau. Germany, PG                   | <i>À Bout de Souffle</i> (1960). Directed by Jean-Luc Godard. France, PG |
| <i>Metropolis</i> (1927). Directed by Fritz Lang. Germany, PG                   | <i>Cleo from 5 to 7</i> (1962). Directed by Agnes Varda. France, PG      |

Answer Question 5

- 5** With reference to examples from **both** experimental surrealist films you have studied, explain how cinematography and editing have been used to challenge conventional narratives. **[15]**

Answer **either** Question 6 **or** Question 7**EITHER**

- 6\*** Analyse how the German expressionist or French new wave film you have studied approaches the concept of narrative. **[35]**

**OR**

- 7\*** 'Realism in film is much more powerful for the spectator than the expressive'. Analyse how this quote applies to the German expressionist or French new wave film you have studied. **[35]**

**END OF QUESTION PAPER**

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**...day June 20XX – Morning/Afternoon**

**A Level Film Studies**

**H410/01 Film History**

**SAMPLE MARK SCHEME**

**Duration: 2 hours**

**MAXIMUM MARK 105**

**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.

5. Work crossed out:
- where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - 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:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - 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   |

## 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.



**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.

**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.

**Component 01: Film History**

|            | <b>Objective</b>  |
|------------|---|
| <b>AO1</b> | Demonstrate knowledge and understanding of elements of film.  |
| <b>AO2</b> | Apply knowledge and understanding of elements of film to: <ul style="list-style-type: none"><li>• analyse and compare films, including through the use of critical approaches</li><li>• evaluate the significance of critical approaches</li><li>• analyse and evaluate own work in relation to other professionally produced work.</li></ul> |
| <b>AO3</b> | Apply knowledge and understanding of elements of film to the production of film or screenplay.  |

## SECTION A

- 1 With reference to a **sequence** from the film made between **1930–1960** which you have studied, explain how diegetic and non-diegetic sound have been used to create meaning in the sequence. [10]

|                              |  |
|------------------------------|--|
| <b>Assessment Objectives</b> | <b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>10 marks</b>   |
| <b>Indicative content</b>    | <p>Candidates may demonstrate knowledge and understanding through the use of some of the following ideas.</p> <p><b>Diegetic sound</b></p> <ul style="list-style-type: none"> <li>• Outline of what diegetic sound is and that it is sound that has a source in the story world.</li> <li>• Use and importance of dialogue within their chosen sequence.</li> <li>• Use of sound effects within the chosen sequence – how this helps to identify both time and space.</li> <li>• Use of music which may be represented as coming from instruments in the story space.</li> <li>• Idea of offscreen and onscreen space and different ways diegetic sound can be used.</li> <li>• How some or all of these diegetic elements can generate a range of meanings for the spectator.</li> </ul> <p><b>Non-diegetic sound</b></p> <ul style="list-style-type: none"> <li>• Outline of what non-diegetic sound is and that it is sound that has a source outside of the story world.</li> <li>• Use and importance of music - how this helps to create mood and atmosphere.</li> <li>• Use of narration if present and the manner in which this is delivered.</li> <li>• How some or all of these non-diegetic elements can generate a range of meanings for the spectator.</li> </ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> |
| <b>Additional guidance</b>   | Refer to the generic marking grid for this question.   |

| Level | Mark | AO1   |
|-------|------|---|
| 5     | 9–10 | <p>A <b>comprehensive</b> demonstration of knowledge and understanding of how diegetic and non-diegetic sound has been used to create meaning within a sequence.</p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the ways in which diegetic and non-diegetic sound can be used, which demonstrates excellent understanding of how meanings are constructed.</li> <li>• Comprehensive knowledge and understanding of how the principal components of sound can generate multiple connotations and suggest a range of interpretations.</li> <li>• Precise answer supported by two or more relevant examples from the film sequence.</li> <li>• Use of film terminology is highly relevant and accurate.</li> </ul>                                  |
| 4     | 7–8  | <p>A <b>good</b> demonstration of knowledge and understanding of how diegetic and non-diegetic sound has been used to create meaning within a sequence..</p> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of the ways in which diegetic and non-diegetic sound can be used, which demonstrates proficient understanding of how meanings are constructed.</li> <li>• Good knowledge and understanding of how the principal components of sound can generate multiple connotations and suggest a range of interpretations.</li> <li>• Relevant answer supported by one or more relevant examples from the film sequence.</li> <li>• Accurate and appropriate use of film terminology.</li> </ul>   |
| 3     | 5–6  | <p>An <b>adequate</b> demonstration of knowledge and understanding of how diegetic and non-diegetic sound has been used to create meaning within a sequence.</p> <ul style="list-style-type: none"> <li>• Adequate knowledge and understanding of the ways in which diegetic and non-diegetic sound can be used, which demonstrates a sound understanding of how meanings are constructed.</li> <li>• Adequate knowledge and understanding of how the principal components of sound can generate multiple connotations and suggest a range of interpretations.</li> <li>• Mostly relevant answer supported by one or more examples from the film sequence.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>  |
| 2     | 3–4  | <p>A <b>limited</b> demonstration of knowledge and understanding of how diegetic and non-diegetic sound has been used to create meaning within a sequence.</p> <ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the ways in which diegetic and non-diegetic sound can be used, which demonstrates a limited understanding of how meanings are constructed.</li> <li>• Limited knowledge and understanding of how the principal components of sound can generate multiple connotations and suggest a range of interpretations.</li> <li>• Answer is supported by at least one example from the film sequence, although this may not be relevant to the question set.</li> <li>• Use of film terminology is limited and may not always be accurate.</li> </ul> |
| 1     | 1–2  | <p>A <b>minimal</b> demonstration of knowledge and understanding of how diegetic and non-diegetic sound has been used to create meaning within a sequence.</p> <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of the ways in which diegetic and non-diegetic sound can be used, which demonstrates a limited understanding of how meanings are constructed.</li> <li>• Minimal knowledge and understanding of how the principal components of sound can generate multiple connotations and suggest a range of</li> </ul>  |

|          |          |  |
|----------|----------|--|
|          |          | interpretations. <ul style="list-style-type: none"><li>• Answer lacks relevance to the question set and may not be supported by examples.</li><li>• Minimal use of film terminology.</li></ul> |
| <b>0</b> | <b>0</b> | No response or no response worthy of credit.   |

- 2 With reference to a **sequence** from the **silent film** you have studied, analyse how cinematography has been used to create aesthetic effects.

[10]

|                              |  |
|------------------------------|--|
| <b>Assessment Objectives</b> | <b>AO2:</b> Apply knowledge and understanding of elements of film to analyse films (1a). <b>10 marks</b>   |
| <b>Indicative content</b>    | <p>Candidates may use of some of the following ideas:</p> <p><b>Cinematography</b></p> <ul style="list-style-type: none"> <li>• Discussion of type of camera shots selected – may include point of view shots, focus including depth of field, expressive and canted angle shots.</li> <li>• Role of composition including balanced and unbalanced shots.</li> <li>• Monochrome cinematography.</li> <li>• How all aspects of cinematography can generate multiple connotations and suggest a range of interpretation.</li> <li>• How cinematography, including lighting provides psychological insight into character.</li> <li>• How some or all of these diegetic elements can generate a range of meanings for the spectator.</li> </ul> <p><b>Aesthetics</b></p> <ul style="list-style-type: none"> <li>• The role of cinematography including lighting, composition and framing in creating aesthetic effects in their chosen sequence.</li> <li>• The aesthetic qualities of their chosen film sequence.</li> <li>• The concept of film aesthetics.</li> </ul> <p>This is, however, a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> |
| <b>Additional guidance</b>   | Refer to generic marking grid for this question.   |

| Level | Mark | AO2 (strand 1, 1a)   |
|-------|------|--|
| 5     | 9–10 | <p>A <b>comprehensive</b> analysis of how cinematography has been used to create aesthetic effects within a sequence.</p> <ul style="list-style-type: none"> <li>• A comprehensive application of knowledge and understanding of cinematography and aesthetic effects to the question set.</li> <li>• A comprehensive analysis of how cinematography has been used to create aesthetic effects.</li> <li>• Precise answer supported by two or more relevant examples from the film sequence.</li> </ul>                    |
| 4     | 7–8  | <p>A <b>good</b> analysis of how cinematography has been used to create aesthetic effects within a sequence.</p> <ul style="list-style-type: none"> <li>• A good application of knowledge and understanding of cinematography and aesthetic effects to the question set.</li> <li>• A good analysis of how cinematography has been used to create aesthetic effects.</li> <li>• Relevant answer supported by one or more relevant examples from the film sequence.</li> </ul>  |
| 3     | 5–6  | <p>An <b>adequate</b> analysis of how cinematography has been used to create aesthetic effects within a sequence.</p> <ul style="list-style-type: none"> <li>• Adequate application of knowledge and understanding of cinematography and aesthetic effects to the question set.</li> <li>• Adequate analysis of how cinematography has been used to create aesthetic effects.</li> <li>• Mostly relevant answer supported by one or more examples from the film sequence.</li> </ul>                                       |
| 2     | 3–4  | <p>A <b>limited</b> analysis of how cinematography has been used to create aesthetic effects within a sequence.</p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of cinematography and aesthetic effects to the question set.</li> <li>• Limited analysis of how cinematography has been used to create aesthetic effects.</li> <li>• Answer is supported by at least one example from the film sequence, although this may not be relevant to the question set.</li> </ul> |
| 1     | 1–2  | <p><b>Minimal</b> analysis of how cinematography has been used to create aesthetic effects within a sequence.</p> <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of cinematography and aesthetic effects to the question set.</li> <li>• Minimal analysis of how cinematography has been used to create aesthetic effects.</li> <li>• Answer lacks relevance to the question set and may not be supported by examples.</li> </ul>   |
| 0     | 0    | No response or no response worthy of credit.   |



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

- 3\* 'Film is just about spectacle; narrative resolution does not matter.' Compare how this quotation applies to **two** films you have studied. You must refer to examples from **one** film from **1930–1960** and examples from **one** film from **1961–1990** in your answer.

[35]

|                              |  |
|------------------------------|--|
| <b>Assessment Objectives</b> | <p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></li> </ul>   |
| <b>Indicative content</b>    | <p>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.</p> <p>The question is asking candidates to compare the significance of the aesthetic dimension within the two films that they have studied from the set periods. The candidates should discuss the potential conflict between spectacle within the film and the drive toward the narrative resolution of the film.</p> <p>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 the creation of both spectacle and narrative resolution.</p> <p>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 generate meaning and spectacle.</p> <p>There should be a detailed explanation of how both the films' aesthetics and narratives help to generate meaning, and an awareness that often Hollywood films use spectacle and often require some form of narrative resolution. This guidance should be used in conjunction with the Level Descriptors. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well development. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers.</p> |
| <b>Additional guidance</b>   | Refer to the generic marking grid for questions 3 and 4.   |

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

- 4\* With reference to examples from **one** film from the **silent era** and examples from **one** film from **1961–1990**, compare how the use of sound and editing creates aesthetic effects for the spectator. [35]

|                              |   |
|------------------------------|---|
| <b>Assessment Objectives</b> | <p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></li> </ul>  |
| <b>Indicative content</b>    | <p>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.</p> <p>The question is asking candidates to analyse and compare the significance of the aesthetic dimension within the two films that they have studied from the set periods. The candidates should analyse in some detail how both sound and editing have been used by the filmmaker to create aesthetic effects for the spectator.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of aesthetics and the role of sound and editing in the creation of spectacle and generating spectator response.</p> <p>Candidates may refer to the aesthetic look of the individual films and there should be a comparison between the two films. The candidate should compare and contrast the two films; it is likely that they will discuss the importance of sound and editing 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 generate meaning and spectacle.</p> <p>There should be a detailed explanation of how both sound and editing generate meaning and an awareness that often Hollywood films use both in conjunction to create spectator response. This guidance should be used in conjunction with the Level Descriptors. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well development. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers.</p> |
| <b>Additional guidance</b>   | <p>Refer to the generic marking grid for questions 3 and 4.</p>   |

**Question 3 and 4 Generic Marking Grid** (to be used in conjunction with Subject 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 (strand 1a, 1b)   |
|----------------------------|---|----------------------------|---|
| <b>5</b><br><b>(13–15)</b> | <p>A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• A comprehensive understanding demonstrated through the level of breadth or depth of material used.</li> <li>• Use of film terminology is highly relevant and accurate.</li> </ul>               | <b>5</b><br><b>(17–20)</b> | <p>A <b>comprehensive</b> response that offers sophisticated and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis and comparison of chosen films, using relevant examples.</li> <li>• Comprehensive analysis of the significance of the aesthetic dimension to both films.</li> <li>• Comprehensive knowledge and understanding of aesthetics and spectatorship applied in response to the question set, integrated throughout the response and placed in context.</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul> |
| <b>4</b><br><b>(10–12)</b> | <p>A <b>good</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A generally relevant, accurate and appropriate response to the question set.</li> <li>• A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used.</li> <li>• Accurate and appropriate use of film terminology.</li> </ul> | <b>4</b><br><b>(13–16)</b> | <p>A <b>good</b> response that offers highly relevant and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis and comparison of chosen films, using relevant examples.</li> <li>• Good analysis of the significance of the aesthetic dimension to both films.</li> <li>• Good knowledge and understanding of aesthetics and spectatorship applied in response to the question set, integrated throughout the response.</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>   |
| <b>3</b><br><b>(7–9)</b>   | <p>An <b>adequate</b> demonstration of knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> <li>• A mostly relevant and appropriate response to the question set</li> <li>• A mostly accurate knowledge with sound breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>  | <b>3</b><br><b>(9–12)</b>  | <p>An <b>adequate</b> response that offers some relevant analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis and comparison of chosen films using generally relevant examples.</li> <li>• Adequate analysis of the significance of the aesthetic dimension to both films.</li> <li>• Adequate knowledge and understanding of aesthetics and spectatorship applied in response to the question set. These are placed in context.</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>   |

| Level (Mark)             | AO1   | Level (Mark)             | AO2 (strand 1a, 1b)  |
|--------------------------|---|--------------------------|--|
| <b>2</b><br><b>(4–6)</b> | <p>A <b>limited</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• Response is coherent with some relevance to set question.</li> <li>• Knowledge shows some inaccuracies with limited breadth or depth of material used.</li> <li>• Use of film terminology is limited and may be inaccurate.</li> </ul> | <b>2</b><br><b>(5–8)</b> | <p>A <b>limited</b> response that offers an analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Limited analysis and comparison of chosen films.</li> <li>• Limited analysis of the significance of the aesthetic dimension to both films.</li> <li>• Limited knowledge and understanding of aesthetics and spectatorship applied in response to the question set.</li> <li>• <i>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.</i></li> </ul> |
| <b>1</b><br><b>(1–3)</b> | <p>A <b>minimal</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• Weak comments of minimal relevance to set question and / or an incomplete response.</li> <li>• A lack of reference to the films studied to support knowledge.</li> <li>• Use of film terminology is minimal.</li> </ul>                | <b>1</b><br><b>(1–4)</b> | <p>A <b>minimal</b> response that offers little analysis or comparison in response to the question set.</p> <ul style="list-style-type: none"> <li>• Minimal analysis or comparison of chosen films.</li> <li>• Minimal analysis of the significance of the aesthetic dimension to both films.</li> <li>• Minimal knowledge and understanding of aesthetics and spectatorship applied in response to the question set.</li> <li>• <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>   |
| <b>0</b>                 | No response or no response worthy of credit.  | <b>0</b>                 | No response or no response worthy of credit.   |

## SECTION B

- 5 With reference to examples from **both** experimental surrealist films you have studied, explain how cinematography and editing have been used to challenge conventional narratives. [15]

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 2.

|                              |  |
|------------------------------|--|
| <b>Assessment Objectives</b> | <p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> <li>• to analyse films (1a). <b>10 marks</b></li> </ul>  |
| <b>Indicative content</b>    | <p>Candidates may demonstrate knowledge and understanding through the use of some of the following ideas.</p> <p>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.</p> <p>The question is asking candidates to explain how both cinematography and editing have been used by the filmmaker to challenge conventional narratives in the experimental surrealist films they have studied.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of the role of cinematography and editing and how these micro-elements can work together to challenge conventional narratives.</p> <p>Candidates may refer to specific examples from both films in some detail and make reference to how conventional narratives have been challenged. For example candidates might cite the abstract, dreamlike nature of both films, the apparent absence of time and traditional cause and effect with reference to how cinematography and editing have been used in combination to achieve these effects.</p> <p>There should be a detailed explanation of how both cinematography and editing challenge conventional narratives with examples from both set films and candidates may relate this to the stylistic approach adopted by the experimental surrealist film movement. This guidance should be used in conjunction with the Level Descriptors. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well development. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers.</p> |
| <b>Additional guidance</b>   | <p>Refer to the marking grid for question 5.</p>   |

| Level (Mark)             | AO1  | Level (Mark)              | AO2 (strand 1a)   |
|--------------------------|--|---------------------------|---|
| <b>3</b><br><b>(4-5)</b> | <p>A <b>comprehensive</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of how micro-elements of film form have been used through an accurate and relevant response to the question set.</li> <li>• Precise answer supported by one or more relevant examples from the chosen sequence.</li> </ul> | <b>3</b><br><b>(7–10)</b> | <p>A <b>comprehensive</b> analysis of how cinematography and editing have been used to challenge conventional narratives in both set films.</p> <ul style="list-style-type: none"> <li>• Comprehensive application of knowledge and understanding of cinematography and editing to the question set.</li> <li>• Comprehensive analysis of how the use of cinematography and editing has been combined to challenge conventional narratives.</li> <li>• Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</li> </ul> |
| <b>2</b><br><b>(2-3)</b> | <p>An <b>adequate</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Answer is supported by one or more mostly relevant examples from the chosen sequence.</li> </ul>  | <b>2</b><br><b>(3–6)</b>  | <p>An <b>adequate</b> analysis of how cinematography and editing have been used to challenge conventional narratives in both set films.</p> <ul style="list-style-type: none"> <li>• Adequate application of knowledge and understanding of sound and mise-en-scene to the question set.</li> <li>• Adequate explanation of how the use of cinematography and editing has been combined to challenge conventional narratives.</li> <li>• Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</li> </ul>                                |
| <b>1</b><br><b>(1)</b>   | <p>A <b>minimal</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>   | <b>1</b><br><b>(1–2)</b>  | <p>A <b>minimal</b> analysis of how cinematography and editing have been used to challenge conventional narratives in both set films.</p> <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of sound and mise-en-scene to the question set.</li> <li>• Minimal analysis of how the use of cinematography and editing has been combined to challenge conventional narratives.</li> <li>• Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</li> </ul>   |
| <b>0</b>                 | No response or no response worthy of credit.   | <b>0</b>                  | No response or no response worthy of credit.  |

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 6 and 7)

**6\*** Analyse how the German expressionist or French new wave film you have studied approaches the concept of narrative. [35]

|                              |  |
|------------------------------|--|
| <b>Assessment Objectives</b> | <p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film</p> <ul style="list-style-type: none"> <li>to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). <b>20 marks</b></li> </ul>   |
| <b>Indicative content</b>    | <p>The indicative content is intended to indicate what may feature in candidates' answers. The following is, however, a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>The question is asking candidates to analyse how the film that they have studied has used narrative. Candidates may consider the conceptions of both formalist and structuralist approaches to narrative.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how their chosen European film movement has used narrative.</p> <p>The candidate should analyse the film and be able to construct a detailed analysis about the way that it used narrative. Candidates may refer to specific examples from the film in some detail and make reference to the micro elements of film and how these are used to approach the concept of narrative.</p> <p>There could be a detailed explanation of how the ways in which the chosen film contributed to the development of film narrative. This should be focused primarily on how the style used has been appropriated by other filmmakers and demonstrate an awareness of the historical context of the film.</p> <p>This guidance should be used in conjunction with the Level Descriptors. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well development. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers.</p> |
| <b>Additional guidance</b>   | <p>Refer to the generic marking grid for questions 6 and 7.</p>  |

7\* 'Realism in film is much more powerful for the spectator than the expressive'. Analyse how this quote applies to the German expressionist or French new wave film you have studied. [35]

|                              |  |
|------------------------------|--|
| <b>Assessment Objectives</b> | <p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film</p> <ul style="list-style-type: none"> <li>to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). <b>20 marks</b></li> </ul>   |
| <b>Indicative content</b>    | <p>The indicative content is intended to indicate what may feature in candidates' answers. The following is, however, a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>The question is asking candidates to analyse how the film that they have studied has used either realist or expressive approaches to filmmaking. It is asking them to consider the claims of naturalism and realism over the expressive and the impact that these approaches may have upon the spectator.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how their chosen European film movement has used either naturalism, realism.</p> <p>The candidate should analyse the film and be able to construct a detailed analysis about the way that it used naturalism, realism or the expressive to generate spectator response. Candidates may refer to specific examples from the film in some detail and make reference to the micro elements of film and how these are used in creating aesthetic effects in specific film sequences.</p> <p>There could be a detailed explanation of how the ways in which the chosen film contributed to the development of film narrative. This should be focused primarily on how the style used has been appropriated by other filmmakers and demonstrate an awareness of the historical context of the film.</p> <p>This guidance should be used in conjunction with the Level Descriptors. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well development. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers.</p> |
| <b>Additional guidance</b>   | <p>Refer to the generic marking grid for questions 6 and 7.</p>  |

**Question 6 and 7 Generic Marking Grid** (to be used in conjunction with Question Specific Guidance for each question)



| Level (Mark)               | AO1   | Level (Mark)               | AO2 (strand 1a, 1c)  |
|----------------------------|---|----------------------------|--|
| <b>5</b><br><b>(13–15)</b> | <p>A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• A comprehensive understanding demonstrated through the level of breadth or depth of material used.</li> <li>• Use of film terminology is highly relevant and accurate.</li> </ul>         | <b>5</b><br><b>(17–20)</b> | <p>A <b>comprehensive</b> response that offers sophisticated and confident analysis of the chosen film in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the chosen film in response to the question set.</li> <li>• Comprehensive application of understanding of critical approaches in response to the question set, integrated throughout the response and place in context.</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul> |
| <b>4</b><br><b>(10–12)</b> | <p>A <b>good</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A generally relevant, accurate and appropriate response to the question set.</li> <li>• A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul> | <b>4</b><br><b>(13–16)</b> | <p>A <b>good</b> response that offers a highly relevant and confident analysis of the chosen film in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of relevant sequences from the chosen film.</li> <li>• Good application of understanding of critical approaches in response to the question set, integrated throughout the response and placed in context.</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>  |
| <b>3</b><br><b>(7–9)</b>   | <p>An <b>adequate</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A relevant and appropriate response to the question set.</li> <li>• A mostly accurate knowledge with sound breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>  | <b>3</b><br><b>(9–12)</b>  | <p>An <b>adequate</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of relevant sequences from the chosen film.</li> <li>• Adequate application of understanding of critical approaches in response to the question set.</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>  |

| Level (Mark)             | AO1   | Level (Mark)             | AO2 (strand 1a, 1c)  |
|--------------------------|---|--------------------------|--|
| <b>2</b><br><b>(4–6)</b> | A <b>limited</b> demonstration of knowledge and understanding of elements of film: <ul style="list-style-type: none"> <li>• Response is coherent with some relevance to set question</li> <li>• Knowledge shows some inaccuracies with limited breadth or depth of material used.</li> <li>• Use of film terminology is limited and may be inaccurate.</li> </ul> | <b>2</b><br><b>(5–8)</b> | A <b>limited</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Limited analysis of relevant sequences from the chosen film.</li> <li>• Limited application of understanding of critical approaches in response to the question set.</li> <li>• Simple ideas have been expressed in a limited context.</li> <li>• <i>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.</i></li> </ul> |
| <b>1</b><br><b>(1–3)</b> | A <b>minimal</b> demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> <li>• Weak comments of minimal relevance to set question and / or an incomplete response.</li> <li>• A lack of reference to the films studied to support knowledge.</li> <li>• Use of film terminology is minimal.</li> </ul>               | <b>1</b><br><b>(1–4)</b> | A <b>minimal</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Minimal analysis of relevant sequences from the chosen film.</li> <li>• Application of understanding of critical approaches is likely to be absent.</li> <li>• <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>  |
| <b>0</b>                 | No response or no response worthy of credit.  | <b>0</b>                 | No response or no response worthy of credit.   |

## Assessment Objectives (AO) Grid

| Question           | AO1       | AO2 Strand 1 |           |           | AO2 Strand 2 | Total      |
|--------------------|-----------|--------------|-----------|-----------|--------------|------------|
|                    | 1a+1b     | 1a           | 1b        | 1c        |              |            |
| 1                  | 10        | 0            | 0         | 0         | 0            | 10         |
| 2                  | 0         | 10           | 0         | 0         | 0            | 10         |
| 3/4*               | 15        | 10           | 10        | 0         | 0            | 35         |
| 5                  | 5         | 10           | 0         | 0         | 0            | 15         |
| 6/7*               | 15        | 10           | 0         | 10        | 0            | 35         |
| <b>Total Marks</b> | <b>45</b> | <b>40</b>    | <b>10</b> | <b>10</b> | <b>0</b>     | <b>105</b> |

## Summary of updates

| Date       | Version | Change  |
|------------|---------|---|
| 20/01/2021 | 5.0     | <i>Birth of a Nation</i> will be last assessed in June 2022, when it will then be replaced with <i>Wings</i> which will be available for first teach from September 2021. |
| 07/09/2021 | 5.1     | Updated information in section A rubric to reflect the replacement of <i>Birth of a Nation</i> with <i>Wings</i> .  |
| 11/10/2022 | 5.2     | Removal of reference to <i>Birth of a Nation</i> .  |