



**GCE**

**Film Studies**

**H410/01: Film history**

Advanced GCE

**Mark Scheme for June 2019**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotations

<i>Stamp</i>	<i>Description</i>
	Blank page
	Highlight
	Off page comment
	Tick
	Unclear
	Cross
	Caret sign to show omission
	Not relevant
	Not answered question
	Good point / development of point
	Use of Examples
	Explanation, Argument and Analysis

An	Analysis
C	Comparison
TE	Terminology
KU	Knowledge and understanding

### 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 **one** film made in the **silent era** that you have studied, explain how continuity editing creates shot to shot relationships. [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>This question is asking for knowledge and understanding of continuity editing rather than analysis of a sequence but the latter may be taken as evidence of the former.</p> <p>Candidates may demonstrate knowledge and understanding through the use of some of the following ideas.</p> <ul style="list-style-type: none"> <li>• the 180° rule/not crossing the line of action/respecting screen direction</li> <li>• the 30° rule</li> <li>• match on action</li> <li>• juxtapositions and the Kuleshov effect</li> <li>• examples of key edits in the sequence that maintain continuity</li> <li>• examples of captions in the sequence that maintain continuity</li> <li>• explanation of the editing style in the sequence</li> <li>• discussion of the ‘invisibility’ of continuity editing</li> </ul> <p>Answers may demonstrate knowledge and understanding of continuity editing through the use of examples of continuity editing rather than elucidation of the principles of continuity editing, but examples must be explained in terms of these principles to achieve the highest levels.</p> <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	A <b>comprehensive</b> demonstration of knowledge and understanding of how editing creates continuity within a sequence. <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of continuity editing.</li> <li>• Precise answer supported by one or more relevant examples.</li> <li>• Use of film terminology is highly relevant and accurate.</li> </ul>
4	7–8	A <b>good</b> demonstration of knowledge and understanding of how editing creates continuity within a sequence. <ul style="list-style-type: none"> <li>• Good knowledge and understanding of continuity editing.</li> <li>• Relevant answer supported by one or more relevant examples.</li> <li>• Accurate and appropriate use of film terminology.</li> </ul>
3	5–6	An <b>adequate</b> demonstration of knowledge and understanding of how editing creates continuity within a sequence. <ul style="list-style-type: none"> <li>• Adequate knowledge and understanding continuity editing.</li> <li>• Mostly relevant answer supported by one or more examples.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>
2	3–4	A <b>limited</b> demonstration of knowledge and understanding of how editing creates continuity within a sequence. <ul style="list-style-type: none"> <li>• Limited knowledge and understanding of continuity editing.</li> <li>• Answer is supported by at least one example, 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	A <b>minimal</b> demonstration of knowledge and understanding of how editing creates continuity within a sequence. <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of continuity editing.</li> <li>• Answer lacks relevance to the question set and may not be supported by examples.</li> <li>• Minimal use of film terminology.</li> </ul>
0	0	No response or no response worthy of credit.

2 With reference to a sequence from **one** film from **1961-1990** that you have studied, analyse how mise-en-scène creates 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>Mise-en-scène</b></p> <ul style="list-style-type: none"> <li>• The components of mise-en-scène, including sets, locations, costume, make up and props, staging, movement and off-screen space.</li> <li>• How some or all of these elements can generate a range of meanings and aesthetic effects for the spectator.</li> </ul> <p>Accept references to lighting so long as they are linked to analysis of mise-en-scène. Candidates should give examples of use of mise-en-scène, these may be, for example, two references to costume or any other area of mise-en-scène.</p> <p><b>Aesthetics</b></p> <ul style="list-style-type: none"> <li>• The aesthetic qualities of their chosen film sequence.</li> <li>• The role of mise-en-scène in creating aesthetic effects, including naturalistic and expressionistic use.</li> <li>• The role of aesthetics in the chosen film to create a certain style, mood or look.</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	A <b>comprehensive</b> analysis of how mise-en-scène has been used to create aesthetic effects within a sequence. <ul style="list-style-type: none"> <li>• A comprehensive application of knowledge and understanding of mise-en-scène and aesthetic effects to the question set.</li> <li>• A comprehensive analysis of how mise-en-scène 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	A <b>good</b> analysis of how mise-en-scène has been used to create aesthetic effects within a sequence. <ul style="list-style-type: none"> <li>• A good application of knowledge and understanding of mise-en-scène and aesthetic effects to the question set.</li> <li>• A good analysis of how mise-en-scène 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	An <b>adequate</b> analysis of how mise-en-scène has been used to create aesthetic effects within a sequence. <ul style="list-style-type: none"> <li>• Adequate application of knowledge and understanding of mise-en-scène and aesthetic effects to the question set.</li> <li>• Adequate analysis of how mise-en-scène 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	A <b>limited</b> analysis of how mise-en-scène has been used to create aesthetic effects within a sequence. <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of mise-en-scène and aesthetic effects to the question set.</li> <li>• Limited analysis of how mise-en-scène 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	<b>Minimal</b> analysis of how mise-en-scène has been used to create aesthetic effects within a sequence. <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of mise-en-scène and aesthetic effects to the question set.</li> <li>• Minimal analysis of how mise-en-scène 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\* With reference to examples from **one** film from **1930-1960** and **one** film from **1961-1990**, compare how cinematography (including lighting) creates aesthetic effects

[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 how the two films that they have studied use cinematography to contribute to the aesthetics.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of cinematography in creating aesthetic effects. For example, responses might:</p> <ul style="list-style-type: none"> <li>• compare the elements and style of cinematography in the two films and the aesthetic effects of these</li> <li>• compare the use of lighting in the two films and the aesthetic effects of these</li> <li>• compare how cinematography has been used in combination with editing, mise-en-scène, performance and sound in the two films to create aesthetic effects</li> <li>• explore set differences in cinematography including lighting within the historical-cultural context of the dominant styles of their times</li> <li>• explore set differences in cinematography including lighting within the auteurist styles of their directors, including how the connotations of the cinematography including lighting relate to the auteur's themes</li> </ul> <p>Accept references to other elements so long as they are linked to analysis of cinematography.</p> <p>Reward explicit comparison for AO2.1b.</p> <p>Responses must refer to two set films from the correct periods. They should refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed.</p>

**Additional  
guidance**

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 **one** film from **1930-1960**, compare how performance generates meanings and responses. [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 how the two films that they have studied from the set periods use performance to generate meanings and responses.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of performance and its role in generating meanings and responses. For example, responses might:</p> <ul style="list-style-type: none"> <li>• compare the use of performance styles, especially different codes of non-verbal communication, to generate meanings and responses, including the development of character and action</li> <li>• explore the opportunities offered by dialogue in the 1930-60 film to add to the performance</li> <li>• compare the use of casting in the two films to generate meanings and responses, including the development of character and action</li> <li>• compare the direction of, and interaction between, actors in the two films in how they generate meanings and responses</li> <li>• compare how performance has been used in combination with cinematography, mise-en-scène, sound (if applicable) and editing in the two films to generate meanings and responses</li> <li>• explore set differences in performance within the historical-cultural context of the dominant performance modes of their times</li> <li>• explore set differences in performance within the auteurist styles of their directors, including how the connotations of the performances relate to the auteur's themes</li> </ul> <p>Accept references to narrative so long as they are linked to analysis of performance.</p> <p>Reward explicit comparison for AO2.1b.</p>

	Responses must refer to two set films from the correct periods. They should refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed.
<b>Additional guidance</b>	Refer to the generic marking grid for questions 3 and 4.

**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> <b>(13–15)</b>	A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film. <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> <b>(17–20)</b>	A <b>comprehensive</b> response that offers sophisticated and confident analysis and comparison of the chosen films in response to the question set. <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 (Q3) or meanings and responses (Q4) to both films.</li> <li>• Comprehensive knowledge and understanding of aesthetics or meanings and response applied to the question set, integrated throughout the answer 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> <b>(10–12)</b>	A <b>good</b> demonstration of knowledge and understanding of elements of film. <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> <b>(13–16)</b>	A <b>good</b> response that offers highly relevant and confident analysis and comparison of the chosen films in response to the question set. <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 (Q3) or meanings and responses (Q4) to both films.</li> <li>• Good knowledge and understanding of aesthetics or meanings and response applied 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> <b>(7–9)</b>	An <b>adequate</b> demonstration of knowledge and understanding of elements of film: <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> <b>(9–12)</b>	An <b>adequate</b> response that offers some relevant analysis and comparison of the chosen films in response to the question set. <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 (Q3) or meanings and responses (Q4) to both films.</li> <li>• Adequate knowledge and understanding of aesthetics or meanings and response applied 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> <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> <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 (Q3) or meanings and responses (Q4) to both films.</li> <li>• Limited knowledge and understanding of aesthetics or meanings and response applied 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> <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> <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 (Q3) or meanings and responses (Q4) to both films.</li> <li>• Minimal knowledge and understanding of aesthetics or meanings and response applied 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 Analyse how **either** the German expressionist **or** the French new wave film you have studied uses mise-en-scène to create a style that was distinctive for its time. [15]

<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>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 how the film that they have studied uses mise-en-scène to create a style that was distinctive within its historical context.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of mise-en-scène and its role in creating style. For example, responses might analyse:</p> <ul style="list-style-type: none"> <li>• the use of the elements of mise-en-scène, including sets, locations, costume, make up and props, staging, movement and off-screen space, in the set film</li> <li>• the connotations of the use of mise-en-scène</li> <li>• how the mise-en-scène is used naturalistically (e.g. French New Wave) or expressionistically (e.g. German expressionism) to create meanings</li> <li>• how the use of mise-en-scène contributes to the film's aesthetic to create a distinctive style</li> <li>• how the film's aesthetic relates to the style (and possibly the aesthetics, or political and social-cultural objectives) of the wider film movement.</li> </ul> <p>Responses must refer to one set films from the set movements. They should refer to specific examples from the film in some detail, perhaps referring to key scenes they have analysed.</p>
<b>Additional guidance</b>	Refer to the marking grid for question 5.

Level (Mark)	AO1	Level (Mark)	AO2 (strand 1a)
<b>3</b> <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 film.</li> </ul>	<b>3</b> <b>(7–10)</b>	<p>A <b>comprehensive</b> analysis of how the film uses mise-en-scène to create a style that was distinctive for its time.</p> <ul style="list-style-type: none"> <li>• Comprehensive application of knowledge and understanding of mise-en-scène to the question set.</li> <li>• Comprehensive analysis of how the use of mise-en-scène created a style that was distinctive for its time.</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> <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 film.</li> </ul>	<b>2</b> <b>(3–6)</b>	<p>An <b>adequate</b> analysis of how the film uses mise-en-scène to create a style that was distinctive for its time.</p> <ul style="list-style-type: none"> <li>• Adequate application of knowledge and understanding of mise-en-scène to the question set.</li> <li>• Adequate explanation of how the use of mise-en-scène created a style that was distinctive for its time.</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> <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> <b>(1–2)</b>	<p>A <b>minimal</b> analysis of how the film uses mise-en-scène to create a style that was distinctive for its time.</p> <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of mise-en-scène to the question set.</li> <li>• Minimal analysis of how the use of mise-en-scène created a style that was distinctive for its time.</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 **both** experimental surrealist films you have studied use narrative ambiguity to disrupt the relationship that spectators expect to have with conventional films. [35]

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.

<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>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 how the films that they have studied use narrative ambiguity to disrupt conventional spectatorship.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the significance of narrative and the influence of critical approaches to narrative on these experimental films. For example, responses might analyse:</p> <ul style="list-style-type: none"> <li>• the use of editing techniques that rely on association rather than cause and effect (e.g. the cut from underarm hair to a sea urchin in <i>Un Chien Andalou</i>)</li> <li>• deliberately flat characterisation with no back story</li> <li>• inconsistent characters (e.g. the character who loses a beard at the end of <i>L'Age d'Or</i>)</li> <li>• the use of random lists (e.g. of objects towed behind the piano in <i>Un Chien Andalou</i> or the objects thrown out of the window in <i>L'Age d'Or</i>)</li> <li>• deliberate narrative disruptions in time and space (e.g. to the beach at the end of <i>Un Chien Andalou</i>, to the chateau at the end of <i>L'Age d'Or</i>)</li> <li>• unexplained narrative events (e.g. the severed hand in <i>Un Chien Andalou</i>, the assault on a blind man in <i>L'Age d'Or</i>)</li> <li>• lack of narrative resolution (e.g. the themes of sexual excitement and frustration in both films which are never resolved)</li> <li>• the use of shockingly transgressive content, e.g. eye-slicing and statue foot-fetishism</li> <li>• the effects of these on spectatorship</li> <li>• the relation of these techniques to surrealism</li> </ul>

	Responses must refer to both films. They should refer to specific examples from the films in some detail, perhaps referring to key scenes they have analysed.
<b>Additional guidance</b>	Refer to the generic marking grid for questions 6 and 7.

- 7\* Analyse how **both** experimental surrealist films you have studied use naturalistic techniques to express human desires and passions. [35]

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.

<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>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 how the films that they have studied use naturalistic techniques to express desire and passion (to create surrealism rather than realism).</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the significance of narrative and the influence of critical approaches to narrative on these experimental films. For example, responses might analyse:</p> <p><b>The use of naturalism:</b></p> <ul style="list-style-type: none"> <li>• the naturalistic use of sets and locations</li> <li>• the use of continuity editing</li> <li>• the use of conventional lighting</li> <li>• the use of parallel diegetic sound (in L'Age D'Or)</li> <li>• the conventional filmic construction of time and space within scenes for much of the narrative, especially in L'Age D'Or.</li> </ul> <p><b>The use of the expressive:</b></p> <ul style="list-style-type: none"> <li>• the expressive representation of desire in opposition to authority figures</li> <li>• the narratives are often driven by character's irrational passions and desires</li> <li>• the use of transgressive content, e.g. eye-slicing and statue foot-fetishism</li> <li>• the use of content that appeals to the unconscious rather than the rational mind</li> <li>• the disruption of spectatorship draws attention to the artificiality of the text and the spectator's act of creating meaning even</li> </ul>

	<p>within a naturalistic mise-en-scène.</p> <p><b>The disruption of realism that undercuts the naturalism:</b></p> <ul style="list-style-type: none"> <li>• the use of editing techniques that rely on association rather than cause and effect (e.g. the cut from underarm hair to a sea urchin in Un Chien Andalou)</li> <li>• deliberately flat characterisation and inconsistent characters (e.g. the character who loses a beard at the end of L'Age d'Or)</li> <li>• the use of random lists (e.g. of objects towed behind the piano in Un Chien Andalou or the objects thrown out of the window in L'Age d'Or)</li> <li>• deliberate narrative disruptions in time and space (e.g. to the beach at the end of Un Chien Andalou, to the chateau at the end of L'Age d'Or)</li> <li>• unexplained narrative events (e.g. the severed hand in Un Chien Andalou, the assault on a blind man in L'Age d'Or)</li> <li>• lack of narrative resolution (e.g. the themes of sexual excitement and frustration in both films which are never resolved).</li> </ul> <p>The response may discuss the relation of these techniques to surrealism as a movement.</p> <p>Responses must refer to both films. They should refer to specific examples from the films in some detail, perhaps referring to key scenes they have analysed.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 6 and 7.

**Question 6 and 7 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 (strand 1a, 1c)
<b>5 (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 (17–20)</b>	<p>A <b>comprehensive</b> response that offers sophisticated and confident analysis of the films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the films 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 (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 (13–16)</b>	<p>A <b>good</b> response that offers a highly relevant and confident analysis of the films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of relevant sequences from the films.</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 (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 (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 films.</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> <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> <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 films.</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> <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> <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 films.</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>

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