

**GCE**

**Film Studies**

**H410/02: Critical approaches to film**

A Level

**Mark Scheme for June 2024**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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 RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

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

### 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 RM Assessor 50% and 100% (traditional 40% 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 or the RM Assessor messaging system, or by email.

#### 5. **Crossed Out Responses**

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

#### **Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (*The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.*)

**Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

**Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

**Short Answer Questions** (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

**Short Answer Questions** (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

**Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

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. Award No Response (NR) if:
  - there is nothing written in the answer space

Award Zero '0' if:















- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **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 RM Assessor 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	
	<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
		Terminology
		Knowledge and understanding

## 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.

If a candidate refers to the wrong set film then the response is limited to a maximum of the top of the Limited band.

## **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.



**SECTION A**

- 1\*** To what extent does the genre of a film influence the ways in which characters are represented? Discuss in relation to examples from **one British film** and **one US 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 to analyse film (strand 1a), including through the use of critical approaches (strand 1c), to evaluate the significance of critical approaches (strand 2). <b>20 marks</b></p>
<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>Candidates must reference <b>two</b> films: <b>one</b> British film and <b>one</b> US film.</p> <p>The question requires candidates to discuss the role of film genre and how it influences the representation of characters in the films they have studied. Candidates are expected to discuss how the genre codes and conventions of each film contribute to the way it represents different social groups and cultural values.</p> <p>Candidates may argue/compare how some genres are more effective than others in constructing characters that represent society/cultural issues authentically.</p> <p>Candidates should refer to specific examples from their two chosen films in some detail and make reference to the micro-elements of film and how these are used by different genres to construct representations.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how genre conventions influence the representation of characters in film.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for Questions 1 and 2.

- 2\*** 'Films reflect the issues and beliefs of the society in which they are produced.' Discuss this view in relation to examples from **one British film** and **one US film** you have studied. **[35]**

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b> <b>AO2:</b> Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c), to evaluate the significance of critical approaches (strand 2). <b>20 marks</b>
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<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>Candidates must reference <b>two</b> films; <b>one</b> British film and <b>one</b> US film.</p> <p>The question requires candidates to consider how the films they have studied can be seen to reflect broader social, cultural and political attitudes to the issues and beliefs prevalent in Britain and the US at the time of their production.</p> <p>Candidates should demonstrate understanding of how wider issues and beliefs are explored within a film's narrative, characterisation and representations. They should make reference to how the use of the micro-elements of film form reflects this and offer specific examples from the two chosen films in detail.</p> <p>Candidates, particularly in the higher mark bands, may show awareness of how each film's representation and re-construction of historical issues and events can act as an agent in facilitating social, cultural and political developments.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how films can be seen to reflect the wider concerns, beliefs and values of the society that produces them.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for Questions 1 and 2.

**Question 1 and 2 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, strand 2)
<b>5</b> <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> <b>(17–20)</b>	<p>A <b>comprehensive</b> response that offers sophisticated and confident analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of the chosen films</li> <li>• Comprehensive use of the different critical approaches to film.</li> <li>• Comprehensive evaluation of the significance of critical approaches. These are integrated throughout the response and are 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>	<p>A <b>good</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A relevant, generally accurate and appropriate response to the set question.</li> <li>• A generally accurate and detailed knowledge and understanding demonstrated through the level of breadth or depth of material used.</li> <li>• An accurate and appropriate use of film terminology.</li> </ul>	<b>4</b> <b>(13–16)</b>	<p>A <b>good</b> response that offers highly relevant and confident analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of the chosen films.</li> <li>• Good use of the different critical approaches to film.</li> <li>• Good evaluation of the significance of critical approaches. These are integrated throughout the response and are 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> <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 adequate breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>	<b>3</b> <b>(9–12)</b>	<p>An <b>adequate</b> response that offers some relevant analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of the chosen films.</li> <li>• Adequate use of the different critical approaches to film.</li> <li>• Adequate evaluation of the significance of critical approaches. 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>

<p><b>2</b> <b>(4-6)</b></p>	<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 narrow range of material used.</li> <li>• Use of film terminology is limited and many not always be accurate.</li> </ul>	<p><b>2</b> <b>(5-8)</b></p>	<p>A <b>limited</b> response that offers some analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> <li>• Limited analysis of the chosen films</li> <li>• Limited use of the different critical approaches to film.</li> <li>• Limited evaluation of the significance of critical approaches. These are likely to be descriptive.</li> <li>• <i>Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, although the relationship to the evidence may not be clear.</i></li> </ul>
<p><b>1</b> <b>(1-3)</b></p>	<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>	<p><b>1</b> <b>(1-4)</b></p>	<p>A <b>minimal</b> response that offers little analysis or use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> <li>• Minimal analysis of the chosen films.</li> <li>• Minimal use of the different critical approaches to film.</li> <li>• Evaluation of the significance of critical approaches is likely to be absent.</li> </ul> <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>
<p><b>0</b></p>	<p>No response or no response worthy of credit.</p>	<p><b>0</b></p>	<p>No response or no response worthy of credit.</p>

**SECTION B**

- 3\*** Discuss how the documentary film you have studied uses performance to construct the spectator's understanding of the reality presented by the film. **[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 analyse film (strand 1a), including through the use of critical approaches (strand 1c). <b>20 marks</b></p>
<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 requires candidates to discuss how the micro element of performance is used to shape the spectator's understanding of reality in the documentary film they have studied.</p> <p>Candidates will demonstrate knowledge and understanding of how performance is used to shape the film's messages and generate spectator response. They are likely to discuss different modes of documentary such as the participatory and performative modes to assess the extent to which documentary filmmakers use performance to shape the spectator's understanding of the reality presented by the film.</p> <p>More able candidates may also discuss the extent to which documentary filmmakers influence the performance of participants in the film. This may lead them to discuss how the creative use of other micro-elements such as editing can manipulate spectators, encouraging them to adopt the outlook of the filmmaker and raising questions about 'truth' and objectivity in documentary film making.</p> <p>Candidates should refer to specific examples from the chosen film in some detail.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how performance contributes to the construction of representations of reality in documentary filmmaking.</p>

<b>Additional guidance</b>	Refer to the generic marking grid for questions 3 and 4.
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- 4\*** 'The filming and editing techniques used by documentary filmmakers can influence a spectator's opinions and change their attitudes to social, cultural and political issues. 'Discuss this view in relation to examples from the documentary film you have studied. **[35]**

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b> <b>AO2:</b> Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c). <b>20 marks</b>
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<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 requires candidates to outline and discuss ways in which documentary filmmakers use filming and editing techniques to encourage spectators to align themselves with the social, cultural and political views expressed within the film, potentially influencing their attitude towards the issues being presented.</p> <p>Candidates are likely to discuss how modes of documentary shape the film's impact on its spectator and how key techniques such as voiceover, interviews, reconstruction, archive footage etc are used to represent and re-construct historical issues in a way that influences audiences and encourages them to re-consider or adapt their views of social, cultural and political issues. Candidates will also discuss how the filmmaker's use of the micro-elements of film form shapes and directs the film's representations.</p> <p>Some candidates may focus on the concept of spectatorship and discuss how different interpretations to the preferred meaning encoded by the filmmaker are created through personal, social and cultural contexts.</p> <p>Candidates should refer to specific examples from the chosen film in detail.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how documentary filmmakers use filming and editing techniques that can help construct a spectator's attitudes to social, cultural and political issues.</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 Question Specific Guidance for each question)

Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1c)
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<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> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the chosen film.</li> <li>• Comprehensive application of understanding of performance (Q3) or spectatorship (Q4).</li> <li>• Comprehensive application of understanding of critical approaches. This is 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> <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 highly relevant, generally accurate and appropriate response to the question set.</li> <li>• Generally accurate and detailed knowledge and 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> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Good analysis of relevant examples the chosen film.</li> <li>• Good application of understanding of performance (Q3) or spectatorship (Q4).</li> <li>• Good application of understanding of critical approaches. This is integrated within 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> <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> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Adequate analysis of relevant examples from the chosen film.</li> <li>• Adequate application of understanding of performance (Q3) or spectatorship (Q4).</li> <li>• Adequate application of understanding of critical approaches. This is 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, 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 not always be accurate.</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 examples from the chosen film.</li> <li>• Limited application of understanding of performance (Q3) or spectatorship (Q4).</li> <li>• Limited application of understanding of critical approaches. This is likely to be descriptive.</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 film 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 examples the chosen film.</li> <li>• Minimal application of understanding of performance (Q3) or spectatorship (Q4).</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.

**SECTION C**

- 5\*** Discuss the extent to which ideological messages about family and home are communicated through the narrative structure and character types in the films you have studied. You must draw comparisons between the three films you have studied in your answer. **[35]**

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b> <b>AO2:</b> Apply knowledge and understanding of elements of film. <b>20 marks</b> <ul style="list-style-type: none"><li>• to analyse films (strand 1a)</li><li>• to compare films (strand 1b)</li><li>• including through the use of critical approaches (strand 1c)</li><li>• to evaluate the significance of critical approaches (strand 2)</li></ul>
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<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>Candidates must discuss <b>three</b> films, <b>one</b> film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language.</p> <p>Responses which only substantively discuss 2 films should be limited to level 3. Responses which only substantively discuss 1 film should be limited to level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate the extent to which the narrative structure and character types in the films they have studied contribute to a spectator's understanding of the ideologies surrounding the idea of family and home.</p> <p>Candidates should explicitly discuss the narrative structure/characterisation of each film chosen for analysis. They should also offer explicit comparison of the three films, discussing the extent to which narrative structure and the construction of character shapes a spectator's understanding of the attitudes, values and beliefs being conveyed about family and home.</p> <p>Candidates will demonstrate a knowledge and understanding of the micro elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen films in some detail to support the points that they make.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 5–10.</p>

- 6\*** Discuss how the films you have studied use sound to shape the spectator's understanding of family and home. You must draw comparisons between the three films you have studied 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. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</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>Candidates must discuss <b>three</b> films, <b>one</b> film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss 2 films should be limited to level 3. Responses which only substantively discuss 1 film should be limited to level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate how the micro element of sound is used to position the spectator and shape their response to the idea of family and home. Candidates should be able to compare their chosen films explicitly and analyse how sound helps construct a spectator's understanding of the ideologies surrounding the idea of family and home. Candidates are likely to focus on the use of both diegetic and non-diegetic sound techniques and should show understanding of how sound can be used to create an emotional response, encouraging spectators to align with a film's ideological messages and values.</p> <p>Candidates may also consider how other micro-elements (such as cinematography, performance, mise-en-scène and editing) combine with sound to affect a spectator's understanding of family and home.</p> <p>Candidates should refer to specific examples from the chosen films in some detail to support the points that they make.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 5–10.</p>

- 7\*** Discuss the extent to which ideological messages about outsiders are communicated through the narrative structure and character types in the films you have studied. You must draw comparisons between the three films you have studied 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. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</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>Candidates must discuss <b>three</b> films, <b>one</b> film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss 2 films should be limited to level 3. Responses which only substantively discuss 1 film should be limited to level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate the extent to which the narrative structure and character types in the films they have studied contribute to a spectator's understanding of the ideologies surrounding the idea of outsiders.</p> <p>Candidates should explicitly discuss the narrative structure/characterisation of each film chosen for analysis. They should also offer explicit comparison of the three films, discussing the extent to which narrative structure and the construction of character shapes a spectator's understanding of the attitudes, values and beliefs being conveyed about outsiders.</p> <p>Candidates will demonstrate a knowledge and understanding of the micro elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen films in some detail to support the points that they make.</p>

<b>Additional guidance</b>	Refer to the generic marking grid for questions 5–10.
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- 8\*** Discuss how the films you have studied use sound to shape the spectator's understanding of outsiders. You must draw comparisons between the three films you have studied 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. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</li> </ul>
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<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>Candidates must discuss <b>three</b> films, <b>one</b> film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss 2 films should be limited to level 3. Responses which only substantively discuss 1 film should be limited to level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate how the micro element of sound is used to position the spectator and shape their response to the idea of outsiders. Candidates should be able to compare their chosen films explicitly and analyse how sound helps construct a spectator's understanding of the ideologies surrounding the idea of outsiders. Candidates are likely to focus on the use of both diegetic and non-diegetic sound techniques and should show understanding of how sound can be used to create an emotional response, encouraging spectators to align with a film's ideological messages and values.</p> <p>Candidates may also consider how other micro-elements (such as cinematography, performance, mise-en-scène and editing) combine with sound to affect a spectator's understanding of outsiders.</p> <p>Candidates should refer to specific examples from the chosen films in some detail to support the points that they make.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 5–10.</p>

- 9\*** Discuss the extent to which ideological messages about conflict are communicated through the narrative structure and character types in the films you have studied. You must draw comparisons between the three films you have studied 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. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</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>Candidates must discuss <b>three</b> films, <b>one</b> film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss 2 films should be limited to level 3. Responses which only substantively discuss 1 film should be limited to level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate the extent to which the narrative structure and character types in the films they have studied contribute to a spectator's understanding of the ideologies surrounding the idea of conflict.</p> <p>Candidates should explicitly discuss the narrative structure/characterisation of each film chosen for analysis. They should also offer explicit comparison of the three films, discussing the extent to which narrative structure and the construction of character shapes a spectator's understanding of the attitudes, values and beliefs being conveyed about conflict.</p> <p>Candidates will demonstrate a knowledge and understanding of the micro elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen films in some detail to support the points that they make.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 5–10.</p>

- 10\*** Discuss how the films you have studied use sound to shape the spectator's understanding of conflict. You must draw comparisons between the three films you have studied 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. <b>20 marks</b></p> <ul style="list-style-type: none"> <li>• to analyse films (strand 1a)</li> <li>• to compare films (strand 1b)</li> <li>• including through the use of critical approaches (strand 1c)</li> <li>• to evaluate the significance of critical approaches (strand 2)</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>Candidates must discuss <b>three</b> films, <b>one</b> film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss 2 films should be limited to level 3. Responses which only substantively discuss 1 film should be limited to level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate how the micro element of sound is used to position the spectator and shape their response to the idea of conflict. Candidates should be able to compare their chosen films explicitly and analyse how sound helps construct a spectator's understanding of the ideologies surrounding the idea of conflict. Candidates are likely to focus on the use of both diegetic and non-diegetic sound techniques and should show understanding of how sound can be used to create an emotional response, encouraging spectators to align with a film's ideological messages and values.</p>

	<p>Candidates may also consider how other micro-elements (such as cinematography, performance, mise-en-scène and editing) combine with sound to affect a spectator's understanding of conflict.</p> <p>Candidates should refer to specific examples from the chosen films in some detail to support the points that they make.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 5–10.</p>

**Generic Marking Grid for Questions 5 – 10** (to be used in conjunction with Question Specific Guidance)

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

Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1b, 1c, Strand 2)
<b>5</b> <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> <b>(17–20)</b>	<p>A <b>comprehensive</b> response that offers sophisticated and confident analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of the chosen films, and how micro-elements are used in the films.</li> <li>• Comprehensive use of the different critical approaches to film.</li> <li>• Comprehensive comparison between the chosen films.</li> <li>• Comprehensive evaluation of the significance of critical approaches. This is 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> <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 relevant, generally accurate and appropriate response to the set question.</li> <li>• A generally accurate and detailed knowledge and understanding demonstrated through the level of breadth or depth of material used.</li> <li>• An accurate and appropriate use of film terminology.</li> </ul>	<b>4</b> <b>(13–16)</b>	<p>A <b>good</b> response that offers highly relevant and confident analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of the chosen films, and how micro-elements are used in the films.</li> <li>• Good use of the different critical approaches to film.</li> <li>• Good comparison between the chosen films.</li> <li>• Good evaluation of the significance of critical approaches. This is 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 mostly relevant and appropriate response to the question set.</li> <li>• A mostly accurate knowledge with adequate 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> response that offers some relevant analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of the chosen films, and how micro-elements are used in the films.</li> <li>• Adequate use of the different critical approaches to film.</li> <li>• Adequate comparison between the chosen films.</li> <li>• Adequate evaluation of the significance of critical approaches. This is 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>
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Level (Mark)	AO1	Level (Mark)	AO2 (Strand 1a, 1b, 1c, Strand 2)
<b>2 (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 narrow range of material used.</li> <li>• Use of film terminology is limited and may not always be accurate.</li> </ul>	<b>2 (5–8)</b>	<p>A <b>limited</b> response that offers some analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> <li>• Limited analysis of the chosen films, and how micro-elements are used in the films.</li> <li>• Limited use of the different critical approaches to film.</li> <li>• Limited comparison between the chosen films.</li> <li>• Limited evaluation of the significance of critical approaches. This is likely to be descriptive.</li> <li>• <i>Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, although the relationship to the evidence may not be clear.</i></li> </ul>
<b>1 (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 (1–4)</b>	<p>A <b>minimal</b> response that offers little analysis or evaluation in response to the question set.</p> <ul style="list-style-type: none"> <li>• Minimal analysis of the chosen films.</li> <li>• Minimal use of the different critical approaches to film.</li> <li>• Minimal comparison between the chosen films.</li> <li>• Evaluation of the significance 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		
1/2*	15	5	0	5	10	35
3/4*	15	10	0	10	0	35
5–10*	15	5	5	5	5	35
<b>Total Marks</b>	<b>45</b>	<b>20</b>	<b>5</b>	<b>20</b>	<b>15</b>	<b>105</b>

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