

GCE

Film Studies

H410/01: Film history

A Level

Mark Scheme for June 2023

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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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**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 5 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:
 - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following

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

11. 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
	Terminology
	Knowledge and understanding
	Noted but no credit given

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 a set film from the wrong era in Questions 1 to 4 then the response is limited to a maximum of the top of the Limited mark band.

Component 01: Film History

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

- 1 Explain how actors use non-verbal communication to create a performance in at least **two** examples from **one** film from **1930-1960** that you have studied.

[10]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 10 marks
Indicative content	<p>Candidates may demonstrate knowledge and understanding through the use of some of the following ideas.</p> <ul style="list-style-type: none"> • the use of physical expression to create performance – e.g. gesture, facial expression, stance and movement • the use of vocal delivery to create performance – e.g. pitch, tone, intonation • the interaction of non-verbal communication between actors • how performance styles may be signalled by the use of non-verbal communication . <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must refer to a set film from the correct period and should give two examples of the use of non-verbal communication. These may be from one or more scenes. Responses that only provide one relevant example can reach the ‘adequate’ mark band. Responses with two examples showing a precise focus on non-verbal communication and performance can reach the ‘comprehensive’ mark band.</p>
Additional guidance	Refer to the generic marking grid for this question.

Level	Mark	AO1
5	9–10	A comprehensive demonstration of knowledge and understanding of the use of non-verbal communication. <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the use of non-verbal communication. • Precise answer supported by two or more examples of the use of non-verbal communication from the film. • Use of film terminology is highly relevant and accurate.
4	7–8	A good demonstration of knowledge and understanding of the use of non-verbal communication. <ul style="list-style-type: none"> • Good knowledge and understanding of the use of non-verbal communication. • Relevant answer supported by two or more examples of the use of non-verbal communication from the film. • Accurate and appropriate use of film terminology.
3	5–6	An adequate demonstration of knowledge and understanding of the use of non-verbal communication. <ul style="list-style-type: none"> • Adequate knowledge and understanding of the use of non-verbal communication. • Mostly relevant answer supported by at least one example of the use of non-verbal communication from the film. • Use of film terminology is mostly accurate.
2	3–4	A limited demonstration of knowledge and understanding of the use of non-verbal communication. <ul style="list-style-type: none"> • Limited knowledge and understanding of the use of non-verbal communication. • Answer is supported by at least one example of use of non-verbal communication, although this may not be made relevant to the question set. • Use of film terminology is limited and may not always be accurate.
1	1–2	A minimal demonstration of knowledge and understanding of the use of non-verbal communication. <ul style="list-style-type: none"> • Minimal knowledge and understanding of the use of non-verbal communication. • Answer lacks relevance to the question set and may not be supported by examples. • Minimal use of film terminology.
0	0	No response or no response worthy of credit.

2 Analyse how editing is used to create meaning in at least **two** examples from **one** film from **the silent era** that you have studied. [10]

Assessment Objectives	AO2: Apply knowledge and understanding of elements of film to analyse films (1a). 10 marks
Indicative content	<p>Candidates may analyse the use of editing in terms of some of the following ideas:</p> <ul style="list-style-type: none"> • the shot-to-shot relationships of continuity editing including match editing, the 180° rule and the role of editing in creating meaning including the Kuleshov effect • how editing can generate multiple connotations and suggest a range of possible interpretations • how editing relates to characters and narrative development including the use of editing motifs • how editing conveys messages and values • how visual effects (created in post-production) are used, including the way they are designed to engage the spectator and create an emotional response • montage editing and stylised forms of editing including jump cuts • how and why different spectators interpret the same editing effects differently • how editing can be indicative of an auteur approach and can contribute to a film aesthetic. <p>This is, however, a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must give two relevant examples from a set film from the correct period. Responses that only provide one relevant example can reach the ‘adequate’ mark band if there is clear analysis of how it creates meaning, as can responses with two relevant examples that are not clearly analysed. Responses with two examples that are analysed with regard to meaning can reach the ‘good’ mark band. Responses with two examples showing a precise focus on editing and meaning can reach the ‘comprehensive’ mark band.</p>
Additional guidance	Refer to generic marking grid for this question.

Level	Mark	AO2 (strand 1, 1a)
5	9–10	<p>A comprehensive analysis of how editing is used to create meaning within a film.</p> <ul style="list-style-type: none"> • A comprehensive application of knowledge and understanding of editing to the question set. • A comprehensive analysis of how editing is used to create meaning. • Precise answer supported by two or more relevant examples from the film.
4	7–8	<p>A good analysis of how editing is used to create meaning within a film.</p> <ul style="list-style-type: none"> • A good application of knowledge and understanding of editing to the question set. • A good analysis of how editing is used to create meaning. • Relevant answer supported by two or more relevant examples from the film.
3	5–6	<p>An adequate analysis of how editing is used to create meaning within a film.</p> <ul style="list-style-type: none"> • Adequate application of knowledge and understanding of editing to the question set. • Adequate analysis of how editing is used to create meaning. • Mostly relevant answer supported by at least one relevant example from the film.
2	3–4	<p>A limited analysis of how editing is used to create meaning within a film.</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of editing to the question set. • Limited analysis of how editing is used to create meaning. • Answer is supported by at least one example from the film, although this may not be relevant to the question set.
1	1–2	<p>Minimal analysis of how editing is used to create meaning within a film.</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of editing to the question set. • Minimal analysis of how editing is used to create meaning. • Answer lacks relevance to the question set and may not be supported by examples.
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* Compare how mise-en-scène contributes to the aesthetics of **one** film from **1930–1960** and **one** film from **1961–90** that you have studied. Give detailed examples from both films. [35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> • analyse films (1a) <i>and</i> compare films (1b). 20 marks
Indicative content	<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 mise-en-scène contributes to the aesthetics of the two films that they have studied. Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed. There must be a clear focus on mise-en-scène, rather than the other micro elements of film, though there may be some reference to how mise-en-scène works with other micro elements to create aesthetic effects. For example, lighting is not listed as part of mise-en-scène in this specification, so any discussion of lighting should be in relation to how it interacts with, or is created by, the mise-en-scène.</p> <p>Responses must include explicit and detailed comparison of the two films and a clear focus on aesthetics. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on aesthetics requires an explicit statement of the overall aesthetic of each film and/or the specific aesthetic effects created in those scenes chosen for analysis.</p> <p>A response reaching the level 4 ‘good’ mark band will typically include both explicit comparison of aesthetics and a focus on mise-en-scène in the two films with at least two detailed examples from each film.</p> <p>Responses lacking either explicit comparison of aesthetics or focus on mise-en-scène in the two films may reach the level 3 ‘adequate’ band. Those with only one example from each film would typically only reach the bottom of the band, while those with at least two examples from one of the films might reach the top of the band,</p> <p>Responses might:</p> <ul style="list-style-type: none"> • analyse and compare the use of setting, props, costume and hair and make up to generate connotations in the two films • analyse and compare how changes in mise-en-scène contribute to character and narrative development in the two films • analyse and compare the naturalistic or expressionist use of mise-en-scène in the two films • analyse and compare the use of motifs in the two films • analyse and compare how mise-en-scène conveys messages and values in the two films • analyse and compare how mise-en-scène might be interpreted by spectators in the two films

	<ul style="list-style-type: none"> analyse and compare the extent to which the mise-en-scène is indicative of an auteur approach in the two films analyse and compare how mise-en-scène contributes to the aesthetics of the two films
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* Compare how cinematography (including lighting) contributes to the aesthetics of **one** film from **the silent era** and **one** film from **1961-90** that you have studied. Give detailed examples from both films. [35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> analyse films (1a) <i>and</i> compare films (1b). 20 marks
Indicative content	<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 (including lighting) to contribute to the films' aesthetics. Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed. There must be a clear focus on cinematography (including lighting) rather than the other micro elements of film, though there may be some reference to how cinematography (including lighting) works with other micro elements to create aesthetic effects.</p> <p>Responses must include explicit and detailed comparison of the two films and a clear focus on aesthetics. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on aesthetics requires an explicit statement of the overall aesthetic of each film and/or the specific aesthetic effects created in those scenes chosen for analysis.</p> <p>A response reaching the level 4 'good' mark band will typically include both explicit comparison of aesthetics and a focus on cinematography (including lighting) in the two films with at least two detailed examples from each film.</p> <p>Responses lacking either explicit comparison of aesthetics or focus on cinematography (including lighting) in the two films may reach the level 3 'adequate' band. Those with only one example from each film would typically only reach the bottom of the band, while those with at least two examples from one of the films might reach the top of the band.</p> <p>Responses might:</p>

	<ul style="list-style-type: none">• analyse and compare the use of camera shots, movement, focus and depth of field, framing and composition in the two films• analyse and compare the use of lighting in the two films• analyse and compare the use of monochrome or colour in the two films• analyse and compare how cinematography (including lighting) conveys messages and values in the two films• analyse and compare how cinematography (including lighting) might be interpreted by spectators in the two films• analyse and compare how cinematography (including lighting) can be indicative of an auteur approach• analyse and compare how the cinematography (including lighting) contributes to the aesthetics of the two films.
Additional guidance	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)
5 (13–15)	<p>A comprehensive demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. 	5 (17–20)	<p>A comprehensive response that offers sophisticated and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Comprehensive analysis and comparison of chosen films, using relevant examples. • Comprehensive analysis of the significance of aesthetics to both films. • Comprehensive knowledge and understanding of aesthetics applied in response to the question set, integrated throughout the response and placed in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i>
4 (10–12)	<p>A good demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A generally relevant, accurate and appropriate response to the question set. • A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used. • Accurate and appropriate use of film terminology. 	4 (13–16)	<p>A good response that offers highly relevant and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Good analysis and comparison of chosen films, using relevant examples. • Good analysis of the significance of aesthetics to both films. • Good knowledge and understanding of aesthetics applied in response to the question set, integrated throughout the response. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i>
3 (7–9)	<p>An adequate demonstration of knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or depth of material used. • Use of film terminology is mostly accurate. 	3 (9–12)	<p>An adequate response that offers some relevant analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Adequate analysis and comparison of chosen films using generally relevant examples. • Adequate analysis of the significance of aesthetics to both films. • Adequate knowledge and understanding of aesthetics applied in response to the question set. These are placed in context. • <i>Line of reasoning is presented with some structure. The information</i>

			<p><i>presented is in the most-part relevant and supported by some evidence.</i></p> <p>N.B. Responses may reach Level 3 if they offer relevant analysis of the use of the micro element, but either comparison is implicit or the analytic focus on aesthetics is unclear.</p>
<p>2 (4–6)</p>	<p>A limited demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • Response is coherent with some relevance to set question. • Knowledge shows some inaccuracies with limited breadth or depth of material used. • Use of film terminology is limited and may be inaccurate. 	<p>2 (5–8)</p>	<p>A limited response that offers an analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Limited analysis and comparison of chosen films. • Limited analysis of the significance of aesthetics to both films. • Limited knowledge and understanding of aesthetics applied in response to the question set. • <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> <p>N.B. Responses may reach Level 2 if they offer some analysis with some reference to the micro element but lack comparison and focus on aesthetics.</p>
<p>1 (1–3)</p>	<p>A minimal demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • Weak comments of minimal relevance to set question and / or an incomplete response. • A lack of reference to the films studied to support knowledge. • Use of film terminology is minimal. 	<p>1 (1–4)</p>	<p>A minimal response that offers little analysis or comparison in response to the question set.</p> <ul style="list-style-type: none"> • Minimal analysis or comparison of chosen films. • Minimal analysis of the significance of aesthetics to both films. • Minimal knowledge and understanding of aesthetics applied in response to the question set. • <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i>
<p>0</p>	<p>No response or no response worthy of credit.</p>	<p>0</p>	<p>No response or no response worthy of credit.</p>

SECTION B

5 Analyse how **one** experimental surrealist film you have studied uses micro elements to create narrative ambiguity. [15]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 5 marks</p> <p>AO2: Apply knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> • to analyse films (1a). 10 marks
Indicative content	<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 use of micro elements create narrative ambiguity. Responses must refer to one set film analysing specific examples of the use of micro elements in relation to narrative ambiguity.</p> <p>Responses do not need to cover all micro elements, but ‘comprehensive’ answers will exhibit exemplification in some detail from at least two micro elements.</p> <p>Responses might analyse:</p> <ul style="list-style-type: none"> • how mise-en-scène and/or editing can disrupt time and space to create narrative ambiguity • how performance can refuse psychological insight to create narrative ambiguity • how mise-en-scène, editing and performance can refuse or create ambiguous relationships of cause and effect • how narrative ambiguity may indicate an auteur approach and indicate ideas about style, aesthetics, or political or social-cultural objectives.
Additional guidance	<p>Refer to the marking grid for question 5.</p>

Level (Mark)	A01	Level (Mark)	A02 (strand 1a)
3 (4-5)	<p>A comprehensive demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> Comprehensive knowledge and understanding of how micro-elements of film form are used through an accurate and relevant response to the question set. Precise answer supported by two or more relevant examples from the film. 	3 (7–10)	<p>A comprehensive analysis of how the film uses micro elements to create narrative ambiguity.</p> <ul style="list-style-type: none"> Comprehensive application of knowledge and understanding of the micro elements of film to the question set. Comprehensive analysis of how the film uses micro elements to create narrative ambiguity. Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.
2 (2-3)	<p>An adequate demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> Adequate knowledge and understanding of how micro-elements of film form are used through a coherent and mostly relevant response to the question set. Answer is supported by one or more mostly relevant examples. 	2 (3–6)	<p>An adequate analysis of how the film uses micro elements to create narrative ambiguity.</p> <ul style="list-style-type: none"> Adequate application knowledge and understanding of one or more micro elements of film to the question set. Adequate analysis of how the film uses micro elements to create narrative ambiguity Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.
1 (1)	<p>A minimal demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> Minimal understanding of how micro-elements of film form are used through weak comments with minimal relevance to the question set and/or an incomplete response. 	1 (1–2)	<p>A minimal analysis of how the film uses micro elements to create narrative ambiguity.</p> <ul style="list-style-type: none"> Minimal application of knowledge and understanding of the micro elements of film to the question set. Minimal analysis of the film uses micro elements to create narrative ambiguity Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.
0	No response or no response worthy of credit.	0	No response or no response worthy of credit.

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

- 6* Discuss whether the distinctiveness of the German expressionist or French new wave film you have studied is derived more from its aesthetics or from its narrative structure.

[35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film</p> <ul style="list-style-type: none"> to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). 20 marks
Indicative content	<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 discuss the key elements in their chosen film movement's distinctiveness. They may argue for one or the other of aesthetics and narrative structure, or may argue for another element of their choice alongside the claims of aesthetics and narrative structure.</p> <p>Responses should analyse specific examples from the film.</p> <p>Responses must demonstrate critical awareness of the significance of narrative structures. Better answers will explicitly apply this critical approach, though not necessarily by naming theorists.</p> <p>Better answers should address both the 'aesthetics' and 'narrative structure' aspects of the question, though these two do not need to be evenly balanced.</p> <p>Responses might:</p> <ul style="list-style-type: none"> analyse the aesthetics of their chosen film analyse the narrative of their chosen film discuss the distinctiveness of their chosen film discuss the relative role of narrative and aesthetics in creating this distinctiveness discuss how this distinctiveness relates to the contextual background of their chosen film movement.
Additional guidance	Refer to the generic marking grid for questions 6 and 7.

7* Discuss how and why the German expressionist or French new wave film you have studied balances the claims of naturalism, realism and the expressive. [35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film</p> <ul style="list-style-type: none"> • to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). 20 marks
Indicative content	<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>Responses must demonstrate critical awareness of the claims of naturalism and realism as against the expressive. They do not need to give equal treatment to each of these if their chosen set film does not merit it (e.g. if the film can be argued to eschew naturalism or realism or the expressive).</p> <p>Responses should analyse specific examples from the film.</p> <p>Better answers should address both the ‘how’ and ‘why’ aspects of the question, though these two do not need to be evenly balanced.</p> <p>Responses might:</p> <ul style="list-style-type: none"> • analyse the naturalistic elements in the chosen film • analyse the extent to which their chosen film makes claims of realism • analyse the expressive elements in the chosen film • analyse the balance between these elements and the extent to which they compete with each other • discuss how this balance relates to the contextual background of their chosen film movement.
Additional guidance	<p>Refer to the generic marking grid for questions 6 and 7.</p>

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

Level (Mark)	AO1	Level (Mark)	AO2 (strand 1a, 1c)
5 (13–15)	A comprehensive demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. 	5 (17–20)	A comprehensive response that offers sophisticated and confident analysis of the film in response to the question set. <ul style="list-style-type: none"> • Comprehensive analysis of relevant examples from the chosen film in response to the question set. • Comprehensive application of understanding of critical approaches in response to the question set, integrated throughout the response and place in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i>
4 (10–12)	A good demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • A generally relevant, accurate and appropriate response to the question set. • A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used. • Use of film terminology is mostly accurate. 	4 (13–16)	A good response that offers a highly relevant and confident analysis of the film in response to the question set. <ul style="list-style-type: none"> • Good analysis of relevant examples from the chosen film. • Good application of understanding of critical approaches in response to the question set, integrated throughout the response and placed in context. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i>
3 (7–9)	An adequate demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • A relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or depth of material used. • Use of film terminology is mostly accurate. 	3 (9–12)	An adequate analysis in response to the question set. <ul style="list-style-type: none"> • Adequate analysis of relevant examples from the chosen film. • Adequate application of understanding of critical approaches in response to the question set. • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i>
2 (4–6)	A limited demonstration of knowledge and understanding of elements of film: <ul style="list-style-type: none"> • Response is coherent with some relevance to set question • Knowledge shows some inaccuracies with limited breadth or depth of material used. • Use of film terminology is limited and may be inaccurate. 	2 (5–8)	A limited analysis in response to the question set. <ul style="list-style-type: none"> • Limited analysis of relevant examples from the film. • Limited application of understanding of critical approaches in response to the question set. • Simple ideas have been expressed in a limited context. • <i>The information has some relevance, but is communicated in an unstructured way. The information is supported by limited evidence,</i>

			<i>the relationship to the evidence may not be clear.</i>
1 (1–3)	A minimal demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • Weak comments of minimal relevance to set question and / or an incomplete response. • A lack of reference to the films studied to support knowledge. • Use of film terminology is minimal. 	1 (1–4)	A minimal analysis in response to the question set. <ul style="list-style-type: none"> • Minimal analysis of relevant examples from the film. • Application of understanding of critical approaches is likely to be absent. • <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i>
0	No response or no response worthy of credit.	0	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
Total Marks	45	40	10	10	0	105

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