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FILM STUDIES

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SAMPLE ASSESSMENT MATERIALS

Teaching from 2017
For award from 2018



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For teaching from 2017
For award from 2018

AS FILM STUDIES

SAMPLE ASSESSMENT MATERIALS

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AS FILM STUDIES

COMPONENT 1

American film

SAMPLE ASSESSMENT MATERIALS

1½ hours

ADDITIONAL MATERIALS

A 16 page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

Write your name, centre number and candidate number in the spaces at the top of all answer books.

Answers to **all** questions must be written in the separate answer booklet provided.

If you need additional paper, ask your invigilator and attach the sheets securely to this answer booklet.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

Candidates are reminded that knowledge and understanding of subject-specific terminology will be assessed in Section A, the Hollywood comparative study.

You are advised to spend approximately:

- **60 minutes** on **Section A**
- **30 minutes** on **Section B**.

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Answer **all** *questions.*

You are recommended to spend approximately **60 minutes** *on* ***Section A*** *and* **30 minutes** *on* ***Section B.***

Section A: Hollywood 1930-1990 (comparative study)

Group 1: Classical Hollywood (1930-1960)

- *Casablanca* (Curtiz,1942)
- *All About Eve* (Mankiewicz, 1950)
- *Vertigo* (Hitchcock, 1958)
- *Imitation of Life* (Sirk, 1959)
- *Some Like It Hot* (Wilder, 1959).

Group 2: New Hollywood (1961-1990)

- *Bonnie and Clyde* (Penn, 1967)
- *Night of the Living Dead* (Romero, 1968)
- *One Flew Over the Cuckoo's Nest* (Forman, 1975)
- *Alien* (Scott, 1979)
- *Do the Right Thing* (Lee, 1989).

Candidates are reminded that knowledge and understanding of subject-specific terminology is assessed in this section.

Answer question 1(a) and **either** *1(b)* **or** *1(c).*

Answer on **one** *film from* ***group 1*** *and* **one** *film from* ***group 2.***

1. **(a)** Compare how gender is represented in **one** sequence from each of your chosen films. Refer to **one** character from each film. [20]

Either,

(b) 'Films reflect aspects of the society in which they were made.' Use this quote as a starting point to compare how far your chosen films reflect their social contexts.

In your answer, consider:

- what you understand by the social context of a film
- how your chosen films reflect their different social contexts
- to what extent you think your films reflect their social contexts. [40]

Or,

(c) 'Films always reflect how they were made and who made them.' Use this quote as a starting point to compare how far your chosen films reflect their production contexts.

In your answer, consider:

- what you understand by the production context of a film
- how your chosen films reflect their different production contexts
- to what extent you think your films reflect their production contexts. [40]

Section B: American independent film

Answer question 2(a) and **either** *2(b)* **or** *2(c). Answer on* **one** *of the following films:*

- *Beasts of the Southern Wild* (Zeitlin, 2012)
- *Captain Fantastic* (Ross, 2016)
- *Moonlight* (Jenkins, 2016)
- *Get Out* (Peele, 2017)
- *Promising Young Woman* (Fennell, 2020)

2. **(a)** Examine how **either** sound **or** editing is used in **one** sequence from your chosen film. [10]

Either,

(b) Explore how far spectators respond both actively and passively to film. Illustrate your answer by close reference to your chosen film.

In your answer, consider:
- what you understand by active and passive spectator responses
- how aspects of film form invite active or passive responses
- to what extent spectators respond actively or passively to the way filmmakers encourage them to respond. [20]

Or,

(c) Explore how far spectators respond in the same way to a film. Illustrate your answer by close reference to your chosen film.

In your answer, consider:
- what you understand by spectators responding to a film in the same way
- how aspects of film form are used to encourage a particular response
- to what extent spectators respond in the same way to those aspects of film form. [20]

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AS Film Studies Mark Scheme: Component 1 - American film

General Information

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Marking grids, have been constructed using the principles below. Once the appropriate band has been selected, examiners should award in the notional centre of the band, awarding higher or lower depending on the strength of the response.

- Where the candidate's work *securely* meets the descriptors, award marks in the notional centre of a band and then adjust higher or lower depending on the degree to which the band's criteria are met.
- Where the candidate's work *convincingly* meets the descriptors, the higher marks should be awarded, depending on the strength of the answer.
- Where the candidate's work *less securely* meets the descriptors, lower marks should be awarded, depending on the degree of its weaknesses.

Where a candidate's work **combines** the qualities of **two** different bands, examiners should use their professional judgement to award a mark in the band which best describes the majority of the candidate's work.

Where there is a two mark range within each band, examiners should award:
- the upper of the two marks for work which *convincingly* meets the descriptors
- the lower of the two marks for work which *less strongly* meets the descriptors.

Examiners should use the full range of marks available to them.

Indicative Content

Indicative content outlines the scope of possible responses to a question and indicates possible areas candidates may explore. This is not intended to be a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Film Studies specialists to determine the validity of the response in the light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded, where deemed appropriate, in line with the criteria set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1 Demonstrate knowledge and understanding of elements of film.

AO2 Apply knowledge and understanding of elements of film to:
- analyse and compare films, including through the use 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.

Question 1(a):

Compare how gender is represented in **one** sequence from each of your chosen films. Refer to **one** character from each film. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to compare films
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of gender representation in *both* chosen films. • Excellent demonstration of knowledge and understanding of subject-specific terminology.	**9-10 marks** • Excellent application of knowledge and understanding of gender representation issues in *both* chosen films. • Sophisticated and detailed comparison of gender representation in *both* films.
4	**7-8 marks** • Good demonstration of knowledge and understanding of gender representation in *both* chosen films. • Good demonstration of knowledge and understanding of subject-specific terminology.	**7-8 marks** • Good application of knowledge and understanding of gender representation issues in *both* chosen films. • Detailed comparison of gender representation in *both* films.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of gender representation in *both* chosen films, although discussion may not be equally balanced between the two films. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology.	**5-6 marks** • Satisfactory application of knowledge and understanding of gender representation issues in *both* chosen films. • Satisfactory comparison of gender representation in *both* films, although more emphasis may be placed on one of the two films.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of gender representation in *both* chosen films, although discussion is unlikely to be equally balanced between the two films. • Basic demonstration of knowledge and understanding of subject-specific terminology.	**3-4 marks** • Basic application of knowledge and understanding of gender representation issues in *both* chosen films. • Basic comparison of gender representation in *both* films, although more emphasis is likely to be placed on one of the two films.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of gender representation in *both* chosen films, although discussion is likely to be unequally balanced between the two films. • Limited, if any, demonstration of knowledge and understanding of subject-specific terminology.	**1-2 marks** • Limited application of knowledge and understanding of gender representation issues in both chosen films. • Limited comparison of gender representation in both films, although emphasis on one film is likely to be at the expense of the second film.
	0 marks No response attempted or no response worthy of credit.	

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Question 1(a): Indicative content

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

*If only **one sequence** from **one** of the two films is referred to, examiners may award a mark up to a maximum of top Band 4, depending on the quality of response.*

*If **no sequence** from either film is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

Candidates are required to consider representations in **one** sequence from each film and compare them. A comparison of a specific example of one character from each film is required. A comprehensive consideration of gender representation in the films is not therefore required. Either male or female representation or both may be considered.

Candidates may include the following in their comparison of gender representation:

- what character appearance, action or costume suggests about gender representation
- some understanding of how representations embody points of view, attitudes and values about the images of women and men may be conveyed
- how genre and/or narrative affects the nature of a representation
- how cinematography in particular emphasises representation.

Similarities between the examples of gender representation in each film are likely to be discussed although the emphasis is likely to be placed on differences. Some candidates may suggest reasons for the differences in representation in the two films.

All valid alternative responses must be credited.

Question 1(b):

Either,

(b) 'Films reflect aspects of the society in which they were made.' Use this quote as a starting point to compare how far your chosen films reflect their social contexts.

In your answer, consider:
- what you understand by the social context of a film
- how your chosen films reflect their different social contexts
- to what extent you think your films reflect their social contexts. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of the social contexts of the chosen films. • Excellent demonstration of knowledge and understanding of subject-specific terminology.	**17-20 marks** • Excellent application of knowledge and understanding of the relevant social contexts. • Uses excellent points to develop a sophisticated comparison of how far both films reflect their social contexts.
4	**13-16 marks** • Good demonstration of knowledge and understanding of the social contexts of the chosen films. • Good demonstration of knowledge and understanding of subject-specific terminology.	**13-16 marks** • Good application of knowledge and understanding of the relevant social contexts. • Uses good points to develop a detailed comparison of how far both films reflect their social contexts.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of the social contexts of the chosen films. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology.	**9-12 marks** • Satisfactory application of knowledge and understanding of the relevant social contexts. • Uses satisfactory points to develop a reasonably coherent comparison of how far both films reflect their social contexts.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of the social contexts of the chosen films. • Basic demonstration of knowledge and understanding of subject-specific terminology.	**5-8 marks** • Basic application of knowledge and understanding of social contexts. • Uses basic points to develop a partial comparison of how both films reflect their social contexts with little comment on degree to which they reflect contexts.
1	**1-4 marks** • Limited, if any, demonstration of knowledge and understanding of the social contexts of the chosen films. • Limited, if any, demonstration of knowledge and understanding of subject-specific terminology.	**1-4 marks** • Limited application of knowledge and understanding of social contexts. • Uses limited points in an attempt to make some, if any, comparison of how the films reflect their social contexts with no sense of the degree to which they reflect contexts.
	0 marks No response attempted or no response worthy of credit.	

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Question 1(b): Indicative content

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

Candidates may explain social context in some of the following terms to introduce an answer dealing with the specific social contexts of their chosen films:

- main features of society which influence or are reflected in a film
- main features of society might include social groupings such as social class, ethnic cultures and communities, key events or issues which influence or are reflected in a film
- the quotation in the question is designed to provide a starting point to candidates in which to discuss social context in terms of the time when a film was produced. However, if candidates discuss social context convincingly in terms of the social context of its setting (e.g. 19th century American West, 1920s Depression era or Cambodia/Laos), this will be acceptable
- some candidates may demonstrate how the social context of the setting is seen from a US perspective of the time, which will be a likely indicator of an excellent response.

Candidates are likely to focus on key aspects of their films to demonstrate how they reflect their social context. Some discussion of the degree to which the films reflect their social contexts is expected for Band 3 and above (as indicated in marking grid). Band 4 and 5 responses may, but are not required to, consider what 'reflects' indicates and may argue that films do not so much as reflect their social contexts as challenge, question or respond to them.

Candidates may include the following in their responses:

- some discussion of the way key representations, e.g. of gender or ethnicity, are likely to reflect the society contemporary with the film
- some consideration of the way issues raised by the narrative reflect relevant social contexts.

Candidates may conclude that one or other of the films does not reflect its social context. The strength of the answer will depend on how convincingly the case is put forward. It is more likely that candidates will argue that all films reflect their social context, although the degree to which they do varies.

All valid alternatives must be credited.

Question 1(c):

Or (c): 'Films always reflect how they were made and who made them.' Use this quote as a starting point to compare how far your chosen films reflect their production contexts.

In your answer, consider:
- what you understand by the production context of a film
- how your chosen films reflect their different production contexts
- to what extent you think your films reflect their production contexts. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of the production contexts of the chosen films. • Excellent demonstration of knowledge and understanding of subject-specific terminology.	**17-20 marks** • Excellent application of knowledge and understanding of the relevant production contexts. • Uses excellent points to develop a sophisticated comparison of how far both films reflect their production contexts.
4	**13-16 marks** • Good demonstration of knowledge and understanding of the production contexts of the chosen films. • Good demonstration of knowledge and understanding of subject-specific terminology.	**13-16 marks** • Good application of knowledge and understanding of the relevant production contexts. • Uses good points to develop a detailed comparison of how far both films reflect their production contexts.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of the production contexts of the chosen films. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology.	**9-12 marks** • Satisfactory application of knowledge and understanding of the relevant production contexts. • Uses satisfactory points to develop a reasonably coherent comparison of how far both films reflect their production contexts.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of the production contexts of the chosen films. • Basic demonstration of knowledge and understanding of subject-specific terminology.	**5-8 marks** • Basic application of knowledge and understanding of the relevant production contexts. • Uses basic points to develop a partial comparison of how both films reflect their production contexts with little comment on the degree to which they reflect contexts.
1	**1-4 marks** • Limited demonstration of knowledge and understanding of the production contexts of the chosen films. • Limited demonstration of knowledge and understanding of subject-specific terminology.	**1-4 marks** • Limited application of knowledge and understanding of the relevant production contexts. • Uses limited points in an attempt to make some, if any, comparison of how the films reflect their production contexts with no comment on the degree to which they reflect contexts.
	0 marks No response attempted or no response worthy of credit.	

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Question 1(c): Indicative Content

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

Candidates may explain production context in some of the following terms to introduce an answer dealing with the specific production contexts of their chosen films:

- the production company(ies) and its/their relationship to a Hollywood studio (as producer or distributor)
- the degree to which production was controlled by a studio 'style' or studio constraints (broadly, classical Hollywood or more 'independent-minded' newer directors, post 1960s)
- budget of film and likely impact on 'production values' of the film
- sources of funding
- specific production features (e.g. technological, approach to mise-en-scène or locations).

Candidates are likely to focus on key aspects of their film to demonstrate how they reflect their production context. Some discussion of the degree to which the films reflect their production contexts is expected for Band 3 and above (as indicated in marking grid). Band 4 and 5 responses are likely to give clear examples of the way films demonstrate their production contexts.

Candidates may include the following in their responses:

- some reference to production values evident in the films (both in terms of budget and style, which may include use of locations or mise-en-scène in general)
- some consideration of the way the narrative reflects or challenges production constraints
- some consideration of the role and power of the director to control the production.

Candidates may conclude that a film does not reflect its production context. The strength of the answer will depend on how convincingly the case is put forward. It is more likely that candidates will argue that all films reflect their production contexts, although the degree to which they do varies.

All valid alternatives must be credited.

2. **(a)** Examine how **either** sound **or** editing is used in **one** sequence from your chosen film. [10]

Band	AO1 (5 marks) **Demonstrate knowledge and understanding of elements of film**	AO2 (5 marks) **Apply knowledge and understanding of elements of film to analyse films**
5	**5 marks** • Excellent demonstration of knowledge and understanding of either sound or editing.	**5 marks** • Excellent application of knowledge and understanding of either sound or editing to analyse the chosen film. • Uses excellent points to develop a sophisticated examination of either sound or editing in one sequence.
4	**4 marks** • Good demonstration of knowledge and understanding of either sound or editing.	**4 marks** • Good application of knowledge and understanding of either sound or editing to analyse the chosen film. • Uses good points to develop a detailed examination of either sound or editing in one sequence.
3	**3 marks** • Satisfactory demonstration of knowledge and understanding of either sound or editing.	**3 marks** • Satisfactory application of knowledge and understanding of either sound or editing to analyse the chosen film. • Uses satisfactory points to develop a reasonably coherent examination of either sound or editing in one sequence.
2	**2 marks** • Basic demonstration of knowledge and understanding of either sound or editing.	**2 marks** • Basic application of knowledge and understanding of either sound or editing to consider the chosen film. • Uses basic points to develop a partial consideration of either sound or editing in one sequence.
1	**1 mark** • Limited demonstration of knowledge and understanding of either sound or editing.	**1 mark** • Limited application of knowledge and understanding of either sound or editing to consider the chosen film. • Uses limited points in an attempt to consider sound or editing in one sequence.
	0 marks No response attempted or no response worthy of credit.	

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Question 2(a): Indicative content

The emphasis of the candidates' responses should be on the 'use' of sound or editing, which invites candidates to explore how filmmakers create meanings and generate responses from spectators. As indicated below, some candidates may explore the different ways sound or editing can be interpreted.

Candidates may make reference to the following:

Sound:

- use of diegetic or non-diegetic sound (which may include foley sound or other expressive uses of sound) and what filmmakers communicate by their use
- how either diegetic or non-diegetic sound relates to characters or narrative
- how sound conveys messages and values.

Some candidates may consider how sound can generate multiple connotations and thus suggest a range of interpretations – which may be an indication of Band 4 or Band 5 responses.

Editing:

- shot-to-shot relationships of continuity editing and how they're created (which may include match editing, and the use of 180° rule)
- how editing implies relationships between characters and contributes to narrative
- how editing conveys messages and values
- how visual effects (created in post-production) are used.

Some candidates may consider how some editing effects can generate multiple connotations and thus suggest a range of interpretations.

All valid alternatives must be credited.

Question 2(b)

Either,

(b) Explore how far spectators respond both actively and passively to film. Illustrate your answer by close reference to your chosen film.

In your answer, consider:

- what you understand by active and passive spectator responses
- how aspects of film form invite active or passive responses
- to what extent spectators respond actively or passively to the way filmmakers encourage them to respond. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of the idea of 'active' and 'passive' spectator responses in relation to the chosen film.	**9-10 marks** • Excellent application of knowledge and understanding of the relevant spectatorship issues to analyse the chosen film. • Uses excellent points to develop a sophisticated exploration of how far spectators respond both actively and passively to film.
4	**7-8 marks** • Good demonstration of knowledge and understanding of the idea of 'active' and 'passive' spectator responses in relation to the chosen film.	**7-8 marks** • Good application of knowledge and understanding of the relevant spectatorship issues to analyse the chosen film. • Uses good points to develop a detailed exploration of how far spectators respond both actively and passively to film.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of the idea of 'active' and 'passive' spectator responses in relation to the chosen film.	**5-6 marks** • Satisfactory application of knowledge and understanding of the relevant spectatorship issues to analyse the chosen film. • Uses satisfactory points to develop a reasonably coherent exploration of how far spectators respond both actively and passively to film.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of the idea of 'active' and 'passive' spectator responses in relation to the chosen film.	**3-4 marks** • Basic application of knowledge and understanding of the relevant spectatorship issues to consider the chosen film. • Uses basic points to develop a partial consideration of how spectators respond actively and passively to film, with little reference to 'how far'.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of the idea of 'active' and 'passive' spectator responses in relation to the chosen film.	**1-2 marks** • Limited application of knowledge and understanding of the relevant spectatorship issues to consider the chosen film. • Uses limited points in an attempt to develop a consideration of how spectators respond actively and passively to film, with no reference to 'how far'.
	0 marks No response attempted or no response worthy of credit.	

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Question 2(b): Indicative content

Candidates may discuss some of the following to indicate their understanding of active and passive film viewing:

- active film viewing implies involvement and engagement by the spectator, actively thinking about and interpreting what's seen and may also involve active questioning of what filmmakers offer
- passive film viewing implies a lack of conscious involvement, passively absorbing what's seen without conscious interpretation or questioning
- passive film viewing could be conceived as film spectators responding in the way filmmakers – through a range of filmmaking techniques – 'invite' them to respond (the way they encourage alignment and position spectators)
- film viewing could be seen as covering a spectrum between active and passive response, which spectators fluctuate between in their film viewing. This conception of film viewing may indicate Band 4 or Band 5 answers.

Candidates may include the following in their responses:

- some discussion of short sequences or examples of shots to suggest how filmmakers use cinematography, mise-en-scène, editing or sound, or equally narrative structure and generic conventions to encourage spectators to respond in particular ways, including taking up particular points of view
- a claim that spectators respond *either* mainly actively *or* mainly passively
  (Either of these points of view is acceptable provided the candidate is able to support their views by close reference to the film studied. The strength of the answer is likely to depend on how convincing a case can be made.)
- a claim that film viewing does involve a combination of active and passive viewing
  (Some candidates may recognise there could be a contradiction between an active response - 'rationally' questioning what filmmakers suggest - and a passive, emotional submission to the film - 'emotionally' accepting a point of view.)
- some formalisation of how spectators respond by referring to spectator alignment or how spectators are positioned.
  (This may be expressed in terms of preferred, oppositional and negotiated readings. Such responses are likely to indicate responses in Band 4 or 5.)

Candidates are required to illustrate their points by close reference to their chosen film. Candidates who do not make any reference to their chosen film to support points they make may not be awarded more than an upper Band 4, depending on the strength of the response.

All valid alternatives must be credited.

Question 2(c)

Or,

(c) Explore how far spectators respond in the same way to a film. Illustrate your answer by close reference to your chosen film.

In your answer, consider:

- what you understand by spectators responding to a film in the same way
- how aspects of film form are used to encourage a particular response
- to what extent spectators respond in the same way to those aspects of film form. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of the relevant spectatorship issues - factors affecting the uniformity or diversity of spectator response - in relation to the chosen film.	**9-10 marks** • Excellent application of knowledge and understanding of the relevant spectatorship issues to analyse the chosen film. • Uses excellent points to develop a sophisticated exploration of how far spectators respond in the same way to film.
4	**7-8 marks** • Good demonstration of knowledge and understanding of the relevant spectatorship issues - factors affecting the uniformity or diversity of spectator response - in relation to the chosen film.	**7-8 marks** • Good application of knowledge and understanding of the relevant spectatorship issues to analyse the chosen film. • Uses good points to develop a detailed exploration of how far spectators respond in the same way to film.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of the relevant spectatorship issues - factors affecting the uniformity or diversity of spectator response - in relation to the chosen film.	**5-6 marks** • Satisfactory application of knowledge and understanding of the relevant spectatorship issues to analyse the chosen film. • Uses satisfactory points to develop a reasonably coherent exploration of how far spectators respond in the same way to film.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of the relevant spectatorship issues - factors affecting the uniformity or diversity of spectator response - in relation to the chosen film.	**3-4 marks** • Basic application of knowledge and understanding of the relevant spectatorship issues to consider the chosen film. • Uses basic points to develop a partial consideration of how spectators respond in the same way to film, with little reference to 'how far'.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of the relevant spectatorship issues - factors affecting the uniformity or diversity of spectator response - in relation to the chosen film.	**1-2 marks** • Limited application of knowledge and understanding of the relevant spectatorship issues to consider the chosen film. • Uses limited points in an attempt to develop consideration of how spectators respond in the same way to film, with no reference to 'how far'.
	0 marks No response attempted or no response worthy of credit.	

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Question 2(c): Indicative Content

Candidates may discuss some of the following to demonstrate their understanding of the issues underlying spectators' uniformity or diversity of response:

- filmmakers use a range of key and structural elements of film to respond in a particular way to a film
- filmmakers are constantly attempting to align or position spectators in the same way
- not all spectators will respond in the same way – owing to social and cultural backgrounds – and some may actively attempt to oppose or negotiate interpretations.

Candidates may include the following in their responses:

- some discussion of short sequences or examples of shots to suggest how filmmakers use cinematography, mise-en-scène, editing, sound, or narrative structure and generic conventions to encourage spectators to respond in particular ways, including taking up particular points of view
- a claim that spectators are likely to respond in the same way as filmmakers use a range of techniques designed to create a particular response
- a claim that filmmakers may attempt to encourage spectators to respond in the same way (aligning or positioning them) but that spectators are unlikely to respond in a uniform way owing to differences in social and cultural backgrounds
- some formalisation of how spectators respond by referring to spectator alignment or how spectators are positioned

  (This may be expressed in terms of preferred, oppositional and negotiated readings. These responses are likely to indicate responses in Band 4 or 5.)
- some consideration, indicative of Band 4 or Band 5 responses, that there is a contradiction between how spectators respond emotionally and how they respond rationally.

Some candidates may simply assert that individuals are different. To achieve higher bands some reasons for the uniformity or diversity of response is expected. Reasons may include social and cultural background – which may include reference to gender and ethnicity.

Candidates are required to illustrate their points by close reference to their chosen film. Candidates who do not make any reference to their chosen film to support points they make may not be awarded more than an upper Band 4, depending on the strength of the response.

All valid alternatives must be credited.

AS FILM STUDIES

COMPONENT 2

European Film

SAMPLE ASSESSMENT MATERIALS

1½ hours

ADDITIONAL MATERIALS

A 16 page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

Write your name, centre number and candidate number in the spaces at the top of all answer books.

Answers to **all** questions must be written in the separate answer booklet provided.

If you need additional paper, ask your invigilator and attach the sheets securely to this answer booklet.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately:

- **60 minutes** on **Section A**
- **30 minutes** on **Section B.**

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Answer **all** *questions.*

You are advised to spend approximately ***60 minutes*** *on* ***Section A*** *and* ***30 minutes*** *on* ***Section B.***

Section A: British film (two-film study)

Answer question 1(a) and **either** *1(b)* **or** *1(c) in relation to any* **two** *films from the list below:*

- *Trainspotting* (Boyle, 1996)
- *Shaun of the Dead* (Wright, 2004)
- *This is England* (Meadows, 2006)
- *Fish Tank* (Arnold, 2009)
- *We Need to Talk about Kevin* (Ramsay, 2011)
- *Under the Skin* (Glazer, 2013)
- *Saint Maud* (Glass, 2019)
- *Mangrove* (McQueen, 2020)
- *Mogul Mowgli* (Tariq, 2020)
- *Belfast* (Branagh, 2021)

1. **(a)** Examine how **one** example of mise-en-scène creates meaning in the opening of your chosen films. [20]

Either,

(b) Explore how narrative structure or narrational devices are used in **both** of your chosen films.

In your answer, consider:
- what it means to use a particular narrative structure or narrational device in a film
- specific examples of narrative structure or a narrational device used in your chosen films
- the role of narrative structure or at least one narrational device in your films. [40]

Or,

(c) Explore how the narratives of **both** of your chosen films are structured around oppositions.

In your answer, consider:
- what it means to structure a narrative in relation to oppositions
- specific examples of at least one opposition used in your chosen films
- the role of at least one opposition in your films. [40]

Section B: Non-English language European film

Answer question 2(a) and **either** *2(b)* **or** *2(c). You must answer on* ***one*** *of the following films:*

- *Life is Beautiful* (Benigni, Italy, 1997)
- *Pan's Labyrinth* (del Toro, Spain, 2006)
- *Mustang* (Ergűven, France/Turkey, 2015)
- *Portrait of a Lady on Fire* (Sciamma, France, 2019)
- *Another Round* (Vinterberg, Denmark, 2020)
- *The Worst Person in the World* (Trier, Norway, 2021)

2. **(a)** Explore how **one** example of cinematography is used in **one** sequence from your chosen film. [10]

Either,

(b) Explore how aesthetic effects are created in your chosen film. Illustrate your answer by close reference to at least **one** sequence from your chosen film.

In your answer, consider:

- what you understand by an 'aesthetic effect'
- examples of how key elements of film form from your chosen film create an aesthetic effect
- how an aesthetic effect is created in at least one sequence from your film.

[20]

Or,

(c) Explore how mise-en-scène in your chosen film can be interpreted in different ways. Illustrate your answer by close reference to at least **one** sequence from your chosen film.

In your answer, consider:

- what you understand by mise-en-scène
- examples of how mise-en-scène can be interpreted in different ways
- how at least one sequence from your film demonstrates the different ways mise-en-scène can be interpreted. [20]

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AS Film Studies Mark Scheme: Component 2 - European film

General Information

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Marking grids, have been constructed using the principles below. Once the appropriate band has been selected, examiners should award in the notional centre of the band, awarding higher or lower depending on the strength of the response.

- Where the candidate's work *securely* meets the descriptors, award marks in the notional centre of a band and then adjust higher or lower depending on the degree to which the band's criteria are met.
- Where the candidate's work *convincingly* meets the descriptors, the higher marks should be awarded, depending on the strength of the answer.
- Where the candidate's work *less securely* meets the descriptors, lower marks should be awarded, depending on the degree of its weaknesses.

Where a candidate's work **combines** the qualities of **two** different bands, examiners should use their professional judgement to award a mark in the band which best describes the majority of the candidate's work.

Where there is a two mark range within each band, examiners should award:
- the upper of the two marks for work which *convincingly* meets the descriptors
- the lower of the two marks for work which *less strongly* meets the descriptors.

Examiners should use the full range of marks available to them.

Indicative Content

Indicative content outlines the scope of possible responses to a question and indicates possible areas candidates may explore. This is not intended to be a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Film Studies specialists to determine the validity of the response in the light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded, where deemed appropriate, in line with the criteria set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1 Demonstrate knowledge and understanding of elements of film.

AO2 Apply knowledge and understanding of elements of film to:
- analyse and compare films, including through the use 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.

Question 1a: two-film study

1. (a) Examine how **one** example of mise-en-scène creates meaning in the opening of your chosen films. [20]

Band	AO1 (10 marks) **Demonstrate knowledge and understanding of elements of film.**	AO2 (10 marks) **Apply knowledge and understanding of elements of film to analyse films.**
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of mise-en-scène in relation to the chosen films.	**9-10 marks** • Excellent application of knowledge and understanding of mise-en-scène to analyse the chosen films. • Uses excellent points to develop a sophisticated analysis of mise-en-scène in one sequence from each film.
4	**7-8 marks** • Good demonstration of knowledge and understanding of mise-en-scène in relation to the chosen films.	**7-8 marks** • Good application of knowledge and understanding of mise-en-scène to analyse the chosen films. • Uses good points to develop a detailed analysis of mise-en-scène in one sequence from each film.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of mise-en-scène in relation to the chosen films.	**5-6 marks** • Satisfactory application of knowledge and understanding of mise-en-scène to analyse the chosen films. • Uses satisfactory points to develop a reasonably coherent analysis of mise-en-scène in one sequence from each film.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of mise-en-scène in relation to the chosen films.	**3-4 marks** • Basic application of knowledge and understanding of mise-en-scène to consider the chosen films. • Uses basic points to develop a partial consideration of mise-en-scène with some reference to one sequence from each film.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of mise-en-scène in relation to the chosen films.	**1-2 marks** • Limited application of knowledge and understanding of mise-en-scène to consider the chosen films. • Uses limited points in an attempt to consider mise-en-scène with little reference to one sequence from each film.
	0 marks No response attempted or no response worthy of credit.	

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Question 1(a): Indicative content

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

*If only **one opening sequence** from **one** of the two films is referred to, examiners may award a mark up to a maximum of top band 4, depending on the quality of response.*

*If **no opening sequence** from either film is referred to, examiners may award a mark up to a maximum of top band 3, depending on the quality of the response. If a sequence is implied and the discussion relates mise-en-scène to its context within a sequence, this can be accepted.*

If two sequences other than the opening sequence are referred to, award up to a maximum of top band 3, depending on the quality of the response.

Candidates are required to examine the use of mise-en-scène within the opening sequence. A relationship between mise-en-scène and its function within one sequence is expected. In this specification, lighting and framing are seen as a function of cinematography. Some candidates may include reference to lighting within their discussion of mis-en-scène. This is to be accepted.

Candidates may include the following in their responses:

- an exploration of any aspect of mise-en-scène (e.g. settings, locations, props and costume) either separately or together
- the connotations of aspects of mise-en-scène and their relationship to the narrative context within the sequence (which may include establishing the scene, character or some other aspect of narrative)
- some discussion of mise-en-scène not only reinforces and communicates ideas to spectators but can also be in counterpoint with characters or action.

All valid alternatives must be credited.

Question 1(b): two film study

Either,

(b) Explore how narrative structure or narrational devices are used in **both** of your chosen films.

In your answer, consider:

- what it means to use a particular narrative structure or narrative device in a film
- specific examples of narrative structure or a narrative device used in your chosen films
- the role of narrative structure or at least one narrative device in your films.

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of narrative structures or narrational devices in the chosen films.	**17-20 marks** • Excellent application of knowledge and understanding of narrative structures or devices to analyse the chosen films. • Uses excellent examples and points to develop a sophisticated exploration of how narrative structures or narrational devices are used in the chosen films.
4	**13-16 marks** • Good demonstration of knowledge and understanding of narrative structures or narrative devices in the chosen films.	**13-16 marks** • Good application of knowledge and understanding of narrative structures or devices to analyse the chosen films. • Uses good examples and points to develop a detailed exploration of how narrative structures or narrational devices are used in the chosen films.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of narrative structures or narrative devices in the chosen films.	**9-12 marks** • Satisfactory application of knowledge and understanding of narrative structures or narrational devices to analyse the chosen films. • Uses satisfactory examples and points to develop a reasonably coherent exploration of how narrative structures or devices are used in the chosen films.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of narrative structures or narrative devices in the chosen films.	**5-8 marks** • Basic application of knowledge and understanding of narrative structures or narrational devices to consider the chosen films. • Uses basic examples and points to develop a partial consideration of how narrative structures or devices are used in the chosen films.
1	**1-4 marks** • Limited knowledge and understanding of narrative structures or narrative devices in the chosen films.	**1-4 marks** • Limited application of knowledge and understanding of narrative structures or narrational devices to consider the chosen films. • Uses limited examples and points to attempt to consider how narrative structures or devices are used in the chosen films.
	0 marks No response attempted or no response worthy of credit.	

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Question 1(b): Indicative content

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

Candidates may consider some aspects of the following to indicate what is meant by structuring narratives, including through narrational devices:

- structures allow spectators to understand narratives and their development – relate to what they are familiar with, accessibility
- they are a way of organising materials
- they create meanings
- they involve audiences
- they provide links between elements of narratives – e.g. between characters, ideas, issues.

A variety of narrative structures or narrational devices may be referred to in response to this question. Candidates may include the following in their responses:

- a three-act structure or Todorov's equilibrium, disequilibrium and restoration of equilibrium or a structure based on binary opposition
- narrational devices such as flashbacks, episodes, sections punctuated by music, repeated patterns, voiceover, open endings
- some of the films use a very distinctive narrative structure (the flashback not revealed as flashback in *We Need to Talk about Kevin* or the binary, episodic structure of *Under the Skin*, mixing real and fantasy/surreal elements).

Candidates will be expected to consider either the function or the significance of narrative structure or narrational devices in their consideration of their role within a film.

All valid alternatives must be credited.

Question 1(c): two-film study

Or,

(c) Explore how the narratives of **both** of your chosen films are structured around oppositions.

In your answer, consider:

- what it means to structure a narrative in relation to oppositions
- specific examples of at least one opposition used in your chosen films
- the role of at least one opposition in your films. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of binary oppositions in the chosen films.	**17-20 marks** • Excellent application of knowledge and understanding of binary oppositions to analyse the chosen films. • Uses excellent examples and points to develop a sophisticated exploration of how binary oppositions are used in the chosen films.
4	**13-16 marks** • Good demonstration of knowledge and understanding of binary oppositions in the chosen films.	**13-16 marks** • Good application of knowledge and understanding of binary oppositions to analyse the chosen films. • Uses good examples and points to develop a detailed exploration of how binary oppositions are used in the chosen films.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of binary oppositions in the chosen films.	**9-12 marks** • Satisfactory application of knowledge and understanding of binary oppositions to analyse the chosen films. • Uses satisfactory examples and points to develop a reasonably coherent exploration of how binary oppositions are used in the chosen films.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of binary oppositions in the chosen films.	**5-8 marks** • Basic exploration of knowledge and understanding of binary oppositions to consider the chosen films. • Uses basic examples and points to develop a partial consideration of how binary oppositions are used in the chosen films.
1	**1-4 marks** • Limited knowledge and understanding of binary oppositions in the chosen films.	**1-4 marks** • Limited application of knowledge and understanding of binary oppositions to consider the chosen films. • Uses limited examples and points to attempt a consideration of how binary oppositions are used in the chosen films.
	0 marks No response attempted or no response worthy of credit.	

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Question 1(c): Indicative content
*If only **one** film is considered, mark in relation to the criteria for the five bands and divide the total mark in two.*

Candidates may consider what it means to structure a narrative in terms of oppositions in the following ways:

- oppositions may be established in terms of characters, ideas, values, mise-en-scène (notably settings or locations but also costume)
- these provide ways of organising and providing drama through conflict, leading to a possible resolution of the opposition
- involves spectators by enabling them to relate to characters and ideas.

Examples of oppositions may include:

- contrasting, potentially conflicting characters, ideas, values, settings, locations and costumes which will be exemplified in the chosen films.

In exploring the role of at least one opposition, candidates are likely to consider:

- the significance of the opposition to the narrative
- the degree to which it is resolved
- the significance of how the opposition is resolved (which some candidates, at Bands 4 and 5, may express in ideological terms).

All valid alternatives must be credited.

Question 2 (a)

2. (a) Explore how **one** example of cinematography is used in **one** sequence from your chosen film. [10]

Band	AO1 (5 marks) **Demonstrate knowledge and understanding of elements of film.**	AO2 (5 marks) **Apply knowledge and understanding of elements of film to analyse films.**
5	**5 marks** • Excellent demonstration of knowledge and understanding of cinematography in relation to the chosen film.	**5 marks** • Excellent application of knowledge and understanding of cinematography to analyse the chosen film. • Uses excellent points to develop a sophisticated exploration of one example of cinematography in one sequence from the chosen film.
4	**4 marks** • Good demonstration of knowledge and understanding of cinematography in relation to the chosen film.	**4 marks** • Good application of knowledge and understanding of cinematography to analyse the chosen film. • Uses good points to develop a detailed exploration of one example of cinematography in one sequence from the chosen film.
3	**3 marks** • Satisfactory demonstration of knowledge and understanding of cinematography in relation to the chosen film. SEP	**3 marks** • Satisfactory application of knowledge and understanding of cinematography to analyse the chosen film. • Uses satisfactory points to develop a reasonably coherent exploration of one example of cinematography in one sequence from the chosen film.
2	**2 marks** • Basic demonstration of knowledge and understanding of cinematography in relation to the chosen film.	**2 marks** • Basic application of knowledge and understanding of cinematography to consider the chosen film. • Uses basic points to develop a partial consideration of one example of cinematography in one sequence from the chosen film.
1	**1 mark** • Limited demonstration of knowledge and understanding of cinematography in relation to the chosen film.	**1 mark** • Limited application of knowledge and understanding of cinematography to consider the chosen film. • Uses limited points in an attempt to consider one example of cinematography in one sequence from the chosen film.
	0 marks No response attempted or no response worthy of credit.	

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Question 2(a): Indicative content

Cinematography can be discussed in terms of camerawork or lighting or framing (or any combination of the three aspects of cinematography). Candidates are most likely to focus on camerawork with some reference to either lighting or framing.
Candidates are required to explore how their example of cinematography is used in one sequence, which will necessitate relating the chosen example to its context within the sequence.

The following examples of cinematography may be considered:

- camera shots (in relation to their distance, angle or movement)
- 3 point lighting or any aspect of it such as high key, low key, fill lighting
- diffused lighting
- composition of shots (which may be discussed through framing).

In exploring these aspects of cinematography in one sequence, emphasis will be placed on their use. The following may be considered:

- the function and/or significance of the examples of cinematography
- how shot selection in particular relates to characters and narratives
- how cinematography can be interpreted in different ways by spectators
- how messages and values can be conveyed through cinematography.

All valid alternatives must be credited.

Question 2(b)

Either,

(b) Explore how aesthetic effects are created in your chosen film. Illustrate your answer by close reference to at least **one** sequence from your chosen film.

In your answer, consider:

- what you understand by an 'aesthetic effect'
- examples of how key elements of film form from your chosen film create an aesthetic effect
- how an aesthetic effect is created in at least one sequence from your film.

[20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of film as an aesthetic medium.	**9-10 marks** • Excellent application of knowledge and understanding of film as an aesthetic medium to analyse the chosen film. • Uses excellent points to develop a sophisticated exploration of how aesthetic effects are created in the chosen film.
4	**7-8 marks** • Good demonstration of knowledge and understanding of elements of film as an aesthetic medium.	**7-8 marks** • Good application of knowledge and understanding of film as an aesthetic medium to analyse the chosen film. • Uses good points to develop a detailed exploration of how aesthetic effects are created in the chosen film.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of film as an aesthetic medium.	**5-6 marks** • Satisfactory application of knowledge and understanding of film as an aesthetic medium to analyse the chosen film. • Uses satisfactory points to develop a reasonably coherent exploration of how aesthetic effects are created in the chosen film.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of film as an aesthetic medium.	**3-4 marks** • Basic application of knowledge and understanding of film as an aesthetic medium to consider the chosen film. • Uses basic points to develop a partial consideration of how aesthetic effects are created in the chosen film.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of film as an aesthetic medium.	**1-2 marks** • Limited application of knowledge and understanding of film as an aesthetic medium to consider the chosen film. • Uses limited points in an attempt to consider how aesthetic effects are created in the chosen film.
	0 marks No response attempted or no response worthy of credit.	

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2(b): Indicative content

*If **no sequence** is referred to, examiners may award a mark up to a maximum of top band 3, depending on the quality of response. If a sequence is implied and the discussion relates an aesthetic effect to its context within a sequence, this can be accepted.*

Candidates are likely to explain aesthetic effects in terms of:

- stylistic features
- visual and aural features which take precedence over narrative but which may contribute to it – although aesthetic and narrative are often seen in opposition to one another (e.g. narrative momentum appearing to be suspended)
- a particular use of mise-en-scène, cinematography (camerawork, lighting and composition)
- a sensory effect on spectators.

Examples from candidates' chosen films may vary. Candidates may argue for particular shots to be considered aesthetic provided they can justify them in relation to a sequence or example from their chosen film.

In discussing how film form can be used to create an aesthetic effect, candidates are likely to focus on the features noted above. Close reference to their chosen film is required, as is a discussion of at least one aesthetic effect in relation to at least one sequence from the chosen film.

All valid alternatives must be credited.

Question 2(c)

Or,

(c) Explore how mise-en-scène in your chosen film can be interpreted in different ways. Illustrate your answer by close reference to at least **one** sequence from your chosen film.

In your answer, consider:

- what you understand by mise-en-scène
- examples from your film of how mise-en-scène can be interpreted in different ways
- how at least one sequence from your film demonstrates the different ways mise-en-scène can be interpreted. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of mise-en-scène and how it can suggest a range of possible interpretations.	**9-10 marks** • Excellent application of knowledge and understanding of mise-en-scène and how it can suggest a range of possible interpretations to analyse the chosen film. • Uses excellent points to develop a sophisticated exploration into the different ways of interpreting mise-en-scène within the chosen film through at least one sequence.
4	**7-8 marks** • Good demonstration of knowledge and understanding of mise-en-scène and how it can suggest a range of possible interpretations.	**7-8 marks** • Good application of knowledge and understanding of mise-en-scène and how it can suggest a range of possible interpretations to analyse the chosen film. • Uses good points to develop a detailed exploration into the different ways of interpreting mise-en-scène within the chosen film through at least one sequence.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of mise-en-scène and how it can suggest a range of possible interpretations. L SEP	**5-6 marks** • Satisfactory application of knowledge and understanding mise-en-scène and how it can suggest a range of possible interpretations to analyse the chosen film. • Uses satisfactory points to develop a reasonably coherent exploration into the different ways of interpreting mise-en-scène within the chosen film through at least one sequence.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of mise-en-scène and how it can suggest a range of possible interpretations.	**3-4 marks** • Basic application of knowledge and understanding of mise-en-scène and how it can suggest a range of possible interpretations to consider the chosen film. • Uses basic points to develop a partial consideration of the different ways of interpreting mise-en-scène within the chosen film through reference to at least one sequence.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of mise-en-scène and how it can suggest a range of possible interpretations.	**1-2 marks** • Limited application of knowledge and understanding of mise-en-scène and how it can suggest a range of possible interpretations. • Uses limited points in an attempt to consider different ways of interpreting mise-en-scène within the chosen film through reference to at least one sequence.
	0 marks No response attempted or no response worthy of credit.	

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Question 2(c) Indicative content

*If **no sequence** is referred to, examiners may award a mark up to a maximum of top band 3, depending on the quality of response. If a sequence is implied and the discussion relates recurring visual motifs to its context within a sequence, this can be accepted.*

Candidates may respond to the question by referring to selected aspects of mise-en-scène (one or two from setting, props, costume or make-up) or all aspects. Both approaches are acceptable.

Candidates may consider how mise-en-scène can be interpreted in different ways through the following:

- a clear demonstration of an understanding of mise-en-scène (setting, props, costume or make-up)
- how any aspect of mise-en-scène can generate multiple connotations and can thus be interpreted in different ways
- how filmmakers can exploit the multiple connotations of mise-en-scène for narrative purposes or to create particular effects on audiences
- how filmmakers may deliberately use enigmatic mise-en-scène within film
- Band 4 and 5 candidates may link this issue with spectatorship and point out how any aspect of film, including mise-en-scène, can be open to several different interpretations (depending on the social and cultural background of the spectator).

In discussing how recurring visual elements can be used to create meaning, candidates are likely to focus on the features noted above. Close reference to their chosen film is required, as is a discussion of at least one use of the key elements of film form in relation to at least one sequence from the chosen film.

Examples from candidates' chosen films may vary. Candidates should focus on how recurring patterns and motifs are used within a key sequence and argue how these create meanings.

All valid responses must be credited.

AS FILM STUDIES

COMPONENT 3

Production

Production brief (first assessment, Summer 2023; last assessment, Summer 2026)

Learners are required to create an **individual** production consisting of:

EITHER

(i) an extract from a fictional film focusing on narrative construction of between **2½ and 3½ minutes** based on **one** of the following:

- the closing sequence
- a sequence which utilises parallel editing
- a sequence with distinctive genre codes
- a sequence which introduces the protagonist.

OR

(ii) an extract from a screenplay for a fictional film focusing on narrative construction of between **1200 and 1400 words** based on **one** of the following:

- the closing sequence
- a sequence which utilises parallel editing
- a sequence with distinctive genre codes
- a sequence which introduces the protagonist.

The screenplay **must** be accompanied by a digitally photographed storyboard of a key section from the screenplay (approximately 1½ minutes' screen time, corresponding to approximately one and a half pages of screenplay and to approximately 15 storyboard shots).

Evaluative analysis
Learners must complete an evaluative analysis of their production of between **1000 and 1250 words.** This will include reference to at least the following:

- **aims** – the intended genre, where relevant, the intended visual style and the main audience for the production
- **cinematic influences** on the narrative and visual/audio elements of the production
- **creating overall meaning** - an evaluative analysis of how the production creates meanings for the spectator in relation to other professionally produced films or their screenplays.

Learners must submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts. Screenplay extract used to illustrate the evaluative analysis are excluded from the word limit of 1000-1250 words.

See specification, Section 3.2, for the conditions relating to individual production and the conditions for completing the production and evaluative analysis.

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COMPONENT 3: Marking grids
Production (filmmaking or screenwriting)

For each band:

- ***If work securely meets the criteria for a particular band, award a mark in the centre of the band.***
- ***Award higher or lower marks depending on the degree to which production work meets the criteria for that band.***

Production: filmmaking Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a film or screenplay (20%)		
Band	**Filmmaking: application of structural elements (narrative construction, including mise-en-scène)**	**Filmmaking: application of key elements (cinematography, editing and sound)**
Band 5	**21-25 marks** • Applies an excellent knowledge and understanding of elements of film to the production of a filmed narrative sequence. • Demonstrates an excellent ability to construct a narrative sequence appropriate to the chosen brief. • Incorporates an excellent sense of mise-en-scène, with an excellent use of appropriate and meaningful location(s) which contribute(s) to the narrative sequence in a sophisticated way.	**13-15 marks** • Excellent application of knowledge and understanding of cinematography, editing and sound. • There is an excellent variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots. • Camera movement, where used, will be resourceful, controlled and purposeful. • Editing will establish meaning very clearly and demonstrate a range of continuity features. • Sound is used to excellent effect, very clearly establishing mood to create an intentional and clearly defined audience response.
Band 4	**16-20 marks** • Applies a good knowledge and understanding of elements of film to the production of a filmed narrative sequence. • Demonstrates a good ability to construct a narrative sequence appropriate to the chosen brief. • Incorporates a good sense of mise-en-scène, with a good use of appropriate location(s) which contribute(s) effectively to the narrative sequence.	**10-12 marks** • Good application of knowledge and understanding of cinematography, editing and sound. • There is a good variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots. • Camera movement, where used, will be controlled and purposeful. • Editing will establish meaning well and demonstrate continuity features. • Sound is used to good effect, clearly establishing mood to create an intended audience response.

Band 3	**11-15 marks** • Applies a satisfactory knowledge and understanding of elements of film to the production of a filmed narrative sequence, • Demonstrates a satisfactory ability to construct a narrative sequence appropriate to the chosen brief. • Incorporates a satisfactory sense of mise-en-scène, with appropriate attention to location(s) which contribute(s) reasonably to the narrative sequence.	**7-9 marks** • Satisfactory application of knowledge and understanding of cinematography, editing and sound. • There is a satisfactory variety of shot types, camera angles, including close-ups and (where appropriate) establishing shots. • Camera movement, where used, will be satisfactory and not always controlled or purposeful. • Editing will establish meaning satisfactorily and demonstrate some evidence of continuity features. • Sound is used to satisfactory effect, establishing mood to create an audience response.
Band 2	**6-10 marks** • Applies a basic knowledge and understanding of elements of film to the production of a filmed narrative sequence. • Demonstrates a basic ability to construct a narrative sequence appropriate to the chosen brief. • Incorporates a basic sense of mise-en-scène, with some attention to appropriate location(s) which makes only a basic contribution to the narrative sequence.	**4-6 marks** • Basic application of knowledge and understanding of cinematography, editing and sound. • There is a basic range of shot types, camera angles, including close-ups and (where appropriate) establishing shots, with a tendency to repeat shots. • Camera movement, where used, will be basic and not always controlled. • Editing will be basic, not always able to establish meaning with only a basic sense of continuity features. • Sound is used to basic effect, not always able to establish mood or create an appropriate audience response.
Band 1	**1-5 marks** • Applies a limited knowledge and understanding of elements of film to the production of a filmed narrative sequence. • Demonstrates a limited ability to construct a narrative sequence appropriate to the chosen brief. • Incorporates a limited sense of mise-en-scène, with little attention to location(s) and little contribution to the narrative sequence.	**1-3 marks** • Limited application of knowledge and understanding of cinematography, editing and sound. • There is a limited range of shot types, with few if any camera angles, close-ups or establishing shots used and with many shots repeated. • Camera movement, where used, will be limited and, not controlled. • Editing will be limited, unable to establish meaning with a limited sense of continuity features. • Sound used has limited effect, is unable to establish mood or create an appropriate audience response.
	0 marks	

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Production: screenwriting and its accompanying storyboard Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a film or screenplay (20%)		
Band	**Screenwriting (and illustrative storyboard): application of structural elements (narrative construction, including mise-en-scène)**	**Screenwriting (and illustrative storyboard): application of key elements (cinematography, editing and sound)**
Band 5	**21-25 marks** • Applies an excellent knowledge and understanding of elements of film to the production of a screenplay for a narrative sequence and an illustrative storyboard. • Demonstrates an excellent ability to construct a narrative sequence and illustrative storyboard appropriate to the chosen brief. • Incorporates an excellent sense of mise-en-scène through sluglines and scene descriptions, with an excellent use of appropriate and meaningful location(s) which contribute(s) to the narrative sequence in a sophisticated way.	**13-15 marks** • Excellent application of knowledge and understanding of screenwriting. • Excellent and consistent use of the 'master scene script' layout. Dialogue is used purposefully and convincingly. • The illustrative storyboard illustrates an excellent variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement and editing. • Screenplay and illustrative storyboard indicate that the narrative is sequenced skilfully and establishes meaning in a clear and sophisticated way.
Band 4	**16-20 marks** • Applies a good knowledge and understanding of elements of film to the production of a screenplay for a narrative sequence and an illustrative storyboard. • Demonstrates a good ability to construct a narrative sequence and illustrative storyboard appropriate to the chosen brief. • Incorporates a good sense of mise-en-scène through sluglines and scene descriptions, with a good use of appropriate location(s) which contribute(s) effectively to the narrative sequence.	**10-12 marks** • Good application of knowledge and understanding of screenwriting. • Good and consistent use of the 'master scene script' layout. Dialogue is used convincingly. • The illustrative storyboard illustrates a good variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement and editing. • Screenplay and illustrative storyboard indicate that the narrative is sequenced appropriately and establishes meaning clearly.

Band 3	**11-15 marks** • Applies a satisfactory knowledge and understanding of elements of film to the production of a screenplay for a narrative sequence and an illustrative storyboard. • Demonstrates a satisfactory ability to construct a narrative sequence and illustrative storyboard appropriate to the chosen brief. • Incorporates a satisfactory sense of mise-en-scène through sluglines and scene descriptions, with appropriate location(s) which contribute(s) reasonably to the narrative sequence.	**7-9 marks** • Satisfactory application of knowledge and understanding of screenwriting. • Satisfactory and reasonably consistent use of the 'master scene script' layout. Dialogue is convincing in parts. • The illustrative storyboard illustrates a satisfactory range of shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement and editing. • Screenplay and illustrative storyboard indicate that the narrative is sequenced reasonably appropriately and establishes meaning.
Band 2	**6-10 marks** • Applies a basic knowledge and understanding of elements of film to the production of a screenplay for a narrative sequence and an illustrative storyboard. • Demonstrates a basic ability to construct a narrative sequence and illustrative storyboard appropriate to the chosen brief. • Incorporates a basic sense of mise-en-scène through sluglines and scene descriptions, with some attention to appropriate location(s) which makes only a basic contribution to the narrative sequence.	**4-6 marks** • Basic application of knowledge and understanding of screenwriting. • Basic and not always consistent use of the 'master scene script' layout. Dialogue is mostly unconvincing. • The illustrative storyboard illustrates a basic range of shot types, camera angles, with a tendency to repeat shots. Close-ups may be used but not always appropriately. Only a basic sense of camera movement and editing conveyed. • Screenplay and illustrative storyboard indicate that the narrative is sequenced in a basic way, not always able to establish meaning.
Band 1	**1-5 marks** • Applies a limited knowledge and understanding of elements of film to the production of a screenplay for a narrative sequence and an illustrative storyboard. • Demonstrates a limited ability to construct a narrative sequence and illustrative storyboard appropriate to the chosen brief. • Incorporates a limited sense of mise-en-scène through sluglines and not adequately detailed scene descriptions, with little attention to location(s) and little contribution to the narrative sequence.	**1-3 marks** • Limited application of knowledge and understanding of screenwriting. • Limited and inconsistent use of the 'master scene script' layout (if used at all). Dialogue is unconvincing. • The illustrative storyboard illustrates a limited range of shot types, with a tendency to repeat shots. Few, if any, close ups will be used. • Screenplay and illustrative storyboard indicate that the narrative is sequenced in a limited way, only occasionally establishing meaning.
	0 marks No production work submitted or not worthy of credit.	

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Production (evaluative analysis)

For each band:

- ***If work securely meets the criteria for a particular band, award a mark in the centre of the band.***
- ***Award higher or lower marks depending on the degree to which the evaluative analysis meets the criteria for that band.***

Evaluative Analysis of the Production: film or screenplay and illustrative shooting script Marking grid		
AO2: Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work (10%)		
Band	**Filmmaking – narrative sequence**	**Screenwriting – narrative sequence plus illustrative storyboard**
Band 5	**17-20 marks** • An excellent, well-focused account of the creative aims and intentions. • An excellent consideration of the cinematic influences on the production. • An excellent and perceptive evaluative analysis of how visual/audio elements are used to create meaning for spectators in relation to other professionally-produced films.	**17-20 marks** • An excellent, well-focused account of the creative aims and intentions. • An excellent consideration of the cinematic influences on the production. • An excellent and perceptive evaluative analysis of how screenplay and visual/audio elements are used to create meaning for spectators in relation to other professionally-produced screenplays.
Band 4	**13-16 marks** • A good, reasonably focused account of the creative aims and intentions. • A good consideration of the cinematic influences on the production. • A good evaluative analysis of how visual/audio elements are used to create meaning for spectators in relation to other professionally-produced films.	**13-16 marks** • A good, reasonably focused account of the creative aims and intentions. • A good consideration of the cinematic influences on the production. • A good evaluative analysis of how screenplay and visual/audio elements are used to create meaning for spectators in relation to other professionally-produced screenplays.

Band 3	**9-12 marks** • A satisfactory account of the creative aims and intentions. • A satisfactory consideration of the cinematic influences on the production. • A satisfactory evaluative analysis of how visual/audio elements are used to create meaning for spectators in relation to other professionally-produced films.	**9-12 marks** • A satisfactory account of the creative aims and intentions. • A satisfactory consideration of the cinematic influences on the production. • A satisfactory evaluative analysis of how screenplay and visual/audio elements are used to create meaning for spectators in relation to other professionally-produced screenplays.
Band 2	**5-8 marks** • A basic indication of the creative aims and intentions. • A basic consideration of the cinematic influences on the production. • A basic evaluative analysis of how visual/audio elements are used to create meaning for spectators in relation to other professionally-produced films.	**5-8 marks** • A basic indication of the creative aims and intentions. • A basic consideration of the cinematic influences on the production. • A basic evaluative analysis of how screenplay and visual/audio elements are used to create meaning for spectators in relation to other professionally-produced screenplays.
Band 1	**1-4 marks** • A limited sense of the creative aims and intentions. • A limited consideration of the cinematic influences on the production. • A limited evaluative analysis of how visual/audio elements are used to create meaning for spectators in relation to other professionally-produced films.	**1-4 marks** • A limited sense of the creative aims and intentions. • A limited consideration of the cinematic influences on the production. • A limited evaluative analysis of how screenplay and visual/audio elements are used to create meaning for spectators in relation to other professionally-produced screenplays.
	0 marks No evaluative analysis submitted or not worthy of credit.	

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