

GCSE (9-1)

WJEC Eduqas GCSE (9-1) in FILM STUDIES

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SAMPLE ASSESSMENT MATERIALS

Teaching from 2017
For award from 2019





For teaching from 2017
For award from 2019

GCSE (9-1) FILM STUDIES

SAMPLE ASSESSMENT
MATERIALS

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GCSE FILM STUDIES

COMPONENT 1

Key Developments in US Film

SAMPLE ASSESSMENT MATERIALS

1 hour 30 minutes



ADDITIONAL MATERIALS

12 page answer book.

INSTRUCTIONS TO CANDIDATES

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

- Answers to all questions must be written in the separate answer book provided.
- Write your name, centre number and candidate number in the spaces at the top of the answer book.
- At the end of the examination, the answer book must be handed to the invigilator.

Answer **all** questions on your chosen films in **Sections A and B**.

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 the use of specialist film language will be assessed in questions 1 (c), 2 (c), 3 and 5.

You are advised to spend approximately **60 minutes** on **Section A**, **5 minutes** on **Section B** and **25 minutes** on **Section C**.

Answer all questions.

SECTION A: US Film Comparative Study

- *Dracula* (Browning, 1931) **and** *The Lost Boys* (Schumacher, 1987)
Singin' in the Rain (Donen & Kelly, 1952) **and** *Grease* (Kleiser, 1978)
- *Rebel without a Cause* (Ray, 1955) **and** *Ferris Bueller's Day Off* (Hughes, 1986)
- *Invasion of the Body Snatchers* (Siegel, 1956) **and** *E.T. the Extra-Terrestrial* (Spielberg, 1982)
- *Pillow Talk* (Gordon, 1959) **and** *When Harry Met Sally* (Reiner, 1989)

US film 1930-60

Answer **question 1** in relation to the film produced between **1930 and 1960** from your chosen comparative study films:

- *Dracula* (1931)
- *Singin' in the Rain* (1952)
- *Rebel without a Cause* (1955)
- *Invasion of the Body Snatchers* (1956)
- *Pillow Talk* (1959)

1. (a) Identify **one** genre convention used in your chosen film. [1]
- (b) Briefly outline why conventions are used in genre films. [4]
- (c) Explore how the convention you have identified is used in **one** sequence from your chosen film. In your answer, refer to at least **one** key element of film (e.g. cinematography, mise-en-scène, editing or sound). [10]

US film 1961-90

Answer **question 2** in relation to the film produced between **1961 and 1990** from your chosen comparative study films:

- *Grease* (1978)
- *E.T. the Extra-Terrestrial* (1982)
- *Ferris Bueller's Day Off* (1986)
- *The Lost Boys* (1987)
- *When Harry Met Sally* (1989)

2. (a) Identify **one** example of cinematography used in your chosen film. [1]
- (b) Briefly explain what this example of cinematography typically suggests. [4]
- (c) Explore how this example of cinematography is used in **one** sequence from your chosen film. [10]

US film comparative study

Answer **question 3** in relation to **both** your chosen comparative study films:

- *Dracula* (1931) **and** *The Lost Boys* (1987)
- *Singin' in the Rain* (1952) and *Grease* (1978)
- *Rebel without a Cause* (1955) and *Ferris Bueller's Day Off* (1986)
- *Invasion of the Body Snatchers* (1956) and *E.T. the Extra-Terrestrial* (1982)
- *Pillow Talk* (1959) **and** *When Harry Met Sally* (1989)

3. Compare how the same theme is explored in each of your comparative study films.

In your answer, you should consider:

- how characters and narratives illustrate the theme you have identified
- similarities between the way the theme you have identified is explored in each of your films
- differences between the way the theme you have identified is explored in each of your films. [20]

SECTION B: Key developments in film and film technology

4. (a) In which decade was the first full colour feature film produced? [1]

State the correct answer in your answer book: 1930s 1940s 1950s.

(b) Name **two** of the five major studios operating in Hollywood in the 1940s. [2]

(c) Briefly describe how **one** example of film technology is used in **one** of the US films you have studied. Name the film you have chosen. [2]

SECTION C: US independent film

Answer **question 5** on **one** of the following films:

- *Juno* (Reitman, 2007)
- *The Hurt Locker* (Bigelow, 2008)
- *Whiplash* (Chazelle, 2014)
- *Ladybird* (Gerwig, 2017)
- *The Hate U Give* (Tillman Jr., 2018)

5. Explore how **one** example of specialist writing on the chosen film you have studied has deepened your understanding of the film. Refer to at least **one** sequence from your chosen film to illustrate your answer.

In your answer, you should:

- identify the example of specialist writing you are using in the box provided in your answer book
- briefly describe **one** key idea from the example of specialist writing you have studied
- outline what this key idea suggests about your chosen film
- show how this idea compares with your own views on the film (use **one** sequence from your chosen film to illustrate this). [15]

COMPONENT 1: KEY DEVELOPMENTS IN US FILM – MARK SCHEME

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

There is an assessment grid for questions assessing more than two marks. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. 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 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, 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 *completely* 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 nor 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, including to:

- analyse and compare films
- 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

1. (a) Identify **one** genre convention used in your chosen film. [1]
- (b) Briefly outline why conventions are used in genre films. [4]
- (c) Explore how the convention you have identified is used in **one** sequence from your chosen film. In your answer, refer to at least **one** key element of film (e.g. cinematography, mise-en-scène, editing or sound). [10]

Question 1 (a) – AO1

1 mark: Identifies **one** genre convention (no additional description is required)

0 mark: No response attempted or no response worthy of credit.

Genre conventions candidates may identify in their responses include:

- typical characters
- typical mise-en-scène, including typical iconography
- typical narratives, action or themes
- typical music.

All valid alternative responses must be credited.

Question 1 (b)

Band/Mark	AO1 Demonstrate knowledge and understanding of elements of film
Band 4 4 marks	Excellent knowledge and understanding of why conventions are used in genre films.
Band 3 3 marks	Good knowledge and understanding of why conventions are used in genre films.
Band 2 2 marks	Satisfactory knowledge and understanding of why conventions are used in genre films.
Band 1 1 mark	Basic knowledge and understanding, with some inaccuracies, of why conventions are used in genre films.
0 marks	No response attempted or no response worthy of credit.

Reasons candidates may consider in their responses include:

- conventions, the typical 'ingredients' of a genre film, establish films as being in a particular genre
- audiences are attracted to seeing films they know they will like
- audiences expect to see conventions they are familiar with in a genre film
- producers want films to be easily identified so that they can attract audiences – genre conventions establish ease of recognition for audiences
- ensuring a genre film uses the familiar conventions minimises commercial risk for producers and increases the chance of profit
- how audience pleasure is based on seeing their expectations fulfilled (of seeing how genre conventions are used – with some degree of repetition as well as variation)
- how the commercial interest of producers is rooted in those audience responses.

All valid alternative responses must be credited.

Question 1 (c)

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	9-10 marks <ul style="list-style-type: none"> • Applies excellent knowledge and understanding of genre conventions, including to analyse films • Explores one sequence from chosen film highly effectively and highly relevantly in response to the question, using subject-specific terminology in an excellent and highly relevant way.
4	7-8 marks <ul style="list-style-type: none"> • Applies good knowledge and understanding of genre conventions, including to analyse films • Explores one sequence from chosen film effectively and relevantly in response to the question, using subject-specific terminology in a good and mainly relevant way.
3	5-6 marks <ul style="list-style-type: none"> • Applies satisfactory knowledge and understanding of genre conventions, including to analyse films • Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question, using subject-specific terminology in a satisfactory and reasonably relevant way.
2	3-4 marks <ul style="list-style-type: none"> • Applies basic knowledge and understanding of genre conventions, including to analyse films • Explores one sequence from chosen film in an uneven way and with little relevance in response to the question, using subject-specific terminology in a basic way with some relevance.
1	1-2 marks <ul style="list-style-type: none"> • Applies limited knowledge and understanding of genre conventions, including to analyse films • Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question, using little subject-specific terminology with minimal relevance.
	<p style="text-align: center;">0 marks</p> <p>No response attempted or no response worthy of credit.</p>

If no sequence is explored, candidates may not be awarded more than Band 3.

One convention will be discussed in the context of a sequence and in relation to at least one key element of film (cinematography, mise-en-scène, editing and sound). The following approaches may be taken:

- the sequence may suggest that the convention is used in a standard way, as audiences might expect
- the sequence may also suggest that the convention is being played with, representing a variation from what audiences standardly expect
- key elements of film will be referred to in order to demonstrate how they convey, in film terms, the convention to audiences, which might involve emphasising, focusing on, intensifying or drawing attention to the convention
- a convention identified may itself be a key element (e.g. a typical example of mise-en-scène or sound). In such cases, either of the following is acceptable:
 - discussion of the key element which is extended beyond naming it as a convention (for responses above Band 2)
 - reference to how *other* key elements draw attention to, or complement, the convention.

If a candidate has not correctly identified a genre convention in 1 (a), examiners must assess 1 (c) to establish whether any incidental, relevant points are made which can be credited.

All valid alternative responses must be credited.

Question 2

2. (a) Identify **one** example of cinematography used in your chosen film. [1]
- (b) Briefly explain what this example of cinematography typically suggests. [4]
- (c) Explore how this example of cinematography is used in **one** sequence from your chosen film. [10]

Question 2 (a) – AO1

1 mark Identifies one example of cinematography

0 mark No response attempted or no response worthy of credit.

Examples candidates may consider in their responses include:

- any camera shot (relating to its distance, angle or movement)
- any example of lighting, included within cinematography (relating to direction or intensity of lighting).

All valid alternative responses must be credited.

Question 2 (b)

Band/Mark	AO1 Demonstrate knowledge and understanding of elements of film
Band 4 4 marks	Explains in an excellent way what this example of cinematography typically suggests.
Band 3 3 marks	Explains well what this example of cinematography typically suggests.
Band 2 2 marks	Explains satisfactorily what this example of cinematography typically suggests.
Band 1 1 mark	Explains in a basic way, with some inaccuracies, what this example of cinematography typically suggests.
0 marks	No response attempted or no response worthy of credit.

Candidates are required to consider the typical 'meanings' associated with the example of cinematography chosen. Explanations are thus likely to refer to:

- the way higher and lower angle shots suggest power or lack of it
- the way distance shots put subjects into perspective and context or establish action and may suggest an emotional distance from spectators
- the way close ups of characters tend to emphasise emotion and close ups of objects indicate importance and build up expectation
- the way camera movement, such as panning, gives spectators a sense of context, establishing action, whereas tracking and dolly shots suggest action about to occur
- the way high key lighting suggests clarity and low key lighting either emotional warmth or mystery and suspense
- how backlighting typically makes subjects attractive
- how framing directs spectator attention.

If a candidate has not correctly identified an example of cinematography in 2 (a), examiners must assess 2 (b) to establish whether any incidental, relevant points are made which can be credited.

All valid alternative responses must be credited.

Question 2 (c)

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	9-10 marks <ul style="list-style-type: none"> • Applies excellent knowledge and understanding of cinematography, including to analyse films • Explores one sequence from chosen film highly effectively and highly relevantly in response to the question, using subject-specific terminology in an excellent and highly relevant way.
4	7-8 marks <ul style="list-style-type: none"> • Applies good knowledge and understanding of cinematography, including to analyse films • Explores one sequence from chosen film effectively and relevantly in response to the question, using subject-specific terminology in a good and mainly relevant way.
3	5-6 marks <ul style="list-style-type: none"> • Applies satisfactory knowledge and understanding of cinematography, including to analyse films • Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question, using subject-specific terminology in a satisfactory and reasonably relevant way.
2	3-4 marks <ul style="list-style-type: none"> • Applies basic knowledge and understanding of cinematography, including to analyse films • Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question, using subject-specific terminology in a basic way with some relevance.
1	1-2 marks <ul style="list-style-type: none"> • Applies limited knowledge and understanding of cinematography, including to analyse films • Attempts to explore one sequence from chosen film in a limited way with minimal if any relevance in response to the question, using little subject-specific terminology with minimal relevance.
	<p style="text-align: center;">0 marks</p> No response attempted or no response worthy of credit.

If no sequence is explored, candidates may not be awarded more than Band 3.

Candidates will place their chosen example of cinematography in the context of sequence. The following approaches may be taken:

- candidates' discussion may suggest that the use of their example of cinematography is typical and is thus used within a sequence in conventional ways.
- reference may be made to how their example of cinematography relates to a character or characters and thus how it relates to the narrative of the sequence
- reference may also be made to how the example of cinematography is designed to create particular responses in spectators
- candidates may equally draw attention to a use of cinematography which is less conventional, exploring its implications for character, narrative and spectators.

If a candidate has not correctly identified an example of cinematography in 2 (a), examiners must assess 2 (c) to establish whether any incidental, relevant points are made which can be credited.

All valid alternative responses must be credited.

Question 3

3 Compare how the same theme is explored in each of your comparative study films.

In your answer, you should consider:

- how characters and narratives illustrate the theme you have identified
- similarities between the way the main theme you have identified is explored in each of your films
- differences between the way the main theme you have identified is explored in each of your films.

[20]

Band	AO2 Apply knowledge and understanding of elements of film, including to compare films
5	17-20 marks <ul style="list-style-type: none"> • Applies excellent knowledge and understanding of how the same theme is explored in both films, illustrated through character and/or narrative • Uses excellent points of comparison to develop a highly coherent point of view in response to the question • Demonstrates an excellent knowledge and understanding of subject-specific terminology.
4	13-16 marks <ul style="list-style-type: none"> • Applies good knowledge and understanding of how the same theme is explored in both films, illustrated through character and/or narrative • Uses good points of comparison to develop a coherent point of view in response to the question • Demonstrates a good knowledge and understanding of subject-specific terminology.
3	9-12 marks <ul style="list-style-type: none"> • Applies satisfactory knowledge and understanding of how the same theme is explored in both films, illustrated through character and/or narrative • Uses satisfactory points of comparison to develop a reasonably coherent point of view in response to the question • Demonstrates a satisfactory knowledge and understanding of subject-specific terminology.
2	5-8 marks <ul style="list-style-type: none"> • Applies basic knowledge and understanding of how the same theme is explored in both films, illustrated through character and/or narrative • Uses basic points of comparison to indicate an emerging point of view in response to the question • Demonstrates basic knowledge and understanding of subject-specific terminology.
1	1-4 marks <ul style="list-style-type: none"> • Applies limited knowledge and understanding of how the same theme is explored in both films, illustrated through character and/or narrative • Uses limited, if any, points of comparison to indicate a limited point of view in response to the question • Demonstrates a limited knowledge and understanding of subject-specific terminology.
	<p style="text-align: center;">0 marks</p> No response attempted or no response worthy of credit.

1: 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.

2: Similarly, if two completely unrelated themes are compared across two films, take the better of the two film discussions and treat as if only one film is considered (as above).

Approaches candidates may take in their responses include:

- themes common to the two films may be expressed in broad terms (e.g. triumph of good over evil, crime and justice, aliens, love, rebellion) or in more precise terms. Both approaches are acceptable. Candidates will need to demonstrate how the theme they have identified is conveyed and explored in their two films and to discuss similarities and differences.
- candidates are likely to illustrate the way the films' themes are illustrated through characters and/or narratives (either characters or narratives or both is acceptable)
- it is likely that both similarities and differences may be discussed but an answer based on more similarities than differences (or *vice versa*) is acceptable.
- relevant and focused reference to subject-specific terminology, including reference to the way specific sequences underline points of comparison, is likely to characterise responses in Bands 4 and 5.

All valid alternative responses must be credited.

SECTION B: AO1 Demonstrate knowledge and understanding of elements of film

4. (a) In which decade was the first full colour feature film produced? [1]

State the correct answer in your answer booklet: 1930s 1940s 1950s

- (b) Name **two** of the five major studios operating in Hollywood in the 1940s. [2]

- (c) Briefly describe how **one** example of film technology is used in **one** of the US films you have studied. Name the film you have chosen. [2]

- (a) Award **one mark** for the correct decade only: 1930s.

- (b) Award **one mark** for **each** of the following, up to a maximum of two marks:

- Paramount
- Warner Bros (accept Warners)
- Twentieth Century Fox
- MGM or Metro-Goldwyn-Meyer (a mark may be awarded for either Loew's or MGM or both)
- RKO or Radio Keith Orpheum

Marks may **not** be awarded for Universal, United Artists or Columbia, the so-called 'little three'.

- (c) **One mark** may be awarded for a valid example and a further mark may be awarded for the description of how the technology is used. It is anticipated that candidates will refer to technology recently developed at the time of the production but all valid references to film technology are acceptable. Reference to how the technology is used is likely to be an indicator of the validity of the example.

Candidates may refer to any of the following examples:

- wide-screen technology (for most of the 1950s Hollywood films) – mainly used to provide spectacle, immediacy, spectator involvement
- Steadicam technology used, for example, in the US independent films – mainly used to involve spectators, emphasise action, communicate intensity or suspense
- some candidates may refer to computer generated imagery (for example, in some of the US independent films) – which may be used for visual effects or to promote a realistic mise-en-scène
- colour processing rather than just 'colour' is required: this is likely to be expressed in relation to the most common processes (e.g. Eastmancolor or Technicolor) – provides intense viewing experience and spectator involvement, emphasises mise-en-scène, heightens emotional response to characters
- an aspect of sound technology rather than just 'sound' is required: asynchronous sound, Dolby sound, postproduction sound effects or sound effects. The description of its use will vary with the example but its use is likely to be described in terms of an effect on spectators.

All valid examples must be credited.

SECTION C

5. Explore how **one** example of specialist writing on the film you have studied has deepened your understanding of the film. Refer to at least **one** sequence from your chosen film to illustrate your answer.

In your answer, you should:

- identify the example of specialist writing you are using in the box provided in your answer book
- briefly describe **one** key idea from the specialist writing you have studied
- outline what this key idea suggests about your chosen film
- show how this idea compares with your own views on the film (use one sequence to demonstrate this). [15]

Question 5

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<p>5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of elements of film. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Applies excellent knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films • Explores one sequence from chosen film highly effectively and highly relevantly in response to the question • Uses excellent points to develop a highly coherent point of view in response to the question, demonstrating an excellent knowledge and understanding of subject-specific terminology.
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of elements of film. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Applies good knowledge and understanding of the elements of film as evident in the specialist writing used, including to analyse films • Explores one sequence from chosen film effectively and relevantly in response to the question • Uses good points to develop a coherent point of view in response to the question, demonstrating a good knowledge and understanding of subject-specific terminology.

3	<p>3 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of elements of film. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Applies satisfactory knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question Uses satisfactory points to develop a reasonably coherent point of view in response to the question, demonstrating a satisfactory knowledge and understanding of subject-specific terminology
2	<p>2 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of elements of film. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Applies basic knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films Explores one sequence from chosen film in an uneven way and with little relevance in response to the question Uses basic points to indicate an emerging point of view in response to the question Demonstrates basic knowledge and understanding of subject-specific terminology.
1	<p>1 mark</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of elements of film. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Applies limited knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question Uses limited points to indicate a limited point of view in response to the question, demonstrating a limited knowledge and understanding of subject-specific terminology.
	<p>0 marks</p> <p>No response attempted or no response worthy of credit.</p>	

If no sequence is referred to, candidates may not achieve more than a Band 3 response.

Approaches candidates may take in their responses include:

- a clear identification of the specialist writing they have studied
- a brief description of one key idea from the specialist writing and what it suggests about the film
- candidates may relate their idea to any aspect of the film – its key and structural elements, its narrative and themes, its contexts
- candidates will be able to demonstrate clearly how the specialist writing has deepened their understanding
- evidence is likely to involve how the specialist writing uncovers aspects about the film not apparent on an initial viewing: key elements of film form and the making of the film; aspects about characters, the narrative and the themes and issues it raises; contexts of the film
- some candidates may offer an interpretation of the film they have achieved as a result of specialist writing
- candidates may challenge or question specialist writing
- discussion of a sequence from the film will support the deeper understanding they have gained of the film.

All valid alternative responses must be credited.



GCSE FILM STUDIES

COMPONENT 2

Global Film: Narrative, Representation and Film Style

SAMPLE ASSESSMENT MATERIALS

1 hour 30 minutes



ADDITIONAL MATERIALS

12 page answer book.

INSTRUCTIONS TO CANDIDATES

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

- Answers to all questions must be written in the separate answer booklet provided.
- Write your name, centre number and candidate number in the spaces at the top of the answer book.
- At the end of the examination, the answer book must be handed to the invigilator.

Answer **all** questions on your chosen films in **Sections A, B and C**.

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 the use of specialist film language will be assessed in questions 1 (c), 2 (c) and 3 (d).

You are advised to spend approximately **30 minutes** on **each** of **Sections A, B and C**.

Answer all questions.

Section A: Global English language film (produced outside US)

Answer **question 1** on **one** of the following films:

- *Slumdog Millionaire* (Boyle, UK, 2008)
- *District 9* (Blomkamp, South Africa, 2009)
- *The Babadook* (Kent, AUS, 2014)
- *The Breadwinner* (Twomey, Éire, 2017)
- *Jojo Rabbit* (Waititi, NZ, 2019)

1. (a) What do you understand by the social context of a film? [2]
- (b) Briefly describe the main social context of your chosen film. [3]
- (c) Explore how the narrative of your chosen film reflects its social context.

In your answer, you should consider:

- how key characters reflect the social context
- how the social context is built into the narrative
- at least one example from the film's narrative which demonstrates its social context. [15]

Section B: Global non-English language film

Answer **question 2** on **one** of the following films:

- *Tsotsi* (Hood, 2005, South Africa)
- *The Wave* (Gansel, 2008, Germany)
- *Wadjda* (Al Mansour, Saudi Arabia, 2012)
- *Girlhood* (Sciamma, France, 2014)
- *The Farewell* (Lulu Wang, China/US, 2019)

2. (a) Name and briefly describe **one** young character in your chosen film. [2]
- (b) Briefly describe the costume of this character on their first appearance. [3]
- (c) Briefly explore how other aspects of mise-en-scène (setting, location and props) are used to create your first impression of this young character in **one** sequence from the beginning of your chosen film. [5]
- (d) Explore how young people are represented in your chosen film. Refer to at least **one** sequence where young people are shown.

In your answer, you should consider:

- how at least two young people are represented in your chosen film
- how two of the following contribute to the representation of young people in your film - cinematography, mise-en-scène, editing or sound
- how at least one sequence demonstrates the representation of young people. [15]

Section C: Contemporary UK film (produced after 2010)

Answer **question 3** on **one** of the following films:

- *Submarine* (Ayoade, UK, 2010)
- *Attack the Block* (Cornish, UK, 2011)
- *Skyfall* (Mendes, UK, 2012)
- *Blinded by the Light* (Chadha, UK, 2019)
- *Rocks* (Gavron, UK, 2019)

3. (a) Identify **one** example of lighting used in your film. [1]
- (b) Briefly outline what this example of lighting typically suggests. [4]
- (c) Briefly explore how your example of lighting is used in **one** sequence. [5]
- (d) Explore how cinematography and lighting help to create the film's 'look'. Refer to at least **one** sequence in your answer.

In your answer, you should refer to:

- camera shots and movement
- framing including lighting
- relevant aspects of mise-en-scène. [15]

COMPONENT 2: GLOBAL FILM – MARK SCHEME

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

There is an assessment grid for questions assessing more than two marks. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. 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 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, 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 *completely* 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, including to:

- analyse and compare films
- 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

1. (a) What do you understand by the social context of a film? [2]
- (b) Briefly describe the main social context of your chosen film. [3]
- (c) Explore how the narrative of your chosen film reflects its social context.

In your answer, you should consider:

- how key characters reflect the social context
- how the social context is built into the narrative
- at least one example from the film's narrative which demonstrates its social context. [15]

Question 1 (a)

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
2 marks	Good understanding of social context which is likely to include reference to how key aspects of society or its structure are reflected in a film, mainly through its narrative.
1 mark	Basic understanding of social context which may include reference to basic sense that society in general terms will be reflected in a film.
0 marks	No response attempted or no response worthy of credit.

All valid alternative responses must be credited.

Question 1 (b)

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
3 marks	Describes the main social context in an excellent way, demonstrating a very clear understanding of social context.
2 marks	Describes one social context effectively although its importance is not clear, demonstrating a reasonably clear understanding of social context.
1 mark	Describes one social context in a basic way, possibly with some inaccuracies demonstrating a basic understanding of social context.
0 marks	No response attempted or no relevant response/response worthy of credit.

All valid alternative responses must be credited.

Question 1 (c)

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of elements of film. 	9-10 marks <ul style="list-style-type: none"> Applies an excellent knowledge and understanding of social context, including to analyse films Uses excellent points to develop a highly coherent point of view in response to the question, demonstrating an excellent knowledge and understanding of subject-specific terminology.
4	4 marks <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of elements of film. 	7-8 marks <ul style="list-style-type: none"> Applies a good knowledge and understanding of social context, including to analyse films Uses good points to develop a coherent point of view in response to the question, demonstrating a good knowledge and understanding of subject-specific terminology.
3	3 marks <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of elements of film. 	5-6 marks <ul style="list-style-type: none"> Applies a satisfactory knowledge and understanding of social context, including to analyse films Uses satisfactory points to develop a reasonably coherent point of view in response to the question, demonstrating a satisfactory knowledge and understanding of subject-specific terminology.
2	2 marks <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of elements of film. 	3-4 marks <ul style="list-style-type: none"> Applies basic knowledge and understanding of social context, including to analyse films Uses basic points to indicate an emerging point of view in response to the question, demonstrating a basic knowledge and understanding of subject-specific terminology.
1	1 mark <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of elements of film. 	1-2 marks <ul style="list-style-type: none"> Applies limited knowledge and understanding of social context, including to analyse films Uses limited points to indicate a limited point of view in response to the question, demonstrating a limited knowledge and understanding of subject-specific terminology.
	0 marks No response attempted or no response worthy of credit.	

Candidates may refer to the social context of the narrative or of the production or both.

Candidates are likely to consider:

- key features of the social context, such as social class, differences between rich and poor, ethnic divisions, divisions between those with power and those without, major issues prominent in the relevant society
- how key characters reflect aspects of the social context
- how key features of the narrative reflect the social context
- at least one example from the narrative which demonstrates social context (which need not be a single sequence).

Discussion of at least one example will provide candidates with an opportunity to demonstrate knowledge of the social context's influence on the film in a specific way.

If a candidate has not correctly identified a plausible social context of the film in question 1 (a), examiners must assess 1 (c) to establish whether any incidental, relevant points are made which can be credited.

All valid alternative responses must be credited.

Question 2

2. (a) Name and briefly describe **one** young character in your chosen film. [2]
- (b) Briefly describe the costume of this character on their first appearance. [3]
- (c) Briefly explore how other aspects of mise-en-scène (setting, location and props) are used to create your first impression of this young character in **one** sequence from the beginning of your chosen film. [5]
- (d) Explore how young people are represented in your chosen film. Refer to at least **one** sequence where young people are shown in your answer.

In your answer, you should consider:

- how at least two young people are represented in your chosen film
- how two of the following contribute to the representation of young people in your film - cinematography, mise-en-scène, editing or sound
- how at least one sequence demonstrates the representation of young people. [15]

Question 2 (a) - AO1

- 2 marks:** Effective, accurate and relevant brief description of one young character.
- 1 mark:** Reasonable brief description of one young character with some inaccuracy.
- 0 mark:** No response attempted or no response worthy of credit.

Note: no mark is given for naming the character.

All valid alternative responses must be credited.

Question 2 (b)

Band/Mark	AO1 Demonstrates knowledge and understanding of elements of film
Band 3 3 marks	Briefly describes in an excellent way the costume of the chosen character on their first appearance.
Band 2 2 marks	Briefly describes in a satisfactory way the costume of the chosen character on their first appearance.
Band 1 1 mark	Briefly describes in a basic way, with some inaccuracies, the costume of the chosen character on their first appearance.
0 marks	No response attempted or no response worthy of credit.

If a candidate has not correctly identified a plausible young character in the chosen film in question 1 (a), examiners must assess 1 (b) to establish whether any incidental, relevant points are made which can be credited.

All valid alternative responses must be credited.

Question 2 (c)

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks <ul style="list-style-type: none"> Applies an excellent knowledge and understanding of how mise-en-scène (apart from costume) establishes character through an excellent exploration of one sequence, using subject-specific terminology in an excellent and highly relevant way.
4	4 marks <ul style="list-style-type: none"> Applies a good knowledge and understanding of how mise-en-scène (apart from costume) establishes character through a good exploration of one sequence, using subject-specific terminology in a good and mainly relevant way.
3	3 marks <ul style="list-style-type: none"> Applies a satisfactory knowledge and understanding of how mise-en-scène (apart from costume) establishes character through a satisfactory exploration of one sequence, using subject-specific terminology in a satisfactory and reasonably relevant way.
2	2 marks <ul style="list-style-type: none"> Applies basic knowledge and understanding of how mise-en-scène (apart from costume) establishes character through a basic exploration of one sequence, using subject-specific terminology in a basic way with some relevance.
1	1 mark <ul style="list-style-type: none"> Applies limited knowledge and understanding of how mise-en-scène (apart from costume) establishes character through a basic exploration of one sequence, using little subject-specific terminology with minimal relevance.
	0 marks No response attempted or no response worthy of credit.

If no sequence is used, candidates may not be awarded more than a band 3.

Candidates are likely to consider:

- the connotations of any relevant aspects of mise-en-scène, excluding costume, through a brief exploration of a sequence from the beginning of the film.

There is no requirement for candidates to consider all other aspects of mise-en-scène and candidates may choose to highlight one aspect or deal with all other aspects. If candidates refer again to costume, this aspect of their response cannot be credited.

If a candidate has not correctly identified a plausible young character in the chosen film in question 2 (a), examiners must assess 2 (c) to establish whether any incidental, relevant points are made which can be credited.

All valid alternative responses must be credited.

Question 2 (d)

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of elements of film. 	9-10 marks <ul style="list-style-type: none"> Applies an excellent knowledge and understanding of representation, including to analyse films Uses excellent points to develop a highly coherent point of view in response to the question, demonstrating an excellent knowledge and understanding of subject-specific terminology.
4	4 marks <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of elements of film. 	7-8 marks <ul style="list-style-type: none"> Applies a good knowledge and understanding of representation, including to analyse films Uses good points to develop a coherent point of view in response to the question, demonstrating a good knowledge and understanding of subject-specific terminology.
3	3 marks <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of elements of film. 	5-6 marks <ul style="list-style-type: none"> Applies a satisfactory knowledge and understanding of representation, including to analyse films Uses satisfactory points to develop a reasonably coherent point of view in response to the question, demonstrating a satisfactory knowledge and understanding of subject-specific terminology.
2	2 marks <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of elements of film. 	3-4 marks <ul style="list-style-type: none"> Applies basic knowledge and understanding of representation, including to analyse films Uses basic points to indicate an emerging point of view in response to the question, demonstrating a basic knowledge and understanding of subject-specific terminology.
1	1 mark <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of elements of film. 	1-2 marks <ul style="list-style-type: none"> Applies limited knowledge and understanding of representation, including to analyse films Uses limited points to indicate a limited point of view in response to the question, demonstrating a limited knowledge and understanding of subject-specific terminology.
<p style="text-align: center;">0 marks</p> <p style="text-align: center;">No response attempted or no response worthy of credit.</p>		

If no sequence is referred to, candidates may not be awarded more than a band 3.

'Young people' may be interpreted either in terms of children or young adults.

Candidates are likely to consider:

- how at least two young people are portrayed visually, including reference to views and attitudes they express
- how portrayals of characters conveys points of view about them
- how far young people are portrayed in terms of typicality, stereotypicality or challenge
- how cinematography (shot selection, lighting), relevant aspects of mise-en-scène (setting, location, environment on screen), editing (how shots are juxtaposed and how far they convey points of view through them) and sound (diegetic or non-diegetic) highlight representation.

All valid alternative responses must be credited.

3. (a) Identify **one** example of lighting used in your film. [1]
- (b) Briefly outline what this example of lighting typically suggests. [4]
- (c) Briefly explore how your example of lighting is used in **one** sequence. [5]
- (d) Explore how cinematography and lighting help to create the film's 'look'. Refer to at least **one** sequence in your answer.

In your answer, you should refer to:

- camera shots and movement
- framing including lighting
- relevant aspects of mise-en-scène. [15]

Question 3 (a) – AO1

- 1 mark:** Identifies one example of lighting (which may include high key, low key, backlighting, diffused lighting, reference to filters)
- 0 mark:** No response attempted or no response worthy of credit.

All valid alternative responses must be credited.

Question 3 (b)

Band/Mark	AO1 Demonstrates knowledge and understanding of elements of film
Band 4 4 marks	Briefly outlines in an excellent way what the example of lighting typically suggests.
Band 3 3 marks	Briefly outlines in a good way what the example of lighting typically suggests.
Band 2 2 marks	Briefly outlines satisfactorily what the example of lighting typically suggests.
Band 1 1 mark	Briefly outlines in a basic way, with some inaccuracies, what the example of lighting typically suggests.
0 marks	No response attempted or no response worthy of credit.

*Candidates are asked to focus on what their chosen example of lighting **typically** suggests. If candidates refer to a specific example from their chosen film, examiners must assess the response to establish whether any incidental, relevant points are made which candidates identify as typical and thus can be credited.*

Typical uses may include:

- High key lighting – clarity, openness
- Low key lighting – suspense, mystery, criminality but can also be used to suggest emotional warmth
- Backlighting – glamorises subjects, creating emotionally warm atmosphere
- Diffused lighting – lack of clarity, often lack of moral clarity.

All valid alternative responses must be credited.

Question 3 (c)

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks <ul style="list-style-type: none"> Applies an excellent knowledge and understanding of lighting through an excellent exploration of one sequence, using subject-specific terminology in an excellent and highly relevant way.
4	4 marks <ul style="list-style-type: none"> Applies a good knowledge and understanding of lighting through a good exploration of one sequence, using subject-specific terminology in a good and mainly relevant way.
3	3 marks <ul style="list-style-type: none"> Applies a satisfactory knowledge and understanding of lighting through a satisfactory exploration of one sequence, using subject-specific terminology in a satisfactory and reasonably relevant way.
2	2 marks <ul style="list-style-type: none"> Applies basic knowledge and understanding of lighting through a basic exploration of one sequence, using subject-specific terminology in a basic way with some relevance.
1	1 mark <ul style="list-style-type: none"> Applies limited knowledge and understanding of lighting through a limited exploration of one sequence, using little subject-specific terminology with minimal relevance.
	<p style="text-align: center;">0 marks</p> No response attempted or no response worthy of credit.

If no sequence is used, candidates may not be awarded more than a band 3.

Candidates are likely to consider:

- how lighting creates a distinct atmosphere in the sequence
- how lighting reveals aspects of characters and their situation
- how lighting is designed to create a response in spectators.

All valid alternative responses must be credited.

Question 3 (d)

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of elements of film. 	9-10 marks <ul style="list-style-type: none"> Applies excellent knowledge and understanding of cinematography and lighting and how they help create the 'look' of a film Uses excellent points to develop a highly coherent point of view in response to the question, demonstrating an excellent knowledge and understanding of subject-specific terminology.
4	4 marks <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of elements of film. 	7-8 marks <ul style="list-style-type: none"> Applies good knowledge and understanding of cinematography and lighting and how they help create the 'look' of a film Uses good points to develop a coherent point of view in response to the question, demonstrating a good knowledge and understanding of subject-specific terminology.
3	3 marks <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of elements of film. 	5-6 marks <ul style="list-style-type: none"> Applies satisfactory knowledge and understanding of cinematography and lighting and how they help create the 'look' of a film Uses satisfactory points to develop a reasonably coherent point of view in response to the question, demonstrating a satisfactory knowledge and understanding of subject-specific terminology.
2	2 marks <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of elements of film. 	3-4 marks <ul style="list-style-type: none"> Applies basic knowledge and understanding of cinematography and lighting with only a basic sense of how they help create the 'look' of a film Uses basic points to indicate an emerging point of view in response to the question, demonstrating a basic knowledge and understanding of subject-specific terminology.
1	1 mark <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of elements of film. 	1-2 marks <ul style="list-style-type: none"> Applies limited knowledge and understanding of cinematography and lighting with only a limited, if any sense, of how they help create the 'look' of a film Uses limited points to indicate a limited point of view in response to the question, demonstrating a limited knowledge and understanding of subject-specific terminology.
	0 marks No response attempted or no response worthy of credit.	

If no key sequences are referred to, candidates may not be awarded more than a band 3.

Candidates must refer to the role of cinematography and lighting in helping to create a film's look. Band 4 and 5 candidates are likely to refer effectively to the role of framing within cinematography and give a sense that mise-en-scène also helps create a film's look.

Candidates are likely to:

- establish what they think the 'look' of the film is – its aesthetic qualities
- discuss cinematography in terms of the selection of shots and how shots are emphasised through framing and lighting
- refer to how cinematography and lighting work together with mise-en-scène

Candidates may set their own agenda but the plausibility of their argument will be indicated in the choice of sequence and how well they can generalise from the sequence chosen.

All valid alternative responses must be credited.



GCSE FILM STUDIES
COMPONENT 3
PRODUCTION



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

Production brief

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

EITHER

(i) a film extract from **one** of the following genres of film:

- science fiction
- romance
- horror
- the teenage film
- action

The extract must take the form of **one** of the following two options:

- the opening of the film **or**
- an extract from any part of the film which creates suspense and tension.

The extract must be between **2 minutes** and **2 minutes 30 seconds**.

OR

(ii) a screenplay extract from **one** of the following genres of film:

- crime
- science fiction
- war
- horror
- the teenage film
- the musical.

The extract must take the form of **one** of the following two options:

- the opening of the film **or**
- an extract from any part of the film which creates suspense and tension.

The extract must be between **800** and **1000 words**. It must be accompanied by a **shooting script** of a key section from the screenplay (approximately 1 minute of screen time, corresponding to approximately one page of screenplay).

Evaluative analysis

Learners must complete an evaluative analysis of their production of between **750** and **850 words**. This will include reference to:

- the aims of the genre film extract (the chosen genre of the production, its main audience)
- an indication of how key aspects from approximately three genre films have influenced the production (which may include genre films studied during the course)
- an analysis of the production in relation to comparable, professionally-produced genre films

The evaluative analysis must be mainly in the form of extended writing (which may include sub-headings and some bullet points). Learners are advised to word-process the work, which may be illustrated with screen shots or screenplay extracts. In the case of screenplay extracts used to illustrate the evaluative analysis, these are excluded from the word limit of 750-850 words.

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

COMPONENT 3: Marking grids
Production (filmmaking and screenwriting)

Production: filmmaking Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a genre-based film or screenplay (20%)		
Band	Filmmaking: application of structural elements (genre and narrative) 25 marks	Filmmaking: application of key elements (cinematography, editing and sound) 15 marks
5	<p>21-25 marks</p> <ul style="list-style-type: none"> • Excellent ability to apply knowledge and understanding of the relevant genre conventions to a genre-based film extract. • Relevant genre conventions captured highly appropriately. • Highly appropriate character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre.* <p>*The constraints of filming in an educational establishment at GCSE are recognised but a resourceful attempt to create a sense of appropriate setting, props and costume will be demonstrated for band 5.</p>	<p>13-15 marks</p> <ul style="list-style-type: none"> • Excellent ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based film extract. • Excellent, creative and highly appropriate shot selection and camera movement. • Excellent use of highly appropriate editing, including soundtrack.
4	<p>16-20 marks</p> <ul style="list-style-type: none"> • Good ability to apply knowledge and understanding of the relevant genre conventions to a genre-based film extract. • Relevant genre conventions captured appropriately. • Good selection of appropriate character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre.* <p>*The constraints of filming in an educational establishment at GCSE are recognised but a good attempt to create a sense of appropriate setting, props and costume will be demonstrated for band 4.</p>	<p>10-12 marks</p> <ul style="list-style-type: none"> • Good ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based film extract. • Good, appropriate shot selection and camera movement. • Good use of appropriate editing, including soundtrack.

3	<p>11-15 marks</p> <ul style="list-style-type: none"> • Satisfactory ability to apply knowledge and understanding of the relevant genre conventions to a genre-based film extract. • Relevant genre conventions captured reasonably appropriately. • Satisfactory selection of reasonably appropriate character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre.* <p>*The constraints of filming in an educational establishment at GCSE are recognised but a satisfactory attempt to create a sense of appropriate setting, props and costume will be demonstrated for band 3.</p>	<p>7-9 marks</p> <ul style="list-style-type: none"> • Satisfactory ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based film extract. • Satisfactory, reasonably appropriate shot selection and camera movement. • Satisfactory use of reasonably appropriate editing, including soundtrack.
2	<p>6-10 marks</p> <ul style="list-style-type: none"> • Basic ability to apply knowledge and understanding of the relevant genre conventions to a genre-based film extract. • Basic indication that genre conventions have been captured, not always appropriately. • Basic selection of character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre, although not always appropriate.* <p>*The constraints of filming in an educational establishment at GCSE are recognised but a basic attempt to create a sense of appropriate setting, props and costume will be evident for band 2.</p>	<p>4-6 marks</p> <ul style="list-style-type: none"> • Basic ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based film extract. • Basic shot selection and camera movement, not always appropriate. • Basic use of editing, including soundtrack, not always appropriate.
1	<p>1-5 marks</p> <ul style="list-style-type: none"> • Limited ability to apply knowledge and understanding of the relevant genre conventions to a genre-based film extract. • Limited indication that genre conventions have been captured, appropriate only on occasion. • Limited selection of character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre, appropriate only on occasion. <p>*The constraints of filming in an educational establishment at GCSE are recognised but a limited attempt to create a sense of appropriate setting, props and costume will be evident for band 1.</p>	<p>1-3 marks</p> <ul style="list-style-type: none"> • Limited ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based film extract. • Limited shot selection and camera movement, appropriate only on occasion. • Limited use of editing, including soundtrack, appropriate only on occasion.
<p style="text-align: center;">0 marks No production submitted or no evidence that any aspects of production meet any criteria set.</p>		

Production: screenplay and illustrative shooting script Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a genre-based film or screenplay (20%)		
Band	Screenplay and illustrative shooting script: structural elements of film (genre and narrative) 25 marks	Screenplay and illustrative shooting script: key elements of film (cinematography, editing and sound) 15 marks
5	21-25 marks <ul style="list-style-type: none"> • Excellent ability to apply knowledge and understanding of the relevant genre conventions to a genre-based screenplay extract and an accompanying, illustrative shooting script. • Excellent use of screenplay format (slugline, brief character description and dialogue) to capture relevant genre conventions highly appropriately. • Excellent selection of highly appropriate character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre. 	13-15 marks <ul style="list-style-type: none"> • Excellent ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based screenplay extract and an accompanying, illustrative shooting script. • Excellent, creative and highly appropriate shot selection and camera movement demonstrated through shooting script. • Excellent use of highly appropriate editing, including soundtrack, demonstrated through shooting script.
4	16-20 marks <ul style="list-style-type: none"> • Good ability to apply knowledge and understanding of the relevant genre conventions to a genre-based screenplay extract and an accompanying, illustrative shooting script. • Good use of screenplay format (slugline, brief character description and dialogue) to capture relevant genre conventions appropriately. • Good selection of appropriate character(s), narrative and mise-en-scène (setting, props and costume) for relevant genre. 	10-12 marks <ul style="list-style-type: none"> • Good ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based screenplay extract and an accompanying, illustrative shooting script. • Good, appropriate shot selection and camera movement demonstrated through shooting script. • Good use of appropriate editing, including soundtrack, demonstrated through shooting script.

3	<p>11-15 marks</p> <ul style="list-style-type: none"> • Satisfactory ability to apply knowledge and understanding of the relevant genre conventions to a genre-based screenplay extract and an accompanying, illustrative shooting script. • Satisfactory use of screenplay format (slugline, brief character description and dialogue) to capture relevant genre conventions reasonably appropriately. • Satisfactory selection of appropriate character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre. 	<p>7-9 marks</p> <ul style="list-style-type: none"> • Satisfactory ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based screenplay extract and an accompanying, illustrative shooting script. • Satisfactory, reasonably appropriate shot selection and camera movement demonstrated through shooting script. • Satisfactory use of reasonably appropriate editing, including soundtrack, demonstrated through shooting script.
2	<p>6-10 marks</p> <ul style="list-style-type: none"> • Basic ability to apply knowledge and understanding of the relevant genre conventions to a genre-based screenplay extract and an accompanying, illustrative shooting script. • Basic use of screenplay format (slugline, brief character description and dialogue) to capture relevant genre conventions, not always appropriate. • Basic selection of character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre, although not always appropriate. 	<p>4-6 marks</p> <ul style="list-style-type: none"> • Basic ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based screenplay extract and an accompanying, illustrative shooting script. • Basic shot selection and camera movement, not always appropriate, demonstrated through shooting script. • Basic use of editing, including soundtrack, not always appropriate, demonstrated through shooting script.
1	<p>1-5 marks</p> <ul style="list-style-type: none"> • Limited ability to apply knowledge and understanding of the relevant genre conventions to a genre-based screenplay extract and an accompanying, illustrative shooting script. • Limited use of screenplay format (slugline, brief character description and dialogue) to capture relevant genre conventions, appropriate only on occasion. • Limited selection of character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre, appropriate only on occasion. 	<p>1-3 marks</p> <ul style="list-style-type: none"> • Limited ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based screenplay extract and an accompanying, illustrative shooting script. • Limited shot selection and camera movement, appropriate only on occasion, demonstrated through shooting script. • Limited use of editing, including soundtrack, appropriate only on occasion, demonstrated through shooting script.
<p style="text-align: center;">0 marks No production submitted or no evidence that any aspects of production meet any criteria set.</p>		

Production (evaluative analysis)

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%) 20 marks		
Band	Filmmaking	Screenplay and illustrative shooting script
5	17–20 marks	
	<ul style="list-style-type: none"> • Excellent ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based film extract. • Excellent ability to apply knowledge and understanding of camerawork and editing to analyse and evaluate how far the genre-based film extract meets its aims and main audience. • Excellent ability to analyse and evaluate the execution of the film extract in relation to other professionally produced film extracts. 	<ul style="list-style-type: none"> • Excellent ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based screenplay extract and its illustrative shooting script. • Excellent ability to apply knowledge and understanding of screenwriting techniques (slugline, creating sense of character, conveying character and action through dialogue and onscreen action) and shooting script realisation to analyse and evaluate how far the genre-based screenplay extract meets its aims and main audience. • Excellent ability to analyse and evaluate the execution of the screenplay extract and its illustrative shooting script in relation to other professionally produced film extracts.
4	13-16 marks	
	<ul style="list-style-type: none"> • Good ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based film extract. • Good ability to apply knowledge and understanding of camerawork and editing to analyse and evaluate how far the genre-based film extract meets its aims and main audience. • Good ability to analyse and evaluate the execution of the film extract in relation to other professionally produced film extracts. 	<ul style="list-style-type: none"> • Good ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based screenplay extract and its illustrative shooting script. • Good ability to apply knowledge and understanding of screenwriting techniques (slugline, creating sense of character, creating character and action through dialogue and onscreen action) and shooting script realisation to analyse and evaluate how far the genre-based screenplay extract meets its aims and main audience. • Good ability to analyse and evaluate the execution of the screenplay extract and its illustrative shooting script in relation to other professionally produced film extracts.

3	9-12 marks	
	<ul style="list-style-type: none"> • Satisfactory ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based film extract. • Satisfactory ability to apply knowledge and understanding of camerawork and editing to analyse and evaluate how far the genre-based film extract meets its aims and main audience. • Satisfactory ability to analyse and evaluate the execution of the film extract in relation to other professionally produced film extracts. 	<ul style="list-style-type: none"> • Satisfactory ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based screenplay extract and its illustrative shooting script. • Satisfactory ability to apply knowledge and understanding of screenwriting techniques (slugline, creating sense of character, conveying character and action through dialogue and onscreen action) and shooting script realisation to analyse and evaluate how far the genre-based screenplay extract meets its aims and main audience. • Satisfactory ability to analyse and evaluate the execution of the screenplay extract and its illustrative shooting script in relation to other professionally produced film extracts.
2	5-8 marks	
	<ul style="list-style-type: none"> • Basic ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based film extract. • Basic ability to apply knowledge and understanding of camerawork and editing to analyse and evaluate how far the genre-based film extract meets its aims and main audience. • Basic ability to analyse and evaluate the execution of the film extract in relation to other professionally produced film extracts. 	<ul style="list-style-type: none"> • Basic ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based screenplay extract and its illustrative shooting script. • Basic ability to apply knowledge and understanding of screenwriting techniques (slugline, creating sense of character, conveying character and action through dialogue and onscreen action) and shooting script realisation to analyse and evaluate how far the genre-based screenplay extract meets its aims and main audience. • Basic ability to analyse and evaluate the execution of the screenplay extract and its illustrative shooting script in relation to other professionally produced film extracts.

1	1-4 marks	
	<ul style="list-style-type: none"> • Limited ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based film extract. • Limited ability to apply knowledge and understanding of camerawork and editing to analyse and evaluate how far the genre-based film extract meets its aims and main audience. • Limited ability to analyse and evaluate the execution of the film extract in relation to other professionally produced film extracts. 	<ul style="list-style-type: none"> • Limited ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based screenplay extract and its illustrative shooting script. • Limited ability to apply knowledge and understanding of screenwriting techniques (slugline, creating sense of character, conveying character and action through dialogue and onscreen action) and shooting script realisation to analyse and evaluate how far the genre-based screenplay extract meets its aims and main audience. • Limited ability to analyse and evaluate the execution of the screenplay extract and its illustrative shooting script in relation to other professionally produced film extracts.
	0 marks	
	No evaluative analysis submitted or no evidence that any aspects of the evaluative analysis meet any criteria set.	