



# **GCE MARKING SCHEME**

## **FILM STUDIES AS/Advanced**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the Summer 2013 examination in GCE FILM STUDIES. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

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**FM2: BRITISH AND AMERICAN FILM  
MARKING GUIDELINES**

<b>SECTION</b>	<b>AO1 Max raw mark (Unit Weighting, % AS)</b>	<b>AO2 Max raw mark (Unit Weighting, % AS)</b>	<b>Totals Max raw marks (Unit Weighting, % AS)</b>
<b>A</b>	20	20	40
<b>B</b>	20	20	40
<b>C</b>	20	20	40
	<b>60 (30%)</b>	<b>60 (30%)</b>	<b>120 (60%)</b>

*Note: Raw marks equate to Unified Mark Scale totals.*

**General Performance Descriptors: Section A – Producers and Audiences**

**AO1: Demonstrate knowledge and understanding** of film as an audio-visual form of creative expression, together with its contexts of production and reception and of the diversity in filmmaking across different historical periods and locations.

**AO2: Apply knowledge and understanding**, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own film creative projects, to show how meanings and responses are generated.

***The ability to demonstrate knowledge and understanding (AO1) is weighted equally with the ability to apply that through exploration and analysis (AO2) at all levels.***

**Approach to Assessing Section A**

- In this section, candidates are being required to respond quickly to a range of materials. Examiners should be flexible in their approach, prepared to consider diverse approaches and recognise that the candidate's ability may be demonstrated as much in the process of engaging with the material as in what is said.
- The likely proportion of an answer based on the stimulus itself and the proportion based on case study material introduced by candidates will vary enormously. Sometimes this will depend on the question. However, the relative emphasis may vary considerably even in different responses to the same question. Again, examiners should be flexible, avoiding an over-prescriptive starting position.
- The fundamental issue is that for all sections of this paper: has there been an engagement with the question and has an appropriate response been made?

**General Performance Descriptors: Sections B and C**

**AO1: Demonstrate knowledge and understanding** of film as an audio-visual form of creative expression, together with its contexts of production and reception and of the diversity in filmmaking across different historical periods and locations.

**AO2: Apply knowledge and understanding**, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own film creative projects, to show how meanings and responses are generated.

***The ability to demonstrate knowledge and understanding (AO1) will be weighted equally with the ability to apply that through exploration and analysis (AO2) at all levels.***

Level	Section A: Generic Performance Descriptor
1: 0-15	<p>Level 1 candidates will be able to give few indications that they have gained knowledge and understanding of the areas studied for the unit. References will tend to be imprecise and/or inaccurate.</p> <p><b>Quality of written communication</b> will be inadequate so that communication is only successful in simple statements. There will be frequent inaccuracies.</p>
2: 16-23 (16-19)	<p>At the lower end of this level, candidates will demonstrate some knowledge and understanding of the areas studied for this unit. A response to the question will be offered though knowledge will be insecure with significant inaccuracies. There will be some relevant detail but limited ability to work from the particular to the general. Description will dominate, possibly reliant on the stimulus material.</p> <p><b>Quality of written communication</b> will be inconsistent but will enable basic if limited communication. There will be frequent inaccuracies although not sufficient to prevent communication.</p>
(20-23)	<p>At the upper end of this level, candidates will demonstrate sufficient knowledge and understanding of the areas studied for this unit to respond meaningfully, if partially, to the question. Description will dominate, with limited ability to discriminate between more or less significant points either based on the stimulus material or on candidates' own studies. Candidates will however implicitly demonstrate some appreciation of the relevant issues to support their response.</p> <p><b>Quality of written communication</b> will be adequate. Although sometimes awkward in expression, communication will generally be clear. There will be occasional inaccuracies.</p>
3: 24-31 (24-27)	<p>At the lower end of this level, candidates will demonstrate an adequate level of knowledge and reasonable understanding of the areas studied for this unit. They will display a reasonable understanding of, and engagement with, the issues raised by the question and some ability to select material relevant to the question. This will involve as appropriate: a reasonable ability in interpreting stimulus material, recognising some of the key points; an ability to provide material from their own studies.</p> <p>References made to both stimulus material and candidates' own study material will generally be accurate, although not always the most appropriate for the argument developed. There will be descriptive material related to the relevant issues offering clear evidence of study. At this level a 'position' will be asserted rather than an argument developed.</p> <p><b>Quality of written communication</b> will be sound: reasonably fluent, reasonably structured and mainly accurate, enabling clear communication.</p>
(28-31)	<p>At the upper end of this level, candidates will demonstrate a good level of knowledge and a generally confident understanding of the areas studied for this unit. They will display a good understanding of, and a good engagement with, the issues raised by the question and display an ability to select relevant material. This will involve as appropriate: a good ability in interpreting stimulus material, recognising many of the key points; a good ability to provide appropriate material from their own studies.</p> <p>References made to both stimulus material and candidates' own study material will be accurate and relevant to the argument developed. The work will show clear signs of developing a well-structured response. There will be some evidence of a 'voice' developing in the candidate.</p> <p><b>Quality of written communication</b> will be good. It will be fluent, well-structured and accurate.</p>
4: 32-40 (32-36)	<p>Level 4 candidates will be distinguished by a very good knowledge and confident understanding of the subjects studied for this unit. They will display a very good understanding of, and a lively engagement with, the issues raised by the question set, and display a very good ability to select relevant material. This will involve as appropriate: an very good ability in interpreting stimulus material, recognising key points; a very good ability to provide appropriate material from their own studies.</p> <p>References made to both stimulus material and candidates' own study material will be both accurate and relevant to the argument developed. The work will be well-structured. There will be a clear and confident 'voice'.</p> <p><b>Quality of written communication</b> will be very good. It will be fluent, well-structured and accurate, showing signs of sophistication.</p>
(37-40)	<p>For marks at the upper end of this level (37-40) candidates will be excellent in the areas identified above.</p>

## GCE FILM STUDIES - FM2

### Mark Scheme - Summer 2013

#### SECTION A: GUIDELINES ON SPECIFIC QUESTIONS

*The following is a guideline to issues candidates may raise in their answers at Level 4.  
It is not intended to be prescriptive.*

Either,

**Q.1 How can producers work to keep the current high level of interest in British cinema? [40]**

##### Level 4

- The question will be addressed directly and encourage debate, particularly considering 'How producers can maintain interest'.
- There will be evidence that the issues suggested by the stimulus material have provided a platform for developing a lively and engaged response to the question.
- The candidate will draw upon relevant and productive case study material and establish links to developing their response to the question.
- The best candidates may show an ability to argue for factors, which are not obvious and may argue that the current interest in UK film cannot be sustained.

##### **The resource material suggests that:**

- UK film is currently successful in different ways, for example in critical and financial terms.
- The UK film industry has talent but needs regular funding opportunities if it is to be sustainable.
- Film audiences have got to continue to show an interest in UK film to sustain its success.
- Film Education, TV investment, increased collaboration between producers and distributors and extending the provision of localised film exhibition may all help to sustain and develop the success of UK film.

Or,

**Q.2 How far has the internet changed the film experience for audiences? [40]**

##### Level 4

- The question will be addressed directly and encourage debate about the 'changed the film experience' aspect of the question.
- The candidate may consider a range of film 'experiences' or focus on one type of experience in answering the question.
- There will be evidence that the issues suggested by the stimulus material have provided a platform for developing a lively and engaged response to the question.
- The candidate will draw upon relevant and productive case study material and establish links to developing their response to the question.
- The best candidates may show an ability to argue for factors, which are not obvious and may suggest that the Internet has not changed the film experience for audiences.

##### **The resource material suggests that:**

- The Internet has allowed audiences to become filmmakers who can not only make films but also distribute and exhibit them too.
- The Internet has allowed audiences to collaborate as filmmaking and film fan communities.
- Audiences are using the Internet, as filmmakers and fans, in many different ways.
- The Internet has dramatically changed audiences' access to films and film-related information.
- The Internet has made the film experience more interactive for film audiences.

Level	Sections B & C: Generic Performance Descriptor
<p><b>1: 0-15</b></p>	<p>Level 1 candidates will be able to give few indications that they have gained knowledge and understanding of the work covered in the unit. References will generally be inaccurate. There is likely to be generalised and inconsistent description.</p> <p><b>Quality of written communication</b> will be inadequate so that communication is only successful in simple statements. There will be frequent inaccuracies.</p>
<p><b>2: 16-23</b></p> <p><b>(16-19)</b></p>	<p>At the lower end of this level, candidates will have a basic ability to refer to their chosen films in responding to the question but knowledge will be insecure with significant inaccuracies. There will be some detail but this will not always be relevant and there will be limited ability to work from the particular to the general. Description will dominate with little indication of understanding of narrative, genre and representation issues in particular.</p> <p><b>Section C only:</b> There will be little or no comparison.</p> <p><b>Quality of written communication</b> will be inconsistent but will enable basic if limited communication. There will be frequent inaccuracies although not sufficient to prevent communication.</p>
<p><b>(20-23)</b></p>	<p>At the upper end of this level, candidates will demonstrate sufficient knowledge and understanding of the areas studied for this unit to respond meaningfully, if partially, to the question. There will be an ability to refer to their chosen films with general accuracy. Description will dominate but this will generally be relevant. There will be some appreciation of narrative, genre and representation issues although this will tend to be implicit rather than explicit within the overall descriptive approach.</p> <p><b>Section C only:</b> Some comparison may be implicit.</p> <p><b>Quality of written communication</b> will be adequate. Although sometimes awkward in expression, communication will generally be clear. There will be occasional inaccuracies. There will be implicit engagement with the question.</p>
<p><b>3: 24-31</b></p> <p><b>(24-27)</b></p>	<p>At the lower end of this level, candidates will have an adequate knowledge and understanding of their chosen films and be able to make reasonably detailed and accurate reference to them. The ability to make points supported with relevant evidence will be emerging although there may still be a tendency to the descriptive. There will be an adequate if often undeveloped knowledge of narrative construction, genre and representation issues, as well as context – sufficient to offer a direct if partial response to the question. At this level a 'position' will be asserted rather than an argument developed.</p> <p><b>Section C only:</b> Comparison will be explicit, and there will be an awareness of context. However, this comparison is likely to be relatively simple and overstated.</p> <p><b>Quality of written communication</b> will be sound. It will be reasonably fluent, reasonably structured and mainly accurate.</p>
<p><b>(28-31)</b></p>	<p>At the upper end of this level, candidates will have a good knowledge and understanding of their chosen films and be able to make detailed and accurate reference to them. Clear points of view will be developed. There will be a good knowledge of narrative, genre and representation issues. There will be evidence that contextual knowledge is being used productively. The work will show clear signs of developing a well-structured response. There will be some evidence of a 'voice' developing in the candidate.</p> <p><b>Section C only:</b> Comparison between the films will be good with similarities/differences delineated clearly.</p> <p><b>Quality of written communication</b> will be good. It will be fluent, well-structured and accurate.</p>
<p><b>4: 32-40</b></p>	<p>Level 4 candidates will be distinguished by very good knowledge and confident understanding of their chosen films and be able to make detailed and accurate reference to them. There will be a direct and complex engagement with the question and points of view will be developed very effectively. There will be a very good knowledge of narrative, genre and representation issues and how meaning is constructed. There will be evidence that contextual knowledge is being used well. The work will be well-structured. There will be a clear and confident 'voice'.</p> <p><b>Section C only:</b> Very good comparisons will be made and there will be confident knowledge of context.</p> <p><b>Quality of written communication</b> will be very good. It will be fluent, well-structured and accurate with clear references to the chosen films. There may be signs of sophistication.</p>
<p><b>(37-40)</b></p>	<p>For marks at the upper end of this level (37-40) candidates will be excellent in the areas identified above.</p>

## SECTION B: GUIDELINES ON SPECIFIC QUESTIONS

*The following is a guideline to issues candidates may raise in their answers. It is not intended to be prescriptive.*

Answers characterising the likely features of a Level 4 answer are provided. Please use these in conjunction with the Performance Descriptors (above), in order to determine the precise level of achievement.

### **General characteristics of answers in this section:**

- An ability to construct a relevant response to the question by reference to two or more films.
- Knowledge and understanding of selected films, especially in the context of the chosen topic.
- An ability to relate representational and thematic issues to macro features – especially narrative.
- An explicit or implicit sense of the specifically British characteristics of the films and topic chosen.

### **British Film and Genre**

Either,

**Q.3 How far are the messages and values of the films you have studied for this topic shaped by genre conventions? [?]**

#### **Level 4**

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of genre conventions and how they affect messages and values.
- A good ability to make detailed references to the film texts.
- A strong appreciation of wider examples so that 'how far' may be addressed.

Or,

**Q.4 Using particular sequences from the films you have studied for this topic, explore the representation of key characters. [40]**

#### **Level 4**

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of genre conventions and of the way these conventions affect the construction of characters.
- A good ability to make detailed references to the film texts looking at particular sequences.
- A good understanding of the way representation is constructed.

## British Films and Stars

Or,

**Q.5 How far does the persona of your chosen star reinforce the messages and values of the films you have studied for this topic? [40]**

### Level 4

- A very good knowledge and understanding of the chosen films.
- A good ability to make detailed references to the film texts.
- A very good knowledge of the nature of stars and of the chosen star.
- A very good understanding of how the chosen star contributes meaning to the messages and values of the chosen films.

Or,

**Q.6 To what extent does the persona of your chosen star contribute to the representation of men *or* women in the films you have studied for this topic? [40]**

### Level 4

- A very good knowledge and understanding of the chosen films.
- A good ability to make detailed references to the film texts.
- A very good knowledge of the nature of stars, of the chosen star and his/her persona.
- A very good understanding of the meaning conveyed by the star to the roles in chosen films.

## British Film and Production Companies

Or,

**Q.7 How similar are the films you have studied for this topic in terms of *either* style *or* subject-matter? [40]**

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the production company.
- A good ability to refer to the film texts in exploring ideas of style or subject matter.
- A good ability to produce a range of examples which may support or debate the question.

Or,

**Q.8 From the films you have studied for this topic, how far do you think your production company has a clear identity? [40]**

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the chosen production company.
- A good ability to refer to the film texts.
- A good ability to produce a range of examples to debate the question 'how far'.



## **British Film: Cultural Study**

Or,

**Q.9 How do the films you have studied for this topic represent the experiences of key characters? [40]**

### **Level 4**

- A very good knowledge and understanding of the chosen films.
- A good ability to refer to the film texts.
- A good understanding of the construction of representation and an ability to discuss a range of experiences.
- A very good knowledge of the time period studied and its social, cultural and political context.

Or,

**Q.10 In what ways do the films you have studied respond to changes in society at the time in which the films were made? [40]**

### **Level 4**

- A very good knowledge of the time period studied and its social, cultural and political context.
- A very good knowledge and understanding of the chosen films.
- A very good ability to refer to the film texts.
- The best candidates will be able to put into context insights into the culture of their chosen period.

## **British Film: Social-Political Study – Living with Crime**

Or,

**Q.11 How is conflict made dramatic by the narrative structure of the films you have studied? [40]**

### **Level 4**

- A very good knowledge and understanding of chosen films.
- A good ability to make detailed textual references.
- A good understanding of narrative structure.
- A good ability to demonstrate an understanding of the social, cultural or political context.

Or,

**Q.12 How far are characters in the films you have studied for this topic represented as victims of circumstance? [40]**

### **Level 4**

- A very good knowledge and understanding of chosen films.
- A good ability to make detailed textual references.
- A good understanding of the construction of representation.
- A good understanding of the social, cultural or political context of the chosen films and the effect on particular characters.

**British Film: Identity Study – Borders and Belonging**

Or,

**Q.13 How far do the opening sequences of the films you have studied for this topic establish the idea of conflict? [40]**

**Level 4**

- A very good knowledge and understanding of chosen films.
- A good ability to make detailed textual references with particular reference to the opening sequences.
- A good understanding of narrative construction.
- A good understanding of how conflict is represented in the chosen films.

Or,

**Q.14 How far is the need to 'belong' central to characters' actions in the films you have studied for this topic? [40]**

**Level 4**

- A very good knowledge and understanding of the chosen films.
- A good ability to make detailed textual references.
- A good understanding of the construction of representation.
- The best candidates may link the need to belong with the messages and values of the chosen films.

## SECTION C: AMERICAN FILM – COMPARATIVE STUDY

Either,

**Q.15 How far do the American films you have studied convey key themes in similar ways? [40]**

### Level 4

- A very good knowledge and understanding of chosen films.
- A very good understanding of messages and values/themes and how they are conveyed in the chosen films.
- A very good ability to explore differences or similarities in the portrayal of key themes.
- A specific and detailed comparison between the two films using micro and macro features.
- The best candidates are likely to be able to relate the chosen films to a relevant American context.

Or,

**Q.16 How far is the representation of characters in the American films you have studied influenced by the times in which the films were made? [40]**

### Level 4

- A very good knowledge and understanding of chosen films.
- A good understanding of the construction of representation.
- A good ability to compare representations of character in the chosen films.
- A specific and detailed comparison between the two films using micro and macro features.
- A good ability to relate the chosen films to a relevant American context.

**FM4: VARIETIES OF FILM EXPERIENCE – ISSUES AND DEBATES  
MARKING GUIDELINES**

<b>SECTION</b>	<b>AO1 Max raw mark (Unit Weighting, % A Level)</b>	<b>AO2 Max raw mark (Unit Weighting, % AS)</b>	<b>Totals Max raw marks (Unit Weighting, % AS)</b>
<b>A</b>	17.5	17.5	35
<b>B</b>	17.5	17.5	35
<b>C</b>	15	15	30
	<b>50 (12.5%)</b>	<b>50 (12.5%)</b>	<b>100 (25%)</b>

*Note: Raw marks equate to Unified Mark Scale totals.*

**General Performance Descriptors: Sections A, B & C**

**AO1: Demonstrate knowledge and understanding** of film as an audio-visual form of creative expression, together with its contexts of production and reception and of the diversity in filmmaking across different historical periods and locations.

**AO2: Apply knowledge and understanding**, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own film creative projects, to show how meanings and responses are generated.

***The ability to demonstrate knowledge and understanding (AO1) is weighted equally with the ability to apply that through exploration and analysis (AO2) at all levels.***

Sections A & B Level	Performance Descriptor	Section C Level
1: 0-13	<p>Level 1 candidates will give few indications that they have gained knowledge and understanding of the work covered in the unit. References will be generalised and frequently inaccurate. Description and detail will not always be relevant.</p> <p><i>Quality of written communication will be inadequate so that communication is only successful in simple statements. There will be frequent inaccuracies.</i></p>	1: 0-11
2: 14-20  (14-16)	<p>At the lower end of this level, candidates will have the ability to describe simply their chosen films and topics. However this knowledge will tend to be insecure with significant inaccuracies. There will be some detail but this will not always be relevant and there will be limited ability to work from the particular to the general. Description will dominate.</p> <p><i>Quality of written communication will be inconsistent but will enable basic, if limited, communication. There will be frequent inaccuracies although not sufficient to prevent communication.</i></p>	2: 12-17  (12-14)
(17-20)	<p>.....</p> <p>At the upper end of this level, candidates will have the ability to describe their chosen films and topics demonstrating some understanding and relevance. Knowledge will be more secure though description will dominate. An appreciation of the issues raised by the question will be evident although it may be implicit.</p> <p><i>Quality of written communication will be adequate. Although sometimes awkward in expression, communication will generally be clear. There will be occasional inaccuracies.</i></p>	(15-17)
3: 21-27  (21-23)	<p>At the lower end of this level, candidates will have a reasonably sound knowledge and understanding of their chosen films and topic. The ability to make points supported with relevant evidence will be emerging although there may still be a tendency to the descriptive. The use of appropriate specialist language will be developing.</p> <p><i>Quality of written communication will be sound. It will be reasonably fluent, reasonably structured and mainly accurate.</i></p>	3: 18-23  (18-20)
(24-27)	<p>.....</p> <p>At the upper end of this level, candidates will have a good knowledge and understanding of their chosen films and topic. Clear points of view will be developed and the use of appropriate specialist language will inform discussion.</p> <p><i>Quality of written communication will be good. It will be fluent, well-structured and accurate.</i></p>	(21-23)
4: 28-35  (28-31)	<p>At the lower end of this level, candidates will be distinguished by a very good knowledge and confident understanding of their chosen films and topic. Points of view will be developed very effectively with appropriate specialist language a feature of all film references.</p> <p><i>Quality of written communication will be very good. It will be fluent, well-structured and accurate, showing signs of sophistication.</i></p>	4: 24-30  (24-27)
(32-35)	<p>.....</p> <p>At the upper end of this level, candidates will be distinguished by an excellent knowledge and a highly sophisticated understanding of their chosen films and topics. Arguments will be developed with subtlety, showing a keen respect for the quality of evidence and a natural scepticism. There will be a high level investigative approach with signs of genuine originality.</p> <p><i>Quality of written communication will be excellent. It will be fluent, well-structured and accurate, showing considerable sophistication.</i></p>	(28-30)

## FM4

### SECTION A: GUIDELINES ON SPECIFIC QUESTIONS

The following is a guideline to issues candidates may raise in their answers at level 4. It is not intended to be prescriptive. Please use these in conjunction with the Performance Descriptors (above) in order to determine the precise level of achievement.

#### Section A: World Cinema topics

Choose **one** question from this section.

#### Aspects of a National Cinema

Your answer should be based on a minimum of **two** films and should be based on **one** of the following:

Japanese Cinema 1950-1970  
Mexican Cinema 1990-present

Iranian Cinema 1990-present  
Bollywood 1990-present

Either,

**Q.1 By comparing the cinematic styles used in the films you have studied for this topic, is it possible to identify a distinctive 'national cinema'? [35]**

#### Level 4

- A detailed and very good knowledge and understanding of the cinematic style of films studied.
- A sound understanding of what might constitute a 'national cinema'.
- An ability to engage directly with the question, including the comparison of appropriate films.
- (The very best candidates) ... will offer a sophisticated response, demonstrating an excellent appreciation of both cinematic style and arguments around national cinema.

Or,

**Q.2 How useful is it to study films by reference to their national cinema context? [35]**

#### Level 4

- A very good knowledge and understanding of the context of the films studied.
- An ability to make detailed and close reference to telling and relevant detail from appropriate films.
- An ability to engage directly with the question, possibly focusing entirely on the significance of context, possibly proposing that other approaches are more productive.
- (The very best candidates) ... will develop a sophisticated argument, demonstrating an excellent knowledge of the chosen films and their contexts.

## International Film Styles

Your answer should be based on a minimum of **two** films and should be based on **one** of the following:

German and/or Soviet Cinema of the 1920s  
Surrealism

Neo-Realism  
New Waves

Either,

**Q.3 How far does cinematic style support themes and ideas in the films you have studied for this topic? [35]**

### Level 4

- A very good knowledge and understanding of appropriate films' themes and ideas.
- A very good knowledge and appreciation of cinematic style in the chosen films.
- An ability to engage directly with the question, possibly focusing entirely on the significance of cinematic style, possibly proposing that other elements are more significant in reinforcing themes and ideas.
- (The very best candidates) ... will develop a sophisticated argument, in the process demonstrating an excellent appreciation of cinematic style and an excellent understanding of themes and ideas in the chosen films.

Or,

**Q.4 Discuss how far the development of your chosen international film style can be seen as the work of particular creative individuals. [35]**

### Level 4

- A good knowledge and understanding of the chosen international style and specific films representing that style.
- A good knowledge of the contributions made by creative individuals involved in making the chosen films.
- An ability to engage directly with the question, possibly focusing entirely on the significance of creative individuals, possibly proposing that other elements are more significant.
- (The very best candidates) ... will offer a sophisticated argument, possibly making fine distinctions, based on an excellent knowledge of the films and their creative contexts.

**Specialist Study: Urban Stories – Power, poverty and Conflict.**

Your answer should be based on a minimum of **two** films.

**Either,**

**Q.5 ‘To find an international audience, films about local and particular problems need to use mainstream techniques such as those associated with Hollywood cinema.’ How far do you agree with this statement in relation to the films you have studied for this topic? [35]**

**Level 4**

- A very good knowledge and understanding of appropriate films.
- An ability to understand the terms of the question and relate these to detailed examples from the films chosen.
- An ability to engage directly with the question with the likelihood of a balanced approach, considering both Hollywood mainstream and other elements.
- (The very best candidates) ... will develop a sophisticated argument, possibly drawing on ideas of a universal film language, possibly on ideas of an inevitable element of hybridity, especially if the film makers are seeking overseas markets.

**Or,**

**Q.6 How far should the films you have studied for this topic be seen in relation to their particular time and place? [35]**

**Level 4**

- A very good knowledge and understanding of appropriate films and their contexts.
- An ability to make detailed and close reference to both the films and their time and place of production.
- An ability to engage directly with the question, possibly focusing entirely on the time and place of their setting, possibly proposing that other elements are more significant.
- (The very best candidates) ... will develop a sophisticated argument, based on an excellent knowledge and appreciation of the chosen films and their contexts.



### **Specialist Study: Empowering Women**

Your answer should be based on a minimum of **two** films.

**Either,**

**Q.7 How far do the films you have studied for this topic employ mainstream narrative and genre features to communicate their themes and ideas? [35]**

#### **Level 4**

- A very good knowledge and understanding of the terms of the question, particularly mainstream narrative and genre features.
- An ability to make detailed and close reference to appropriate films, specifically their themes and ideas around 'empowering women'.
- An ability to engage directly with the question, possibly focusing entirely on the use of mainstream features, possibly moving the argument to some other appropriate set of features.
- (The very best candidates) ... will develop a sophisticated argument, demonstrating an excellent knowledge of the films, their techniques and how these impact on the communication of key themes and ideas.

**Or,**

**Q.8 'Female empowerment is actually very difficult to define or measure.' Has this been your experience in the films you have studied for this topic? [35]**

#### **Level 4**

- An excellent knowledge and understanding of the films studied.
- A good ability to engage with the representation of female empowerment.
- An ability to engage in a lively discussion based on close reference to the chosen films.
- (The very best candidates) ... will take 'difficult to define or measure' and develop a sophisticated argument, grounded in excellent referencing.

## SECTION B: GUIDELINES ON SPECIFIC QUESTIONS

Choose **one** question from this section.

### **Spectatorship and Early Film before 1917**

Your answer should refer to a range of examples, although you may concentrate on films from one part of the period.

Either,

**Q.9 How far can film spectatorship be understood in relation to advances in film editing in Early Film? [35]**

#### **Level 4**

- A good understanding of key characteristics of editing in Early Film – exemplified through detailed examples from appropriate films.
- A very good understanding of spectatorship issues.
- A direct response to the question, connecting knowledge of editing to spectatorship.
- (The very best candidates) ... will demonstrate a sophisticated and particularly detailed knowledge of the topic and be able to draw out more complex spectatorship issues.

Or,

**Q.10 'Without a focus on spectatorship, it is very difficult to appreciate how impressive the films of the Early Film period are.' How far do you agree with this comment? [35]**

#### **Level 4**

- A good knowledge and understanding of appropriate films and of debates around their value (for example, references to early film as 'primitive').
- A very good understanding of spectatorship issues.
- A direct response to the question which explores how spectatorship studies has enhanced appreciation of Early Film.
- (The very best candidates) ... will develop a sophisticated and particularly detailed argument, demonstrating an excellent knowledge of spectatorship issues.

## **Spectatorship and Documentary**

Your answer should be based on a minimum of **two** films.

**Either,**

**Q.11 How far are documentaries more challenging to the spectator because they appear to represent real life characters and situations? [35]**

### **Level 4**

- A good understanding of the meaning and implication of the statement, together with a detailed knowledge of appropriate documentary films that are referred to in detail.
- A very good understanding of spectatorship issues.
- An ability to explore the question with a direct focus on 'challenging', linking documentary practices in representing the real to spectatorship issues.
- (The very best candidates) ... may pursue a particularly sophisticated exploration of the challenging nature of documentary spectatorship demonstrating an excellent knowledge of issues around representation of the real.

**Or,**

**Q.12 'The best documentaries are those which are aware of the need to engage spectators cinematically.' How far do you agree with this statement? [35]**

### **Level 4**

- An ability to recognise the intent of the question, focusing on cinematic qualities of specific documentaries.
- A very good understanding of spectatorship issues.
- An ability to respond to the question either by emphasising how documentaries are, perhaps surprisingly, cinematic and thus trigger forms of spectatorship that are similar to the mainstream fiction viewing experience, or by taking a contrary approach that particularly effective documentaries, possibly judged by their content and impact, are not necessarily 'cinematic'.
- (The very best candidates) ... are likely to approach the question in a sophisticated and possibly circumspect way, perhaps approaching 'cinematic' as a problematic term.

### **Spectatorship: Experimental and Expanded Film/Video**

Your answer should be based on a number of shorter works or on **two** feature length films or on a combination of the two.

**Either,**

**Q.13 Explore how far your viewing of experimental and expanded film/video has made you more aware of issues in spectatorship. [35]**

#### **Level 4**

- A very good appreciation of the variety of work studied, including its location in physical space and in broader cultural context.
- A very good understanding of spectatorship issues.
- A direct response to the question which makes very good use of appropriate examples to develop an argument which places spectatorship at its centre.
- (The very best candidates) ... may adopt a more quizzical approach, interrogating their own experience and the nature of the work and, in the process, develop a sophisticated response to the question.

**Or,**

**Q.14 'Experimental and Expanded Film/Video most often offers artistic representations which open our senses to new ways of experiencing aspects of our world.' Explore what kinds of demands this makes on the spectator. [35]**

#### **Level 4**

- A very good understanding and appreciation of the works studied and of the terms of the question.
- A very good understanding of spectatorship issues.
- An ability to develop an exploratory discussion firmly rooted in detail from appropriate films and focusing on distinctive elements of the spectator experience.
- (The very best candidates) ... are likely to extend this exploration demonstrating a sophisticated awareness of specific spectatorship issues raised by 'artistic' representations.

## **Spectatorship: Popular Film and Emotional Response**

Your answer should be based on a minimum of **two** films.

**Either,**

**Q.15 With reference to the films you have studied for this topic, explore in detail *two* of the key elements that produce an emotional response in the spectator. [35]**

### **Level 4**

- An excellent knowledge and understanding of the films studied, especially key elements nominated for discussion.
- A very good understanding of spectatorship issues.
- An ability to develop a direct response to the question, either demonstrating the significance of appropriate key elements in determining response or considering a broader range of factors.
- (The very best candidates) ... will offer a very detailed response that shows a sophisticated appreciation of the nominated key elements and, more broadly, the spectatorship of popular film.

**Or,**

**Q.16 ‘Popular film drives the spectator from one intense, dramatic situation to another, in a way which is irresistible.’ How far do you agree with this statement? [35]**

### **Level 4**

- An excellent knowledge and understanding of the films studied, particularly their affective characteristics.
- A very good understanding of spectatorship issues.
- An ability to respond directly to the question with a detailed focus on well-chosen examples.
- (The very best candidates) ... will demonstrate a highly sophisticated appreciation of spectatorship and popular film, possibly considering the relationship between sequences and overall narrative trajectory.

## SECTION C: GUIDELINES ON SPECIFIC QUESTIONS

Choose **one** question from this section.  
Your answer should make detailed reference to your chosen film.

**Either,**

### General Questions

**Q.17 How useful have you found a particular film critical approach, such as an auteur or genre approach, in gaining a deeper understanding and appreciation of your chosen film? [30]**

#### Level 4

- An excellent, detailed knowledge and understanding of the chosen film.
- A sound understanding and appreciation of a critical approach and of its value in film analysis.
- An ability to answer the question directly using the above knowledge and understanding.
- (The very best candidates) ... will demonstrate a sophisticated application of the critical approach: employed in depth. There will also be an excellent reflective dimension on the merits and limitations of the critical approach.

**Or,**

**Q.18 With reference to critical and review writing you have considered as part of your study, discuss how your ideas on your chosen film have developed. [30]**

#### Level 4

- An excellent, detailed knowledge and understanding of the chosen film.
- A sound understanding and appreciation of relevant critical and/or review writing around the chosen film, including the contribution of specific critics.
- An ability to explore the critical position(s) in relation to the film.
- (The very best candidates) ... will demonstrate a particularly thoughtful consideration of the critical position chosen and in the process also demonstrate a particularly sophisticated appreciation of key issues and ideas in the chosen film.

## Specific Questions

Or,

**Q.19 'Modern Times is a compassionate film and central to this is Chaplin's screen persona.' How far do you agree with this statement? [30]**

### Level 4

- An excellent knowledge and understanding of *Modern Times*.
- An ability to engage with the terms of the question, especially Chaplin's screen persona.
- An ability to engage directly with the question, developing an argument based on very good detail.
- (The very best candidates) ... will demonstrate a sophisticated understanding of the terms of the question but will interrogate them, possibly arguing that 'compassionate' elements may be better considered as sentimental and / or that Chaplin's screen persona is a construct that should not be taken at face value.

Or,

**Q.20 How far do you agree that *Les Enfants du Paradis* is an old-fashioned, romantic film that struggles to connect with an audience today? [30]**

### Level 4

- An excellent knowledge and understanding of *Les Enfants du Paradis*.
- An ability to refer in detail to examples from the film that may be considered 'old-fashioned' and 'romantic'.
- An ability to develop a direct response to the question – but willing to question how far we can in fact talk in general terms about the 'audience today'.
- (The very best candidates) ... will offer a particularly sophisticated response to the question, especially in respect to the 'audience today' and may present a lively argument that 'romantic' and 'old fashioned' need to be separated.

Or,

**Q.21 'There is an artificial cinematic quality about *Vertigo* which makes us question constantly what kind of film we are watching.' How far can it be argued that this is a strength of *Vertigo*? [30]**

### Level 4

- An excellent knowledge and understanding of *Vertigo*.
- A very good understanding of what gives the film an 'artificial cinematic quality' and the issues this raises for spectators.
- An ability to construct an effective discussion, referring in detail to particular examples and using these to develop an argument – which may well be organised as a debate.
- (The very best candidates) ... will be distinguished by a sophisticated level of understanding with, perhaps, a greater focus on character and narrative construction as a way into discussing representation.

Or,

**Q.22** ‘In *The Battle of Algiers*, Pontecorvo set out to present the Algerian people as a “collective character” engaged in a liberation struggle.’ How far, in your view, did he succeed? [30]

**Level 4**

- An excellent knowledge and understanding of *Battle of Algiers*.
- A very good understanding and appreciation of the terms of the question, including an ability to provide vivid examples.
- An ability to engage directly with the question, possibly arguing that for narrative purposes individual characters have to be isolated, most obviously Ali La Pointe.
- (The very best candidates) ... will appreciate the challenge Pontecorvo gave himself and will provide a sophisticated exploration of the success and failure of the approach adopted.

Or,

**Q.23** ‘Set in the early 1970s, *Sweet Sweetback’s Baadasssss Song* is actually a film about the black man in American history.’ Discuss the film in relation to this statement. [30]

**Level 4**

- An excellent knowledge and understanding of *Sweet Sweetback’s Baadasssss Song*.
- A specific appreciation of the terms of the question and an ability to refer to detail in the film to demonstrate this.
- An ability to develop a discussion based on specific sequences – highlighting how they evoke some element of a racist past in the present.
- (The very best candidates) ... will offer a particularly well-informed, complex reading of the film that allows for a sophisticated discussion to evolve.

Or,

**Q.24** Discuss how far the Kris/Hari relationship is central to a wider understanding of the themes of *Solaris*. [30]

**Level 4**

- An excellent knowledge and understanding of *Solaris*.
- A specific understanding and appreciation of the Kris / Hari relationship within the overall thematic structure of the film.
- An ability to respond directly to the question demonstrating very good insight.
- (The very best candidates) ... will offer a sophisticated discussion, in the process demonstrating a subtle understanding of Tarkovsky’s film.



Or,

**Q.25 How important is mise-en-scène in creating atmosphere and dramatic intensity in *Happy Together*? [30]**

**Level 4**

- An excellent knowledge and understanding of *Happy Together*.
- A specific appreciation of the film's use of mise-en-scène, including the variety of locations and the dramatic purpose served by each.
- An ability to respond directly to the question, illustrating the answer with detailed examples.
- (The very best candidates) ... will demonstrate a particularly sophisticated appreciation of mise-en-scène and its overall contribution to key elements of the film.

Or,

**Q.26 How far does *Fight Club* rely on typical narrative and stylistic conventions of Hollywood mainstream cinema and how far does it break from these? [30]**

**Level 4**

- An excellent knowledge and understanding of *Fight Club*.
- A confident understanding of the terms of the question and an ability to illustrate these with appropriate examples.
- An ability to develop a clear argument in response to the question, possibly focusing more on narrative than stylistic conventions – or vice versa.
- (The very best candidates) ... will be distinguished by a sophisticated approach, possibly one that interrogates how far we can talk about “Hollywood mainstream features” in relation the work of an auteur filmmaker or in terms of the hybrid nature of much contemporary cinema.

Or,

**Q.27 ‘Almodovar has a playful approach to plot – any convenient twist is permitted – and yet this does not undermine his exploration of serious themes.’ How far is this true of *Talk to Her*? [30]**

**Level 4**

- An excellent knowledge and understanding of *Talk to Her*.
- A specific appreciation of how plot is used in the film and of the serious themes the film explores.
- An ability to respond directly to the question, identifying other elements of film besides plot that are important in communicating key themes.
- (The very best candidates) ... will have a sensitive and sophisticated understanding and appreciation of how themes are developed through stylistic feature, through performance and through the overall tone of the film.

Or,

**Q.28 One major challenge of *Morvern Callar* is how little narrative information is provided, including how little is revealed through dialogue.’ How far do you agree with this statement? [30]**

**Level 4**

- An excellent knowledge and understanding of *Morvern Callar*.
- A good understanding of the terms of the question, demonstrated by appropriate and detailed reference to the film.
- An ability to respond directly to the question, highlighting the unusual nature of the film experience offered, possibly providing a particular focus on performance and elements of the film’s form and style.
- (The very best candidates) ... will develop this further, demonstrating a sophisticated and sensitive appreciation of how the film works to challenge the audience and to communicate through film language.



WJEC  
245 Western Avenue  
Cardiff CF5 2YX  
Tel No 029 2026 5000  
Fax 029 2057 5994  
E-mail: [exams@wjec.co.uk](mailto:exams@wjec.co.uk)  
website: [www.wjec.co.uk](http://www.wjec.co.uk)