



# **GCE MARKING SCHEME**

## **FILM STUDIES AS/Advanced**

**JANUARY 2014**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the January 2014 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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## ADVANCED SUBSIDIARY/ADVANCED FILM STUDIES

### FM2: BRITISH & AMERICAN FILM

#### Marking Guidelines: January 2014

#### General

#### Examiners' Conference

The Examiners' Conference will be held at **10.00 am** on **Friday, 17 January 2014** at the **Novotel London West, 1 Shortlands, Hammersmith, London W6 8DR**.

*Before the meeting, you should mark provisionally (in pencil) **at least 10 scripts** to form an idea of the range of responses. Please bring these scripts with you to the conference together with a brief list of any examining issues you think they raise.*

#### Recording Marks

All marking must be in red. There must be evidence of marking on every page used by a candidate. The mark for each question must be recorded in the right hand margin and then transferred to the grid on the front cover of the answer book.

#### Annotation

At the end of each answer there should be a brief comment to support the mark given. Examiners are now formally requested to annotate in the margins of the answer, using abbreviations if wished, so that it is clear how the final mark has been reached. Ticks should relate to particular points/insights, rather than merely indicate that the material has been read. All comments should be related to the marking criteria. It should of course be remembered that marked scripts are frequently requested by centres.

#### Reference to Principal Examiner

If for any reason you have particular problems in marking a script, whether because of an unusual approach or something as mundane as handwriting, you should either contact the Principal Examiner/Team Leader on how to proceed, or write on the front cover 'Refer to PE' and **email/send a separate covering note to the subject officer at the end of the marking period**. This will ensure that the script is reviewed.

#### Electronic Input of Marks and Return of Scripts

All marks should be entered online by **Monday, 3 February 2014** and marked scripts should be **returned to WJEC (Treforest) by the same date**. If for any reason you foresee problems meeting this deadline, please contact the Principal Examiner or Subject Officer promptly. **Scripts** are returned in their centre envelopes to **WJEC in Treforest** by Parcelforce.

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

SECTION	AO1 Max raw mark (Unit Weighting, % AS)	AO2 Max raw mark (Unit Weighting, % AS)	Totals Max raw marks (Unit Weighting, % AS)
<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>

## 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 important is merchandising to Producers and Audiences? [40]**

### Level 4

- The question will be addressed directly and encourage debate considering the importance of merchandising for the US and UK film industries.
- There will be evidence that the issues suggested by the resource 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 will be able to debate the place of merchandising within marketing and distribution.

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

- Merchandising is important not only for marketing but to generate profit
- Merchandising is used by the industry to 'keep the brand visible' beyond the life of the film (a 'legacy brand').
- Raises issue of whether (some) films can be mere merchandising opportunities.
- Some fans certainly believe that some films are 'great' precisely because they don't provide merchandising opportunities.
- There's a suspicion that Hollywood franchises are simply 'made to make money from children'.

Or,

**Q.2 Why do some UK films achieve more success than others? [40]**

### Level 4

- The question will be addressed directly and encourage debate about the idea of success in the UK film industry.
- There will be evidence that the issues suggested by the resource 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 in developing their response to the question.
- The best candidates may show an ability to discuss different kinds of UK film, including co-productions.
- The best candidates may also be able to compare the UK film industry with Hollywood or other national cinemas.

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

- Need for investment in mainstream films to achieve commercial success (Julian Fellowes)
- Ken Loach believes that there should be a wide variety of films available to audiences – which might mean investing in a range of different films which might challenge audiences.
- Ken Loach points out that the 'market does not provide choice' if it's not 'forced' to.
- Raises question of whether there can be different kind of success – successful films which raise important issues and are stylistically successful but may only reach a minority audience and commercially successful films.

Level	Sections B & C: 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 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>
2: 16-23  (16-19)	<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>
(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. 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>
3: 24-31  (24-27)	<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>
(28-31)	<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>
4: 32-40	<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>
(37-40)	<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 narratives you have studied for this topic typical of your chosen genre?**

#### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good understanding of genre and genre conventions and a very good ability to make detailed references to the chosen films.
- A very good understanding of how narratives are typical of the chosen genre.
- A good understanding of relevant contexts.

Or,

**Q.4 How far do the films you have studied for this topic make use of stereotypes?**

#### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good understanding of genre and genre conventions and a very good ability to make detailed references to the chosen films.
- A very good understanding of how far the chosen films make use of stereotypes (either negatively or in other less negative ways).
- A good understanding of relevant contexts.



## British Films and Stars

Either,

**Q.5 How far does your star study contribute to your understanding of the films you have chosen for this topic?**

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good understanding of the nature of stars and a very good knowledge of the chosen star.
- A very good ability to make detailed reference to the films chosen.
- A very good understanding of how far the chosen star study contributes to an overall understanding of the films chosen.
- A good understanding of relevant contexts.

Or,

**Q.6 To what extent do the roles played by your chosen star in the films you have studied for this topic represent similar messages and values?**

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good understanding of the nature of stars and a very good knowledge of the chosen star.
- A very good ability to make detailed reference to the films chosen.
- A very good understanding of how far the chosen star's roles represent similar messages and values.
- A good understanding of relevant contexts.

## British Film and Production Companies

Either,

**Q.7 How far does your chosen production company use similar kinds of narrative in the films you have studied for this topic?**

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the chosen production company.
- A very good ability to make detailed references to the chosen films.
- A very good understanding of how far the chosen production company uses similar kinds of narrative in the films studied.
- A good understanding of relevant contexts.

Or,

**Q.8 Explore the representations of *either* male *or* female characters in the films you have studied for this topic?**

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the production company.
- A very good ability to make detailed references to the chosen films.
- A very good understanding of how either male or female characters are represented in the films chosen.
- A good understanding of relevant contexts.

## British Film: Cultural Study

Either,

**Q.9 To what extent are the key characters in the films you have studied for this topic influenced by the society or community they live in?**

### Level 4

- A very good knowledge and understanding of the chosen films and of the chosen period.
- A very good ability to make detailed references to the chosen films.
- A good understanding of the construction of representation
- A very good understanding of how far key characters are influenced by the society or community in which they live.
- A good understanding of the cultural, social or political context of the films.

Or,

**Q.10 What are some of the ways that authority figures are represented in the films you have studied for this topic?**

### Level 4

- A very good knowledge and understanding of the chosen films and the chosen period.
- A very good ability to make detailed textual references to the chosen films.
- A very good understanding of the ways in which authority figures are represented in the films chosen.
- A good understanding of the cultural, social or political context of the films.

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

Either,

**Q.11 How do filmmakers use conflict in the films you have studied for this topic?**

### Level 4

- A very good knowledge and understanding of chosen films.
- A very good ability to make detailed references to the chosen films.
- A very good understanding of how conflict is used in the films studied.
- A good ability to demonstrate an understanding of the social, political or cultural context of the chosen films.

Or,

**Q.12 How is *either* friendship or family represented in the films you have studied for this topic?**

### Level 4

- A very good knowledge and understanding of chosen films.
- A good ability to make detailed references to the films studied.
- A very good understanding of how either friendship or family is represented in the films studied.
- A good ability to demonstrate an understanding of the social, political or cultural context of the chosen films.

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

**Either,**

**Q.13 How is the idea of ‘belonging’ represented in the films you have studied for this topic?**

### **Level 4**

- A very good knowledge and understanding of the chosen films.
- A very good ability to make detailed references to the films.
- A very good understanding of how ‘belonging’ is represented in the films chosen.
- The best candidates may demonstrate a good understanding of relevant contexts.

**Or,**

**Q.14 To what extent do the closing sequences of the films you have studied for this topic confirm their messages and values?**

### **Level 4**

- A very good knowledge and understanding of the chosen films.
- A good ability to make reference to the closing sequences of the chosen films.
- A very good understanding of how far the closing sequences confirm the films’ messages and values.
- A good understanding of British context of the films’ messages and values.

## **SECTION C: AMERICAN FILM – COMPARATIVE STUDY**

**Either,**

**Q.15 Compare some of the ways in which key characters develop the messages and values of your chosen American films.**

### **Level 4**

- A very good knowledge and understanding of the chosen films
- A specific and detailed comparison between the two films using macro and micro features.
- A very good understanding of how key characters convey and develop the films’ messages and values.
- The best candidates are likely to be able to relate their chosen films to a relevant American context.

**Or,**

**Q.16 In the films you have studied, compare how the different representations of America are influenced by the times in which they were made.**

### **Level 4**

- A very good knowledge and understanding of the chosen films.
- A specific and detailed comparison between the two films using macro and micro features.
- A very good understanding of the construction of representations of America..
- The best candidates will be able to demonstrate clearly the relationship between the times in which films are made with the representations of America.

**ADVANCED SUBSIDIARY/ADVANCED FILM STUDIES**  
**FM4: VARIETIES OF FILM EXPERIENCE – ISSUES AND DEBATES**

**Marking Guidelines: JANUARY 2014**

**General**

**Examiners' Conference**

The Examiners' Conference will be held at **10.00 am** on **Monday, 27 January** at the **Novotel London West, 1 Shortlands, Hammersmith, London W6 8DR.**

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**Recording Marks**

All marking must be in red. There must be evidence of marking on every page used by a candidate. The mark for each question must be recorded in the right hand margin and then transferred to the grid on the front cover of the answer book.

**Annotation**

At the end of each answer there should be a brief comment to support the mark given. Examiners are now formally requested to annotate in the margins of the answer, using abbreviations if wished, so that it is clear how the final mark has been reached. Ticks should relate to particular points/insights, rather than merely indicate that the material has been read. All comments should be related to the marking criteria. It should of course be remembered that marked scripts are frequently requested by centres.

**Reference to Principal Examiner**

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**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>	<b>17.5</b>	<b>17.5</b>	<b>35</b>
<b>B</b>	<b>17.5</b>	<b>17.5</b>	<b>35</b>
<b>C</b>	<b>15</b>	<b>15</b>	<b>30</b>
	<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)       (17-20)	<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> <p>.....</p> <p>At the upper end of this level, candidates will have the ability to describe their chosen films and topics demonstrating a basic functional understanding. 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>	2: 12-17  (12-14)       (15-17)
3: 21-27  (21-23)       (24-27)	<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> <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>	3: 18-23  (18-20)       (21-23)
4: 28-35  (28-31)       (32-35)	<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> <p>.....</p> <p>At the <b>upper</b> 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>	4: 24-30  (24-27)       (28-30)

## 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*

*Iranian Cinema 1990-present*

*Mexican Cinema 1990-present*

*Bollywood 1990-present.*

#### Q.1 How important is a broader knowledge of your chosen national cinema in understanding and appreciating the films you have studied for this topic?

Level 4

- A detailed and sophisticated knowledge and understanding of key distinctive characteristics of style and content in the films studied
- A sound understanding of characteristics and contexts within which the relevant national cinema can be understood
- A direct engagement with ‘understanding’ and ‘appreciation’, using detail to develop a response
- (The very best candidates) ... may argue for the relative but not absolute importance of national cinema context, positing additionally the significance of, for example, auteur or genre.

#### Q.2 How far is it possible to identify similar representations of *either* people or situations in the films you have studied for this topic?

Level 4

- A detailed and sophisticated knowledge of aspects of representation in the films studied
- An explicit or implicit national cinema framework for developing a response
- An ability to make convincing connections / contrasts across different appropriate films and to use this comparative approach to shape an answer
- (The very best candidates) ... will demonstrate a subtle approach to representation in the context of a national cinema study, keen to acknowledge complexity and to avoid over-generalisation.

## 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*

*NeoRealism*  
*New Waves.*

### **Q.3 Explore in detail some of the distinctive characteristics of your chosen international film style.**

Level 4

- A detailed and sophisticated knowledge and understanding of the international film style chosen
- An ability to make a well informed choice of the most 'distinctive' characteristics and to use this to shape an engaging response
- An ability to work from detail to make more general points – which may extend to a discussion of the significance of the international film style within film culture
- (The very best candidates) ... may be cautious about the claims they make and make fine distinctions – and/or provide a strong conceptual understanding.

### **Q.4 Discuss what you consider to be the key factors which contributed to the development of your chosen international film style.**

Level 4

- A sound appreciation of the contexts within which the international film style emerged
- An ability to respond directly to the idea of 'development', using possibly earlier and later examples of the style, identifying change and the reasons for that change
- An ability to develop an argument based on the above, using detailed and appropriate examples
- (The very best candidates) ... may wish to be more circumspect, arguing against a simplistic approach. They will demonstrate exceptional textual and contextual knowledge.



## **Specialist Study: Urban Stories – Power, Poverty and Conflict**

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

### **Q.5 What does the representation of urban environments contribute to the overall impact of the films you have studied for this topic?**

Level 4

- A detailed knowledge appreciation of specific ways in which the urban environment is represented – both cinematically and dramatically
- A sound ability to explore details in a productive way, with a particular focus on how and why identified features have ‘impact’
- An ability to develop an argument from the exploration of detail
- (The very best candidates) ... will demonstrate a particularly strong appreciation of both the films and their contexts of production, making sophisticated points in a well-argued essay.

### **Q.6 Discuss how valuable you have found your contextual studies in understanding and appreciating the films you have studied for this topic.**

Level 4

- A sound appreciation of the films studied with an ability to make detailed and close reference to contextual knowledge
- An ability to make critical judgements about how ‘valuable’ contextual knowledge has proven to be in developing a more sophisticated knowledge and understanding of the chosen films
- An ability to explore, rather than simply describe, examples used to illustrate the argument
- (The very best candidates) will demonstrate an excellent knowledge of contextual factors and this will be used to produce nuanced readings of aspects of the chosen films.

## Specialist Study: Empowering Women

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

### **Q.7 Explore how the subject of female empowerment is represented in the films you have studied for this topic.**

Level 4

- A very good understanding and appreciation of how female empowerment is explored as a theme in the chosen films
- An ability to draw out telling detail and to compare and contrast that detail across different films
- An ability to construct an exploratory argument based on the above – making detailed, accurate and appropriate references
- (The very best candidates) ... will go beyond a descriptive comparison to engage in high level critical discussion about the effectiveness of different approaches

### **Q.8 ‘The sense of women’s empowerment in film sometimes comes more from performance than narrative.’ With close reference to your chosen films, how far do you agree with this statement?**

Level 4

- An ability to identify significant elements both of performance and narrative in the films chosen and to explore the significance of these elements
- A willingness to engage in this exploration through detailed references which are discussed as part of an evolving overall response to the question
- An ability to engage directly with the question, offering a view based on the material selected
- (The very best candidates) ... will offer a sophisticated critical analysis which is characterised by finely tuned points that refuse any simple response to the question.

## Section B: Spectatorship Topics

Choose one question from this section.

### Spectatorship and Early Film before 1917

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

#### **Q.9 Discuss some of the ways in which a spectator today responds to the challenges of viewing Early Film.**

Level 4

- An ability to refer to films in detail demonstrating a very good appreciation of their distinctive qualities
- An ability to relate these distinctive qualities to aspects of spectatorship
- A willingness to engage directly with the question, developing a productive discussion which leads to a clear view being expressed
- (The very best candidates) ... will demonstrate a particularly sophisticated knowledge and understanding of spectatorship and will be able to make precise comparative points about Early Cinema and contemporary cinema.

#### **Q.10 'Editing was the great invention of Early Film.' In relation to your studies of spectatorship, how far do you agree with this statement?**

Level 4

- A very good knowledge of appropriate films for illustrating developments in editing during the Early Film period
- A very good knowledge of spectatorship and an ability to relate questions of spectatorship to Early Film
- An ability to develop an argument based on the above – with detailed, accurate and appropriate references to detail from the films studied
- (The very best candidates) ... will show an excellent knowledge of Early Film and of their familiarity with concepts and debates in spectatorship, applying these in a carefully argued response to the question.

## Spectatorship and Documentary

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

Either

**Q.11 'Documentaries make different requirements of the spectator compared with fiction films.' With reference to the films you have studied for this topic, how far do you agree with this statement?**

Level 4

- A good understanding of the terms of the question: that documentaries differ in kind and that as a result it is possible to consider different kinds of film experiences for the spectator
- A detailed knowledge and sound appreciation of appropriate documentary films, especially their formal characteristics
- An ability to explore the question by means of productive comparisons, developing a coherent argument in the process
- (The very best candidates) ... are likely to approach the question much more circumspectly and recognise that within a single documentary, the spectator experience may vary.

**Q.12 'For the spectator, identification with certain characters is crucial to the viewing experience of documentary films.' With reference to the films you have studied for this topic, how far do you agree with this view?**

Level 4

- A very good understanding of the terms of the question and an ability to select appropriate examples of character identification from the documentary films studied
- A sound appreciation of issues of spectatorship and identification
- An ability to explore the question using detailed examples to compare and contrast different situations of spectator identification with character
- (The very best candidates) ... will offer a particularly sophisticated understanding of the issues and an excellent use of examples; they may pursue an argument that very little actually distinguishes the documentary viewing experience from the fictional viewing situation.

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

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

### **Either**

#### **Q.13 How important is the viewing situation when discussing the spectatorship of experimental and expanded film/video work?**

Level 4

- A sound appreciation of the significance of the viewing situation and an ability to describe it in detail
- An understanding and appreciation of core aspects of spectatorship, including the contexts within which spectatorship occurs
- An ability to explore the question using detailed examples to compare and contrast different works and their contexts of reception
- (The very best candidates) ... will offer a particularly sophisticated understanding of the issues and an excellent use of examples including, for instance, site specific work and multi-media work.

#### **Q.14 Identify and discuss particular aspects of the experimental films you have studied which have challenged you as spectator.**

Level 4

- A very good ability to identify and elaborate upon appropriate examples
- An understanding and appreciation of issues of spectatorship in the experimental film experience
- A clear ability to focus on the question of 'challenge', demonstrating a good appreciation of spectatorship and of the films studied
- (The very best candidates) ... are likely to extend their exploration, based on their sophisticated understanding and appreciation of particular films and their mode of address to the spectator.

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

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

**Q.15** ‘However obvious the techniques used, the spectator will nearly always surrender to the manipulation of their emotions by the filmmaker.’ Discuss how far this is true with reference to the films you have studied for this topic.

Level 4

- A detailed and very good knowledge and understanding of the films studied, particularly their genre characteristics
- A sound appreciation of the variety of ways in which emotional response in the spectator is generated and an understanding of the particular pleasures afforded by popular film
- An ability to develop an argument based on precise reference to detailed examples
- (The very best candidates) ... are likely to have a sophisticated understanding of spectatorship, distinguishing here between different and simultaneous reactions to popular emotional film, for example, knowing and yet surrendering.

**Q.16** How important is performance in understanding the spectator’s emotional response to popular films? Refer to the films you have studied for this topic.

Level 4

- A detailed and sophisticated knowledge and understanding of the films studied, particularly their performance characteristics
- A sound appreciation of the significance of performance in relation to spectator response, including issues such as credibility and identification
- An ability to answer the question directly, making close reference to appropriate examples. It is possible that having considered a range of examples the conclusion is drawn that performance is less important than other factors
- (The very best candidates) ... will demonstrate a sophisticated approach, possibly arguing that in many films performance is a part of a broader stylistic set of features and that in some films with heightened emotional content, performance may be characterised by particular generic as well as star features.

## Section C: Single Film: Close Critical Study

Choose **one** question from this section.

Your answer should make detailed reference to your chosen film.

### General Questions

**Q.17 Discuss some specific discoveries you have made in applying a critical approach to your chosen film.**

Level 4

- An excellent, detailed knowledge and understanding of the chosen film
- A sound understanding and appreciation of a particular critical approach and the value of applying that approach in order to develop greater insight into a film
- An ability to develop an argument based on the above, using excellent and well chosen examples to demonstrate the productivity of employing the critical approach
- (The very best candidates) ... will be characterised by a particular command of macro / micro analysis and their work will reveal particular and striking insights into their chosen film.

**Q.18 'Often different critics and reviewers respond very similarly to a film.' How far is this true of your close study film?**

Level 4

- An excellent, detailed and sophisticated knowledge and understanding of the chosen film
- Sound knowledge and understanding of a specific critical debate relating to the chosen film
- An ability to respond directly to the question, exploring the relationship between knowledge of a critical debate and personal response to the film
- (The very best candidates) ... may wish to discuss how far they have taken issue with the critical debate and found some different approach to the film more productive.

## Specific Questions

**Q.19** *'Modern Times* is a film about outsiders in a world that does them no favours.' How far do you agree with this view of the film?

Level 4

- An excellent, detailed and sophisticated knowledge and understanding of *Modern Times*
- A sound ability to engage with the terms of the question and an ability to refer in detail to appropriate sequences from the film
- An ability to argue effectively in response to the question, utilising the above knowledge and understanding, in the process offering a reflective account of the film
- (The very best candidates) ... will demonstrate a sophisticated appreciation of the idea of the 'outsider' but possibly arguing that all the Chaplin character really desires is to become an 'insider', with comedy the result of the consequent impasse.

**Q.20** Is *Les Enfants du Paradis* more usefully approached as a star vehicle or as the opposite – as an ensemble production?

Level 4

- An excellent, detailed and sophisticated knowledge and understanding of *Les Enfants du Paradis*
- Sound knowledge and appreciation of the film's production context under occupation
- An ability to use contextual knowledge as the basis for an argument – also using appropriate detail from the film
- (The very best candidates) ... will be distinguished by a very high level of contextual knowledge and an ability to avoid simplifying the complex factors at work.

**Q.21** Identify and discuss two elements of *Vertigo* which, in your view, contribute to the sense of strangeness the film conveys.

Level 4

- An excellent, detailed and sophisticated knowledge and understanding of *Vertigo*
- A particular appreciation of narrative and of the issues raised by the question
- An ability to develop a thoughtful discussion with careful and clear references to narrative structure and narrative devices in the film
- (The very best candidates) ... will be distinguished by a sophisticated level of knowledge about narrative in general and its particular characteristics in *Vertigo*. At this level there is likely to be some significant reservations expressed about how successful the narrative is and / or an exploration of how the film works so well when an analysis suggests it shouldn't.



**Q.22 In the *Battle of Algiers*, discuss the representation of the Arab population of Algiers.**

Level 4

- An excellent, detailed knowledge and understanding of *Battle of Algiers*
- Sound knowledge and understanding of the representation of the Arab population, with carefully selected examples referred to in detail
- An ability to discuss representation, possibly by reference to the diversity of characters and types, possibly by focusing specifically on the question of 'positive' or 'negative' representation
- (The very best candidates) ... will offer a particularly sophisticated, insightful account of the representation of Arab characters in the film, possibly making fine distinctions within a complex account.

**Q.23 Explore the representation of masculinity in *Sweet Sweetback's Baadasssss Song*.**

Level 4

- An excellent, detailed knowledge and understanding of *Sweet Sweetback's Baadasssss Song*
- A specific appreciation of the ways in which the film focuses on masculinity and of some of the issues raised by the representational strategies used
- An ability to discuss the question, making use of the above – using detailed and appropriate examples to support the view taken
- (The very best candidates) ... are likely to engage in a detailed and high-level critical debate about the significance and impact of the representation of masculinity in the film.

**Q.24 *Solaris* is often described as 'poetic'. How far do you respond to the film in this way?**

Level 4

- An excellent knowledge and understanding of *Solaris*
- A specific knowledge of science fiction elements which are identified and referred to in detail
- An ability to engage with the question, including its implication that there are limits to the usefulness of approaching the film in relation to the characteristic genre features of science fiction
- (The very best candidates) ... may develop a sophisticated argument – possibly that science fiction is combined with features of art house cinema to produce a film which is primarily a philosophical reflection on life, relationships and identity.

**Q.25 Discuss the representation of homosexuality in *Happy Together*.**

Level 4

- An excellent knowledge and understanding of *Happy Together* and its representational strategies
- A specific appreciation of the themes and ideas of the film, especially an understanding of the relationship between Yiu-Fai and Po-Wing
- An ability to develop a discussion which successfully identifies key features in the representation of homosexuality in the film
- (The very best candidates) ... may offer a particularly sophisticated analysis and / or a reflective discussion on the strengths and limitations of Wong Kar Wai's representation of homosexuality.

**Q.26 How far does the dramatic impact of *Fight Club* depend on the contrasting screen presences and performances of Edward Norton and Brad Pitt?**

Level 4

- An excellent knowledge and understanding of *Fight Club*
- An ability to appreciate the terms of the question, identifying Jack and Tyler Durden as portrayed by different actors with different performance features
- An ability to an answer which engages directly with ideas of screen presence and performance and with the idea of dramatic impact – with the excellent use of detailed examples
- (The very best candidates) ... will be distinguished by a complex understanding of star image and of the ideological complexities and contradictions of the film.

**Q.27 *Talk to Her* has been described as a 'male melodrama'. How far do you believe this to be an appropriate description of the film?**

Level 4

- An excellent and detailed knowledge and understanding of *Talk to Her*
- A specific appreciation of the implications of the question with an ability to develop an argument about the melodramatic basis of the film and its focus on male emotion
- An ability to develop an interesting and engaged response to the question using appropriate examples to support an evolving argument
- (The very best candidates) ... will demonstrate a very sophisticated understanding of the film and an excellent critical grasp of its roots in melodrama and the 'weepie'. This is likely to extend into a sensitive reading of the film.

**Q.28 In what ways might it be argued that *Morvern Callar* could only have been directed by a woman?**

Level 4

- An excellent, detailed knowledge and understanding of *Morvern Callar*
- A specific appreciation of the terms of the question with an awareness of the work of Lynne Ramsey
- An ability to develop a lively discussion through highly focused discussion of elements of the film referred to in detail
- (The very best candidates) ... will show a particularly sophisticated understanding and appreciation of the film and will adopt a bold argument, whether for or against the proposition.



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