



# **GCE MARKING SCHEME**

**FILM STUDIES  
AS/Advanced**

**SUMMER 2012**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the Summer 2012 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

SECTION	AO1 Max raw mark (Unit Weighting, % AS)	AO2 Max raw mark (Unit Weighting, % AS)	Totals Max raw marks (Unit Weighting, % AS)
A	20	20	40
B	20	20	40
C	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: a 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 Why are cinemas still important for both audiences and producers? [40]**

### **Level 4**

- The question will be addressed directly and encourage debate considering the 'still important' aspect of 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.

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

- Cinemas are still important for audiences because of the particular viewing experience that they offer and because of the types of films that they show.
- The technology and viewing experiences that cinemas offer still attracts audiences despite advances in 'home cinema'.
- Some producers, distributors and audiences would like to end the advance cinema releases of films and that cinemas are not important to them.
- Audiences should have the ability to choose how, where and when they watch films.

Or,

**Q.2 How important is genre for audiences and producers? [40]**

### **Level 4**

- The question will be addressed directly and encourage debate.
- 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.

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

- Genre is an important production and marketing strategy for producers because audiences make choices based on genre.
- Some genres are more popular than others with audiences and can generate fandom which may also influence production choices.
- Producers may hybridise and vary genre conventions to appeal to audiences wanting "originality and surprise".
- Genre may not be the only reason audiences choose the films that they do or producers make the films that they do.

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><b>(32-36)</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 storylines in the films you have studied for this topic typically British? [40]**

#### **Level 4**

- A very good knowledge and understanding of the chosen films.
- A very good understanding of narrative conventions (horror or comedy).
- An ability to make detailed references to the films.
- An ability to demonstrate an understanding of typically British characteristics and an ability to demonstrate this within the films.

Or,

**Q.4 How are *either* female *or* male characters represented in the horror *or* comedy films you have studied for this topic? [40]**

#### **Level 4**

- A very good knowledge and understanding of the chosen films and an ability to make detailed references to the films.
- A very good knowledge of the genre conventions of horror or comedy films.
- A good understanding of the construction of representation.
- A very good understanding of the way in which genre conventions affect the representation of characters in the films studied.

## **British Film and Stars**

Or,

**Q.5 What are the star qualities that your star brings to the roles they play in your chosen films? [40]**

### ***Level 4***

- A very good knowledge and understanding of the film texts and a good ability to make detailed references to them.
- A very good understanding of the nature of stars (star image/persona) and a very good knowledge of the chosen star.
- A good understanding of the distinction between the roles the star plays and the meaning made by his/her presence.

Or,

**Q.6 In what ways does your chosen star offer particular representations of gender in the films you have studied? [40]**

### ***Level 4***

- A very good understanding of the chosen films and an ability to make detailed references to the films.
- A very good understanding of the nature of stars and a very good knowledge of the chosen star.
- A very good understanding of what characterises the image of the chosen star.
- A good understanding of the construction of male or female representation and how this is affected by the image of the chosen star.

## **British Film and Production Companies**

Or,

**Q.7 In what ways does your chosen production company use similar storylines across its films? [40]**

### ***Level 4***

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the chosen production company.
- A very good understanding of narrative.
- A very good ability to debate the question and to identify similarities or differences in storyline in the chosen films.

Or,

**Q.8 How far does your chosen production company show particularly 'British' messages and values in the films you have chosen? [40]**

### ***Level 4***

- A very good knowledge of chosen films and of the production company studied.
- A clear sense of what is understood by messages and values.
- A very good discussion of the ways in which messages and values can be conveyed by the chosen production company and whether the chosen films share messages and values. (Candidates may be able to discuss a range and variety of films.)
- A very good ability to demonstrate and understanding of what is 'British'.



## British Film: Cultural Studies

Or,

**Q.9 How far are the choices made by the characters in the films you have studied influenced by other people? [40]**

### **Level 4**

- A very good knowledge of the chosen films and an ability to make detailed references to the films.
- A very good understanding of the representation of character.
- A very good understanding of the chosen period.
- The best candidates will be able to place characters and influences into context and show an understanding of how this context/environment may affect them.

Or,

**Q.10 How are gender differences represented in your chosen films? [40]**

### **Level 4**

- A very good knowledge of the chosen films.
- An ability to make detailed textual references to the films.
- A very good knowledge of how male or female representation is constructed through character or other micro or macro aspects of film.
- A very good understanding of the chosen period and of how this context may affect gender.

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

Or,

**Q.11 How far do the opening sequences of the films you have studied for this topic introduce their key messages and values? [40]**

### **Level 4**

- A very good understanding of the chosen films.
- A very good understanding of narrative construction (story and plot elements).
- An ability to demonstrate understanding of messages and values and to indicate this through reference to macro and micro features.
- An ability to focus on the macro and micro features of the openings of the films.
- The best candidates may be able to put messages and values into context.

Or,

**Q.12 How do men *and* women respond to crime in the films you have chosen for this topic? You may wish to focus on *one* key male *and* female character from each of your chosen films. [40]**

### **Level 4**

- A very good understanding of the chosen films.
- A very good understanding of how male or female character representations are constructed and the differences or similarities in their responses to crime.
- A very good understanding of messages and values.
- An ability to draw from a range of characters.
- The best candidates may be able to put into context the representation of their chosen characters.

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

Or,

**Q.13 'The way the narrative is constructed forces you to sympathise with the main character.' How far is this true of the films you have studied for this topic? [40]**

### ***Level 4***

- A very good understanding of the chosen films.
- A very good ability to make detailed textual references to the films.
- A very good understanding of narrative construction (story and plot elements).
- A very good understanding of the construction of representation.
- The best responses may include references to social, political or cultural contexts.

Or,

**Q.14 How are authority figures represented in the films you have chosen for this topic? [40]**

### ***Level 4***

- A very good understanding of chosen films.
- A very good ability to make detailed textual references.
- A very good understanding of the construction of representation.
- A good understanding of how authority is represented in different ways through groups, individuals or institutions.
- The best responses may include references to social, political or cultural contexts.

## SECTION C: GUIDELINES ON SPECIFIC QUESTIONS

Either,

**Q.15 How do key sequences from your chosen American films reinforce their messages and values?** [40]

**Level 4**

- A very good knowledge of chosen films.
- A very good understanding of the messages and values of the chosen films and an ability to identify similarities and differences in their portrayal.
- A confident ability to explore similarities and differences in the chosen films using macro and micro features of key sequences.
- There is likely to be a specific and detailed comparison made between the two films.
- The best candidates may be able to relate their chosen films to a relevant American context.

Or,

**Q.16 'Films always reflect the times and places in which they are made.' How far is this true of the American films you have studied for this topic?** [40]

**Level 4**

- A very good knowledge of chosen films.
- A very good understanding of how time and place is reflected in the chosen films and an ability to identify similarities and differences in the way they are reflected.
- A very confident ability to explore similarities and differences in the chosen films using macro and micro features.
- There is likely to be a specific and detailed comparison made between the two films.
- The best candidates will be able to relate their 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>	<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 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>	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*  
*Mexican Cinema 1990-present*

*Iranian Cinema 1990-present*  
*Bollywood 1990-present.*

Either,

1. **How far has your understanding of your chosen films been increased by placing them within a national cinema study?**

#### **Level 4**

- A detailed and very good knowledge and understanding of distinctive characteristics of films studied.
- A sound understanding of contexts within which the relevant national cinema can be understood.
- An ability to engage directly with the question, possibly making distinctions between different film examples.
- (The very best candidates) ... will offer a carefully considered sophisticated response, weighing up the advantages of a national cinema study against other issues.

Or,

2. **‘Such is the dominance of Hollywood that it is very difficult for filmmakers to develop a national film style.’ How far is this true of the films you have studied for this topic?**

#### **Level 4**

- A very good knowledge and understanding of the terms of the question, including the idea of a national film style.
- An ability to make detailed and close reference to telling and relevant detail for appropriate films.
- An ability to engage directly with the question, considering how far films from the chosen national cinema are emulating or working against Hollywood-style practices.
- (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 national cinema is seeking overseas markets.

## 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.*

Or,

### 3. Discuss how far your international film style was developed by directors and how far by other influences.

#### **Level 4**

- A very good knowledge and understanding of the international film style itself and of specific film examples which can be referred to accurately and in detail.
- A sound ability to understand and respond to the terms of the question, including a good knowledge of directors' contribution to the chosen international film style.
- A confidence in responding directly to the question, weighing the relative arguments for a 'directors cinema' and those for other and different inputs.
- (The very best candidates) ... will develop a sophisticated argument and have the confidence either to adopt and defend through elaboration a very definite position – or to offer a refined weighing of different creative inputs.

Or,

### 4. To what extent is your international film style characterised by a particular approach to performance *and/or* mise-en-scène?

#### **Level 4**

- A good knowledge and understanding of the chosen international style and specific films representing that style.
- A good knowledge of either performance or mise-en-scène in the chosen films with the ability to refer to and explore specific examples.
- An ability to engage directly with the question, identifying the relative significance of mise-en-scène or performance through detailed references.
- (The very best candidates) ... will offer a sophisticated argument using carefully considered examples, keen to avoid over-generalisation or simplification.

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

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

**Or,**

### **5. Explore how the representation of urban environments contributes to the key themes of your chosen films.**

#### ***Level 4***

- A good ability to refer in detail to the representation of urban environments in appropriately chosen films.
- A detailed and knowledge and understanding of the key themes of the chosen films.
- An ability to relate the representation of urban environments to key themes, in the process offering a direct response to the question.
- (The very best candidates) ..... will offer a sophisticated discussion using carefully considered examples, drawing out fine points of detail and exploring ideas in a way that demonstrates advanced critical thinking.

**Or,**

### **6. ‘The stylistic choices made by filmmakers define not just the look but also the meaning of a film.’ How far is this true of the films you have studied for this topic?**

#### ***Level 4***

- An ability to offer detailed and accurate examples of stylistic choices made by the filmmakers of appropriately chosen films.
- A good ability to respond to the terms of the question, especially the relationship between style and meaning.
- A direct response to the question using examples to work toward a well argued position that goes significantly beyond description.
- (The very best candidates) ... will be characterised by a careful sifting of the evidence and sophisticated insights.



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

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

Or,

- 7. Discuss how far men are represented as enemies of female empowerment in the films you have chosen for this topic.**

#### ***Level 4***

- A detailed and sophisticated appreciation of the films studied.
- A good ability to refer to male characters and distinctive aspects of their representation.
- An ability to engage in a lively discussion which goes beyond the simple opposition of men to women, for example, making distinctions between different case studies.
- (The very best candidates) ... may wish to go beyond 'men' to argue for bigger and more impersonal forces of repression and containment within the societies portrayed. Whatever the particular line of argument, answers will avoid generalisations.

Or,

- 8. Explore some of the ways in which film techniques are used to position audiences to identify with female characters in the films you have chosen for this topic.**

#### ***Level 4***

- A very good ability to refer to detail within appropriately chosen films, specifically the positioning of the audience by the deployment of specific film techniques.
- A sound appreciation of how mechanisms at work in the film impact on the audience.
- An ability to take on an exploratory approach based on solid descriptive detail in answering the question.
- (The very best candidates) ... will draw toward sophisticated insights as a result of the quality of their exploration.

## **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.

Either,

- 9. With close reference to specific examples, discuss how evolutions in acting and the staging of dramatic sequences were significant for the development of spectatorship in the Early Film period.**

#### ***Level 4***

- A good understanding of key characteristics of acting and staging 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 acting and staging 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,

- 10. From the perspective of spectatorship study, how appropriate is it to refer to the films of Early Cinema as ‘primitive’?**

#### ***Level 4***

- A good knowledge and understanding of appropriate films and of debates around the ‘primitive’.
- A very good understanding of spectatorship issues.
- A direct response to the question which explores techniques deployed in early films in relation 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.

## **Spectatorship and Documentary**

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

Or,

- 11. Grierson defined documentary as the ‘creative treatment of actuality’. What are some of key issues raised by this definition for spectators of documentary?**

### ***Level 4***

- A good understanding of the meaning and implication of Grierson’s 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 by linking documentary practice, whether at the macro or micro level, or both, to spectatorship.
- (The very best candidates) ... may pursue a particularly sophisticated exploration of the key terms ‘creative treatment’ and ‘actuality’, offering a carefully considered argument.

Or,

- 12. ‘A common experience for the spectator when watching a documentary is to be manipulated by the filmmakers.’ How far do you agree with this statement?**

### ***Level 4***

- An ability to recognise the intent of the question, focusing on mechanisms of manipulation in appropriate documentary films.
- A very good understanding of spectatorship issues.
- An ability to respond to the question either by emphasising how manipulation plays a key part in the viewing experience or that that spectatorship of documentary is distinctive, including a greater sensitivity to film technique than when watching fiction films.
- (The very best candidates) ... are likely to approach the question in a sophisticated and circumspect way, possibly using ‘manipulation’ as the basis for exploring more generally the nature of documentary.

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

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

Or,

### **13. In relation to experimental and expanded film/video, how important for the spectator is the physical space and cultural context of exhibition?**

#### ***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,

### **14. Experimental and expanded film/video often seems to have been made to challenge the spectator. How true is this in relation to the films you have studied for this topic?**

#### ***Level 4***

- A very good understanding and appreciation of the work studied and some knowledge of its context of production.
- A very good understanding of spectatorship issues.
- An ability to respond directly to the question, focusing on the 'challenging experience' for the spectator, although a variety of views could be expressed about this. Answers will use effective detail in developing a sound argument.
- (The very best candidates) ... are likely to extend the discussion on how specific works "challenge" the spectator in a sophisticated exploration. Some may wish to express doubt over how important 'intentionality' is in developing an argument around the spectatorship of experimental film.

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

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

Or,

- 15. 'Narrative is often assumed to be the most important factor in triggering emotional response whereas style is often overlooked.' How far do you agree with this?**

### ***Level 4***

- A detailed and sophisticated knowledge and understanding of the films studied, particularly their principal narrative and stylistic qualities.
- A very good understanding of spectatorship issues.
- An ability to develop an argument that explores the opposition, possibly arguing that narrative and stylistic elements cannot be separated when considering spectatorship response.
- (The very best candidates) ... will extend this argument, offering a very detailed response that generates sophisticated and mature ideas about the spectatorship of popular film.

Or,

- 16. 'Some spectators can laugh, others cry at the same sequence.' Explore why spectators may react very differently to the same sequences in the films you have studied for this topic.**

### ***Level 4***

- A detailed and sophisticated knowledge and understanding of the films studied, particularly their affective characteristics.
- A very good understanding of spectatorship issues.
- An ability to develop an exploratory response that relates the macro and micro features of particular sequences to spectator response. An additional element is likely to be the unpredictable nature of the spectator response, linked to their personal characteristics.
- (The very best candidates) ... will develop their exploration to a highly sophisticated level, considering the subtle relationship between stimulus within the film and the response it generates in the spectator.

## 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

Either,

17. **How far has an awareness of the filmmaker as auteur influenced your response to your chosen film?**

#### **Level 4**

- An excellent, detailed and sophisticated knowledge and understanding of the chosen film.
- A sound understanding and appreciation of the value of applying an auteur critical framework to develop greater insight into the chosen film.
- An ability to explore the film productively based on the above, with excellent detail in relation to the specific sequences chosen.
- (The very best candidates) ... will be characterised by a particular command of the auteur critical approach and their work will reveal particular and striking insights into their chosen film.

Or,

18. **How far has particular writing by critics been important in developing your understanding and appreciation of your chosen film?**

#### **Level 4**

- An excellent, detailed and sophisticated knowledge and understanding of the chosen film.
- Sound knowledge and understanding of critical writings generated by the film, whether among reviewers, academics or both.
- An ability to explore the degree to which an awareness of critical debate has deepened the candidate's understanding and appreciation of the chosen film.
- (The very best candidates) ... will demonstrate a sophisticated use of critical reading and may well play off one piece of critical writing against another in developing a more complex argument.

## Specific Questions

Or,

### 19. *Modern Times*

**How far is the success of *Modern Times* as a comic and dramatic film dependent on its staging?**

#### **Level 4**

- An excellent, detailed knowledge and understanding of *Modern Times*.
- An ability to refer in detail to specific examples of staging in relation to dramatic and comic incident.
- 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 staging – and, as a consequence, develop a nuanced discussion of its importance, perhaps as a compliment to other key elements.

Or,

### 20. *Les Enfants du Paradis*

**How far is *Les Enfants du Paradis* a star vehicle for Jean-Louis Barrault in the role of Jean-Baptiste?**

#### **Level 4**

- An excellent, detailed and sophisticated knowledge and understanding of *Les Enfants du Paradis*.
- An ability to refer in detail to the Jean-Baptiste character, with some knowledge and appreciation of Barrault's mime performance.
- An ability to develop a direct response to the question using precise detail.
- (The very best candidates) ... will be distinguished by a very high level knowledge of character and performance and possibly by a particularly sophisticated reading of selected sequences.

Or,

### 21. *Vertigo*

**'The representation of women in *Vertigo* demonstrates how far this is a film by a man for men.' How far do you agree?**

#### **Level 4**

- An excellent, detailed and sophisticated knowledge and understanding of *Vertigo*.
- A very good knowledge and understanding of issues of representation and, by inference, point-of-view, in the film.
- An ability to construct an effective discussion, referring in detail to particular examples and using these to develop an argument.
- (The very best candidates) ... will be distinguished by a sophisticated level of understanding and be willing to consider approaches which go beyond a straightforward agreement or disagreement with the proposition.

Or,

**22. *Battle of Algiers***

**Discuss some of the strengths and weaknesses of the docu-drama approach used in *The Battle of Algiers*.**

**Level 4**

- An excellent, detailed and sophisticated knowledge and understanding of *Battle of Algiers*.
- A very good understanding and appreciation of the docu-drama characteristics and qualities of the film.
- An ability to discuss the strengths and weaknesses of the docu-drama approach, using well chosen detail.
- (The very best candidates) ... will recognise that there are more subtle and complex issues about the use of the docu-drama leading to a sophisticated discussion.

Or,

**23. *Sweet Sweetback's Baadasssss Song***

**'Sweet Sweetback's Baadasssss Song is a film on the move.' Explore the significance of movement in Van Peebles' film.**

**Level 4**

- An excellent, detailed and sophisticated 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 explore the question, possibly linking 'movement' as having both thematic and stylistic dimensions.
- (The very best candidates) ... may wish to go beyond the quote, acknowledging movement as a basis for more sophisticated messages and values communicated by the film.

Or,

**24. *Solaris***

***Solaris* is a film made in the Soviet Union at the height of the Cold War. How far is this an important context within which to understand the film?**

**Level 4**

- An excellent, detailed and sophisticated knowledge and understanding of *Solaris*.
- A specific awareness of the film's historic and ideological context – and an ability to link this to material in the film.
- An ability to respond directly to the question, engaging in discussion that may either concur with the statement or argue for other factors being far more significant in gaining a greater understanding and appreciation of the film.
- (The very best candidates) ... will offer a sophisticated further elaboration of this discussion, demonstrating excellent knowledge of the film and its context.



Or,

25. ***Happy Together***

**'Happy Together is primarily a film about the migrant experience and the longing for home.' How far do you agree with this statement?**

**Level 4**

- An excellent, detailed and sophisticated knowledge and understanding of *Happy Together*.
- A specific appreciation of the migrant experience as a key element of the film, demonstrated through carefully chosen examples.
- An ability to respond directly to the question, illustrating the answer with detail that draws out the strong and complex feelings embodied in the film.
- (The very best candidates) ... will demonstrate a particularly sophisticated appreciation of the terms of the question, producing a nuanced and subtle answer to the question.

Or,

26. ***Fight Club***

**As a result of your close critical study, to what extent does *Fight Club* become either a more or a less complex film?**

**Level 4**

- An excellent, detailed and sophisticated knowledge and understanding of *Fight Club*.
- An awareness of the claims made for the film as having different levels of meaning which require some excavation.
- An ability to respond directly to the question, possibly with some reference to personal experience, either demonstrating the discovery of further layers of meaning or (less likely) the fact that the film actually gives up its meaning on first viewing.
- (The very best candidates) ... will be distinguished by a sophisticated approach which may, for example, distinguish between interpretation of what happens and a probing of the films embedded messages and values.

Or,

27. ***Talk to Her***

**Explore the representation of male friendship in *Talk to Her*.**

**Level 4**

- An excellent, detailed and sophisticated knowledge and understanding of *Talk to Her*.
- A specific appreciation of the relation between Benigno and Marco, demonstrated by close reference to detail.
- An ability to explore ideas raised the central male friendship, placing this within the wider context of the film.
- (The very best candidates) ... will have a sensitive and sophisticated understanding and appreciation of the patterning of relationships within the film, as well as the central male friendship.

Or,

**28. *Morvern Callar***

**'*Morvern Callar* explores both isolation and friendship.' Consider how far this statement reflects the central themes of the film.**

***Level 4***

- An excellent, detailed and sophisticated 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 develop an effective discussion around isolation and friendship, linking this to the broader themes of the film.
- (The very best candidates) ... will bring a particularly sophisticated and sensitive level of understanding to their answer, possibly taking issue with the statement.



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