



# **GCE MARKING SCHEME**

**FILM STUDIES  
AS/Advanced**

**JANUARY 2012**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the January 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**

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

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

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

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

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

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

**Approach to Assessing Section A**

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

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

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

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

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

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

## GFM2

### 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 are film franchises for producers and audiences?

##### Level 4

- The question will be addressed directly and encourage debate considering the 'how 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:**

- Franchises make profits through, for example, cinema, DVD releases and merchandise.
- Franchises reduce risk for producers and provide familiarity with audiences in the way stars or genres have done in the past.
- Franchises allow exploiting existing properties to the full for the target audience.
- Viral marketing is particularly good for franchises because it generates interest through existing fans on the internet.

Or,

#### Q.2 What can be done to attract bigger audiences to UK films?

##### 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:**

- There are British films which reach British audiences.
- Television puts money into productions which reach large audiences and also allows for innovation.
- A Government quota for British films would increase British film production.

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 Explore how the films you have studied for this topic use genre conventions.**

##### **Level 4**

- A very good knowledge and understanding of the chosen films.
- A very good understanding of genre conventions (horror or comedy).
- An ability to discuss the extent to which genre conventions are used or challenged.
- A very good understanding of the relationship between genre and narrative.

Or,

#### **Q.4 In what ways can the films you have studied for this topic be said to be 'British'?**

##### **Level 4**

- A very good knowledge of the chosen films.
- A very good knowledge and understanding of what constitutes 'Britishness' and an ability to demonstrate this within the film text.
- A very good understanding of narrative structure.
- A very good understanding of genre conventions.

## **British Film and Stars**

Either,

**Q.5 How far do the storylines of the films you have studied reflect your chosen star's persona?**

### **Level 4**

- A very good understanding of the chosen films.
- A very good understanding of the nature of stars (star image/persona) and a very good knowledge of the chosen star.
- A very good understanding of narrative construction.
- A good understanding of the distinction between the roles the star plays and the meaning made by his/her presence.

Or,

**Q.6 To what extent does your chosen star represent similar messages and values in each of the films you have studied for this topic?**

### **Level 4**

- A very good 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 understanding of what characterises the image of the chosen star.
- A good ability to identify and discuss messages and values in the chosen films and how the chosen star represents them.

## **British Film and Production Companies**

Either,

**Q.7 To what extent does your chosen production company specialise in one genre?**

### **Level 4**

- A very good knowledge and understanding of chosen films.
- A very good understanding of genre.
- A good ability to debate the question and to identify genre similarities or differences in the chosen texts.
- The best candidates may relate genre to the messages and values of the production company's films and their identity.

Or,

**Q.8 'Production companies make films with the same messages and values'. With reference to your chosen production company, how far do you agree with this statement.**

### **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.
- The best candidates may discuss the range and variety of films, whether they share messages and values and if they may be identified as 'British'.

## **British Film: Cultural Studies**

Either,

**Q.9 How far do the narratives of your chosen films suggest that characters are influenced by their environment?**

### **Level 4**

- A very good knowledge of chosen films.
- A very good understanding of narrative construction (story and plot elements).
- 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 into context and show an understanding of how this context/environment may affect them.

Or,

**Q.10 What are some of the ways in which rebellion is represented in the films you have studied for this topic?**

### **Level 4**

- A very good knowledge of chosen films.
- A very good knowledge of how representation is constructed through character or other micro or macro aspects of film.
- A very good understanding of the chosen period.
- The best candidates will be able to put issues of rebellion into context.

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

Either,

**Q.11 How far do the endings of the films you have studied for this topic confirm their messages and values?**

### **Level 4**

- A very good understanding of chosen films.
- A very good understanding of narrative structure (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 endings of the films.

Or,

**Q.12 In what ways do characters represent important messages and values in the films you have studied for this topic?**

### **Level 4**

- A very good understanding of chosen films.
- A very good understanding of the construction of representation of character.
- 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’**

**Either,**

**Q.13 Explore how important conflict is to the narratives of your chosen films.**

### **Level 4**

- A very good understanding of chosen films.
- A very good understanding of narrative construction (story and plot elements).
- An ability to pinpoint conflict in the chosen films.
- The best candidates will be able to discuss the impact of conflict on the narratives of the films.

**Or,**

**Q.14 How is the idea of 'borders' represented in the films you have studied for this topic?**

### **Level 4**

- A very good understanding of chosen films.
- A very good idea of narrative construction (story and plot elements).
- An ability to select ideas of a 'border' across a range of films.
- The best candidates may explore in detail the different ways in which borders are expressed.

## SECTION C: AMERICAN FILM – COMPARATIVE STUDY

Either,

**Q.15 What is significant about setting and/or place in your chosen American films?**

**Level 4**

- A very good knowledge of chosen films.
- An ability to discuss significant aspects of location in the chosen films.
- 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 may be able to relate their chosen films to a relevant American context.

Or,

**Q.16 In the American films you have studied for this topic, how far do the representations of *either* women *or* men reflect the time when they were made?**

**Level 4**

- A very good knowledge of chosen films.
- An ability to discuss the construction of the representation of women or men.
- 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 may 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>	17.5	17.5	35
<b>B</b>	17.5	17.5	35
<b>C</b>	15	15	30
	<b>50 (12.5%)</b>	<b>50 (12.5%)</b>	<b>100 (25%)</b>

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

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

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

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

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

<b>Sections A &amp; B Level</b>	<b>Performance Descriptor</b>	<b>Section C Level</b>
<b>1. 0-13</b>	<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>Quality of written communication will be inadequate so that communication is only successful in simple statements. There will be frequent inaccuracies.</p>	<b>1. 0-11</b>
<b>2. 14-20 (14-16)</b>	<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>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.</p>	<b>2. 12-17 (12-14)</b>
<b>(17-20)</b>	<p>At the upper end of this level, candidates will have the ability to describe their chosen films and topics demonstrating some understanding and relevance. Knowledge will be more secure although description will dominate. An appreciation of the issues raised by the question will be evident although it may be implicit.</p> <p>Quality of written communication will be adequate. Although sometimes awkward in expression, communication will generally be clear. There will be occasional inaccuracies.</p>	<b>(15-17)</b>
<b>3. 21-27 (21-23)</b>	<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>Quality of written communication will be sound. It will be reasonably fluent, reasonably structures and mainly accurate.</p>	<b>3. 18-23 (18-20)</b>
<b>(24-27)</b>	<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>Quality of written communication will be good. It will be fluent, well-structures and accurate...</p>	<b>(21-23)</b>
<b>4. 28-35 (28-31)</b>	<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>Quality of written communication will be very good. It will be fluent, well-structured and accurate, showing signs of sophistication.</p>	<b>4. 24-30 (24-27)</b>
<b>(32-35)</b>	<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 keep 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>Quality of written communication will be excellent. It will be fluent, well-structured and accurate, showing considerable sophistication.</p>	<b>(28-30)</b>

## SECTION A: GUIDELINES ON SPECIFIC QUESTIONS

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

### Section A: World Cinema topics

Choose **one** question from this section.

#### Aspects of a National Cinema

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

Japanese Cinema 1950-1970  
Mexican Cinema 1990-present

Iranian Cinema 1990-present  
Bollywood 1990-present

Either,

**Q.1 How far do the films you have studied for this topic deal with specific national themes and issues?**

#### Level 4

- A detailed knowledge and excellent understanding of some national themes / issues.
- A sound appreciation of the films studied with an ability to make detailed and close reference to telling and relevant detail
- An ability to make some convincing connections between national themes / issues and the films studied
- (The very best candidates) ... will either demonstrate a particularly high order of knowledge, understanding and appreciation of national themes / issues or offer a convincing argument against the proposition.

Or,

**Q.2 With reference to image and sound, what are some of the ways in which filmmakers have created the sense of a distinct national cinema in the films you have studied for this topic?**

#### Level 4

- A detailed knowledge and excellent understanding of key distinctive characteristics of image and sound in the films studied.
- A sound appreciation of the films studied with an ability to make detailed and close reference to telling and relevant detail
- An ability to make a convincing case for image and sound contributing to a distinctive national cinema.
- (The very best candidates) ... will either demonstrate a particularly high order of knowledge, understanding and appreciation of national themes / issues or offer a convincing argument against the proposition.

### **International Film Styles**

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

German and/or Soviet Cinema of the 1920s  
Surrealism

Neo-Realism  
New Waves

**Either,**

**Q.3 To what extent has your chosen international style developed out of a response to a particular set of factors at a particular moment in history?**

#### **Level 4**

- A sound appreciation of the films studied in terms of their historical moment of production / reception
- A detailed and sophisticated knowledge and understanding of the films in themselves and in relation to the international film style which they represent
- An ability to develop an answer to the question based on the above, using detailed and appropriate examples.
- (The very best candidates) ... will either demonstrate a particularly high order of knowledge, understanding and appreciation of historical contextual factor or offer a convincing argument against the proposition.

**Or,**

**Q.4 Discuss the distinctive contribution made to your international style by the use of *either* editing or cinematography or sound.**

#### **Level 4**

- A sound appreciation of the films studied with an ability to make detailed and close reference to either editing or cinematography or sound in the chosen films
- A detailed and sophisticated knowledge and understanding of distinctive aspects of the film style / movement within which the films are located
- An ability to develop a discussion based on the above, using detailed and appropriate examples.
- (The very best candidates) ... will demonstrate a particularly high order of knowledge, understanding and appreciation of either editing or cinematography or sound in their chosen films and the international style they represent.

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

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

**Either,**

**Q.5 Compare the different ways in which conflict between the poor and the powerful are represented in 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 examples of conflict between the poor and the powerful
- A detailed and sophisticated knowledge and understanding of appropriate films and their representation of characters and situations that relate to the conflict between the poor and powerful
- An ability to compare the chosen films, drawing out differences.
- (The very best candidates) .....will develop their comparative study with particular depth of understanding and analysis.

**Or,**

**Q.6 How significant is editing and/or sound in contributing to the power of the narrative in the films you have studied for this topic?**

**Level 4**

- A detailed knowledge and appreciation of narrative in appropriate films with an ability to refer in detail to examples
- A sound understanding of either editing or sound in their chosen films
- An ability to develop a response to the question based on the above, specifically drawing out how the impact of the narrative is enhanced by sound or editing
- (The very best candidates) ... will either demonstrate a particularly high order of knowledge, understanding and appreciation of the contribution of editing or sound to narrative or offer a convincing argument against the proposition.

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

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

**Either,**

**Q.7 How far have the female characters actually achieved in empowerment by the end of the films you have studied for this topic?**

#### **Level 4**

- A good level of understanding of the issue of empowerment and the forms it takes in different films studied.
- An ability to refer to films in detail, especially closing sequences.
- An ability to develop a response to the question based on the above with some comparative element
- (The very best candidates) ... will demonstrate a particularly high order of knowledge understanding and appreciation of the issues raised by the question, possibly interrogating the idea of 'empowerment' in a sophisticated way.

**Or,**

**Q.8 How far do stylistic choices made by the filmmakers reinforce the main messages and values of the films you have studied for this topic?**

#### **Level 4**

- A detailed knowledge and appreciation of the main messages and values in the appropriate films chosen
- A sound understanding of key stylistic choices made in the chosen films.
- An ability to develop a response to the question based on the above, specifically drawing out how the main messages and values are reinforced by stylistic choices
- (The very best candidates) ... will demonstrate a particularly high order of knowledge, understanding and appreciation of the issues raised by the question, possibly drawing out sophisticated comparisons between different films.

## 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, although you may concentrate on films from one part of the period.

Either,

#### **Q.9 How far do developments in cinema exhibition go hand in hand with changes in cinema spectatorship?**

##### **Level 4**

- A detailed knowledge of developments in film exhibition during the period and an ability to refer precisely to particular films
- A sound appreciation and understanding of changes in spectatorship during the period
- An ability to shape a response to the question by relating the above knowledge
- (The very best candidates) ... will show an advanced and sophisticated level of understanding and demonstrate outstanding knowledge – possibly arguing against the terms of the question.

Or,

#### **Q.10 'How far can it be said that during the period of Early Film, filmmakers discovered the importance of spectatorship in creating meaning and emotional response?'**

##### **Level 4**

- A detailed knowledge of developments in film during the period with a particular focus on filmmakers' awareness of the role of the spectator in creating meaning and emotional response.
- A sound appreciation and understanding of spectatorship issues relating to the period.
- An ability to develop an informed discussion in response to the question, particularly focusing on the relationship between filmmaker and spectator.
- (The very best candidates) ... will show an advanced and sophisticated level of understanding and demonstrate outstanding knowledge of specific films referred to.

## **Spectatorship and Documentary**

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

**Either,**

**Q.11 ‘Relatively few documentaries are seen on cinema screens; most are seen on small screens in private rather than public spaces.’ How far do viewing contexts influence the spectator’s response to documentary film?**

### **Level 4**

- A detailed knowledge of appropriate documentary films and an ability to refer to them in detail
- A sound appreciation and understanding of the distinction that is made between cinema spectatorship and spectatorship outside a cinema auditorium.
- An ability to shape a response to the question by relating the above knowledge, as well as drawing in other contextual factors that may determine the spectator’s response to documentaries.
- (The very best candidates) ... may offer a confident riposte to the proposition based on a sophisticated level of knowledge and understanding.

**Or,**

**Q.12 To what extent can it be said that spectators approach documentary films with greater critical awareness than when they watch fiction films?**

### **Level 4**

- A detailed knowledge of appropriate documentary films and an ability to refer to them in detail
- A sound appreciation and understanding of particular issues relating to the spectator experience in watching documentary film.
- An ability to shape a response to the question using the above knowledge. It is likely that many candidates will observe that practices in contemporary documentary are often those of fictional film
- (The very best candidates) ... are likely to place a greater focus on “critical awareness” and may offer a sophisticated argument either supporting or rejecting the proposition.

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

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

**Either,**

**Q.13** ‘The main pleasure for spectators is in making meaning from the material on screen.’ How far has this been challenged by the films and filmmakers you have studied for this topic?

### **Level 4**

- A detailed knowledge of appropriate films / videos and an ability to refer to them in detail
- A sound appreciation and understanding of the terms of the quotation in the question, specifically the normative spectator’s experience of making meaning (especially from narrative material)
- An ability to discuss the proposition in the question using the above knowledge of films / videos and of issues in spectatorship
- (The very best candidates) ... are likely to make subtle and telling distinctions between different films / videos and film/ video practices in developing a nuanced answer.

**Or,**

**Q.14** How has your experience of experimental and expanded film/video liberated your sense of what film spectatorship can be?

### **Level 4**

- A detailed knowledge of appropriate films / videos and an ability to refer to them in detail
- A good understanding of the fundamentals of spectatorship as they relate to the mainstream film experience and of how the experience is different in viewing films / videos for this topic
- An ability to shape a direct response to the question using the above knowledge – engaging with the idea of ‘liberating’ viewing experiences offered by the films studied for this topic
- (The very best candidates) ... are likely to unpick the question showing a sophisticated understanding and appreciation of the terms of the question.

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

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

**Either,**

**Q.15 How far do spectators respond to the emotional content of films in the way that the filmmakers intended?**

### **Level 4**

- A detailed knowledge and understanding of the spectator, particularly the ways in which the spectator responds to the emotional content of popular films.
- An appreciation and understanding of how the filmmaker attempts to manage spectator response through the range of macro and micro techniques available.
- An ability to develop an argument based on the above with excellent examples to support the case.
- (The very best candidates) ... will extend the discussion, possibly questioning the relationship between a hypothetical spectator and actual audience members, each with their own potentially idiosyncratic response.

**Or,**

**Q.16 How important is the soundtrack in influencing the spectator's emotional response to a film?**

### **Level 4**

- A detailed and sophisticated knowledge and understanding of the films studied particularly the use of sound track.
- An appreciation of how sound can be used in film to create response.
- An ability to develop a coherent discussion based on the above, focusing on precise film examples.
- (The very best candidates) ... are likely to discuss the relationship between soundtrack and emotional response, refusing to accept a simple cause-effect model.

## SECTION C: SINGLE FILM: CLOSE CRITICAL STUDY

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

Either,

### General Questions

**Q.17 In developing a response to your chosen film, how valuable did you find the application of a specific critical approach?**

#### Level 4

- An excellent, detailed knowledge and understanding of the chosen film
- A sound understanding and appreciation one or more named critical approaches and of their value in film analysis
- An ability to answer the question directly using the above knowledge and understanding
- (The very best candidates) ... will demonstrate a sophisticated application, usually at this level, of just one critical approach employed in depth. There will also be an excellent reflective dimension on the merits and limitations of the critical approach.

Or,

**Q.18 Explore how far a particular debate by critics has influenced your understanding of your chosen film.**

#### Level 4

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

Or,

### Specific Questions

**Q.19 'The Gamin character and Paulette Goddard's performance offer more than just love interest in *Modern Times*.' Discuss this comment.**

#### Level 4

- An excellent, detailed knowledge and understanding of *Modern Times*
- Sound knowledge and understanding of the Gamin character, together with an appreciation of Goddard's performance
- An ability to discuss effectively the proposition, using the above knowledge. This will include engagement with the idea that the Gamin character is "more than just the love interest"
- (The very best candidates) ... are likely to focus on this idea of "more than just the love interest", developing a sophisticated argument, showing excellent appreciation of the film

Or,

**Q.20** ‘*Les Enfants du Paradis* is a light film that somehow achieves real depth of feeling.’ How far do you agree with this statement. In your answer you may wish to focus on particular sequences.

**Level 4**

- An excellent, detailed knowledge and understanding of *Les Enfants du Paradis*
- Sound knowledge and appreciation of the terms of the question.
- An ability to explore the statement, especially through close reference to particular sequences
- (The very best candidates) ... will be distinguished by a very high level of appreciation of the dramatic and tonal qualities of the film

Or,

**Q.21** Explore the importance of narrative structure in the development of key themes and ideas in *Vertigo*.

**Level 4**

- An excellent, detailed knowledge and understanding of *Vertigo*, including its key themes and ideas.
- Sound knowledge and understanding of the film’s narrative structure
- An ability to engage with aspects of the film’s narrative structure and an ability to demonstrate how these embody key themes and ideas
- (The very best candidates) ... will be distinguished by a sophisticated level of knowledge about the film’s narrative structure and, at this level may adopt a more critical, searching response rather than taking the terms of the question at face value

Or,

**Q.22** ‘*The Battle of Algiers* presented the filmmakers with the challenges of constructing several years of history and to capture a people’s revolution.’ How successful were they in responding to these challenges?

**Level 4**

- An excellent, detailed knowledge and understanding of *Battle of Algiers*
- Sound knowledge and understanding of the narrative structure of the film and of historical time is represented
- An ability to respond directly to the question, demonstrating an ability to recognise the “challenge” referred to and able to describe and comment on the techniques used to meet this challenge
- (The very best candidates) ... will take a more critical and searching approach, and show sophisticated understanding and appreciation of the issues, in seeking to unpick issues of narrative construction and representation .

Or,

**Q.23 'Sweet Sweetback's Baadasssss Song is too angry and raw to succeed as film.' How far do you agree with this view?**

**Level 4**

- An excellent, detailed knowledge and understanding of *Sweet Sweetback's Baadasssss Song*
- A specific appreciation of the critical debate invoked in the question
- An ability to respond directly to the question, offering a critical view informed by the above knowledge
- (The very best candidates) ... will take their response further, possibly arguing for an informed knowledge of the film's context(s) of production. A sophisticated knowledge and refined critical judgement will be demonstrated.

Or,

**Q.24 'Solaris is a film about our relationship to space and time.' How far do you agree with this statement?**

**Level 4**

- An excellent, detailed knowledge and understanding of *Solaris*
- A specific awareness of the key themes of space and time in the film
- An ability to develop an effective argument in response to the proposition, using the above.
- (The very best candidates) ... will offer a complex and subtle argument very well informed by textual and contextual knowledge of the film.

Or,

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

**Level 4**

- An excellent, detailed knowledge and understanding of *Happy Together*
- A specific appreciation of the representation of sexuality
- An ability to explore sexual issues in the film, deploying the above knowledge
- (The very best candidates) ... will show a highly sophisticated understanding of the representation of sexuality and this will be informed by excellent contextual knowledge

Or,

**Q.26 'Fight Club uses cinematic means to produce a fantasy which is also a serious exploration of masculinity.' How far does this statement capture your own response to the film?**

**Level 4**

- An excellent, detailed knowledge and understanding of *Fight Club*
- A good ability to understand the terms of the question
- An ability to develop an effective discussion in response to the question making use of the above, considering the relationship between 'fantasy' and 'serious exploration'
- (The very best candidates) ... will be distinguished by a complex understanding of the ways in which fantasy is used to provide a narrative and imaginative framework within which the theme of masculinity can be explored.

Or,

**Q.27** 'The rape of Alicia by Benigno is the key narrative event that shapes audience response to *Talk to Her*.' How far do you agree?

**Level 4**

- An excellent, detailed knowledge and understanding of *Talk to Her*
- A specific knowledge and understanding of the key sequences relating to the rape of Alicia
- An ability to develop an effective discussion making use of the above, and arriving at a clear and convincing view based on specific and highly appropriate examples, carefully considered. It is possible to argue either way.
- (The very best candidates) ... will have a sensitive and sophisticated understanding and appreciation of tone, allowing them to recognise how this key turn in the plot impacts on the audience.

Or,

**Q.28** Explore the significance of narrative and character development in the Spanish section of *Morvern Callar*.

**Level 4**

- An excellent, detailed knowledge and understanding of *Morvern Callar*
- A specific knowledge and appreciation of the Spanish section of the film.
- An ability to explore the significance of the Spanish section in relation to narrative and character in the film as a whole
- (The very best candidates) ... will demonstrate a very sophisticated appreciation of the film and a willingness to consider different approaches to the Spanish section of the film.





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