



GCE MARKING SCHEME

**FILM STUDIES
AS/Advanced**

SUMMER 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2014 examination in GCE FILM STUDIES. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

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

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

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**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
	60 (30%)	60 (30%)	120 (60%)

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>Quality of written communication 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>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>
(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>Quality of written communication 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>Quality of written communication 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>Quality of written communication will be good. It will be fluent, well-structured and accurate.</p>
4: 32-40 (32-36)	<p>Level 4 candidates will be distinguished by a very good knowledge and confident understanding of the subjects studied for this unit. They will display a very good understanding of, and a lively engagement with, the issues raised by the question set, and display a very good ability to select relevant material. This will involve as appropriate: an very good ability in interpreting stimulus material, recognising key points; a very good ability to provide appropriate material from their own studies.</p> <p>References made to both stimulus material and candidates' own study material will be both accurate and relevant to the argument developed. The work will be well-structured. There will be a clear and confident 'voice'.</p> <p>Quality of written communication will be very good. It will be fluent, well-structured and accurate, showing signs of sophistication.</p>
(37-40)	<p>For marks at the upper end of this level (37-40) candidates will be excellent in the areas identified above.</p>

SECTION A: GUIDELINES ON SPECIFIC QUESTIONS

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

Either,

Q.1 How important are social networks to producers and audiences as a form of film promotion? [40]

Level 4

- The question will be addressed directly and encourage debate, particularly considering 'How important are social networks in film promotion?'.
• 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:

- Film producers need to understand how film audiences use different social networks.
- The film industry understands and is using social media to introduce new films.
- The use of viral campaigns is a new marketing trend.
- There is a strong link between Facebook and consumers.

Or,

**Q.2 'Visual effects are a main attraction for audiences'.
How far do you agree with this statement? [40]**

Level 4

- The question will be addressed directly and encourage debate about visual effects.
• There will be evidence that the issues suggested by the stimulus material have provided a platform for developing a lively and engaged response to the question.
• The candidate will draw upon relevant and productive case study material and establish links to developing their response to the question.
• The best candidates may show an ability to argue for factors, which are not obvious and may debate that visual effects are the main attraction or part of the attractions for audiences.

The resource material suggests that:

- Technology such as CGI has become an important aspect of high budget movies.
- Some directors consider visual effects artists to be more than technicians in the filmmaking process.
- High budgets are not always essential in creating visual effects.
- Creativity used in particular genres is effective.

Level	Sections B & C: Generic Performance Descriptor
<p>1: 0-15</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>Quality of written communication will be inadequate so that communication is only successful in simple statements. There will be frequent inaccuracies.</p>
<p>2: 16-23</p> <p>(16-19)</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>Section C only: There will be little or no comparison.</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>
<p>(20-23)</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>Section C only: Some comparison 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. There will be implicit engagement with the question.</p>
<p>3: 24-31</p> <p>(24-27)</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>Section C only: 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>Quality of written communication will be sound. It will be reasonably fluent, reasonably structured and mainly accurate.</p>
<p>(28-31)</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>Section C only: Comparison between the films will be good with similarities/differences delineated clearly.</p> <p>Quality of written communication will be good. It will be fluent, well-structured and accurate.</p>
<p>4: 32-40</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>Section C only: Very good comparisons will be made and there will be confident knowledge of context.</p> <p>Quality of written communication 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>(37-40)</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 do you think the films you have studied for this topic are typically British? [40]

Level 4

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

Or,

Q.4 How are key male characters represented in the films you have studied for this topic? [40]

Level 4

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

British Films and Stars

Either,

Q.5 What do you consider are the particular qualities your chosen star brings to the films you have studied for this topic? [40]

Level 4

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

Or,

Q.6 Using key sequences from the films you have studied for this topic, explore how your chosen star represents gender. [40]

Level 4

- A very good knowledge and understanding of the chosen films.
- A very good ability to make detailed references to the film texts.
- A very good knowledge of the nature of stars and of the chosen star.
- A very good understanding of the construction of representation.
- A very good understanding of the meaning conveyed by the star to the roles in chosen films, particularly in relation to issues of gender.

British Film and Production Companies

Either,

Q.7 'Film Production companies often make films in the same genre'. Based on the films you have studied for this topic, how far do you think this is true? [40]

Level 4

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

Or,

Q.8 How similar are the messages and values of the films you have studied for this topic? [40]

Level 4

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

British Film: Cultural Study

Either,

Q.9 How important is conflict in the narratives of the films you have studied for this topic? [40]

Level 4

- A very good knowledge and understanding of the chosen films.
- A very good understanding of how narratives are constructed.
- A very good ability to refer to the film texts and to highlight the effect of conflict in the narrative
- A very good knowledge of the time period studied and its social, cultural and political context.

Or,

Q.10 With reference to key sequences, show how filmmakers represent aspects of society in the films you have studied for this topic. [40]

Level 4

- A very good knowledge of the time period studied and its social, cultural and political context.
- A very good knowledge and understanding of the chosen films.
- A very good ability to refer to the film texts and to relevant key sequences.
- A very good ability to make reference to relevant cultural and social contexts of their chosen period.

British Film: Social-Political Study – Living with Crime

Either,

Q.11 Show how key sequences convey the main messages and values of the films you have studied for this topic. [40]

Level 4

- A very good knowledge and understanding of chosen films.
- A very good ability to make detailed textual references and to highlight key sequences
- A very good understanding of what is meant by messages and values.
- A very good ability to demonstrate an understanding of the social, cultural or political context.

Or,

Q.12 In the films you have studied for this topic, how do the filmmakers show male and female characters reacting to their situations in different ways? [40]

Level 4

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

British Film: Identity Study – Borders and Belonging

Either,

Q.13 How far are the main characters represented as ‘outsiders’ in the films you have studied for this topic? [40]

Level 4

- A very good knowledge and understanding of chosen films.
- A very good ability to make detailed textual references.
- A very good understanding of the construction of representation.
- A very good understanding of how ‘outsider’ is represented in the chosen films.

Or,

Q.14 How important is the idea of borders in the films you have studied for this topic? [40]

Level 4

- A very good knowledge and understanding of the chosen films.
- A very good ability to make detailed textual references.
- A very good understanding of different representations of borders.
- A very good ability to make reference to the link between the idea of borders and the messages and values of the chosen films.

SECTION C: AMERICAN FILM – COMPARATIVE STUDY

Either,

Q.15 Compare how far the closing sequences of the American films you have studied for this topic confirm their messages and values. [40]

Level 4

- A very good knowledge and understanding of the chosen films.
- A very good ability to refer to and to compare the closing sequences of the chosen films.
- A very good understanding of how far the closing sequences confirm the films’ messages and values.
- A specific and detailed comparison between the two films using micro and macro features.
- A very good ability to relate the chosen films to a relevant American context.

Or,

Q.16 Compare how far the actions of the main characters are influenced by the times in which the American films you have studied were made. [40]

Level 4

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

FM4: VARIETIES OF FILM EXPERIENCE – ISSUES AND DEBATES

MARKING GUIDELINES

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

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,

Q.1 What have you discovered about your chosen national cinema from making a comparison of major themes in the films you have studied for this topic?

Level 4

- A detailed and excellent knowledge and understanding of particular thematic features in the films chosen
- An ability to make productive comparison between these examples in directly answering the question.
- An ability to place this comparative stylistic study within the framework of a national cinema study.
- (The very best candidates) ... will draw out less obvious comparisons and be able to draw particularly interesting deductions about the films themselves and, possibly, the national cinema from their exploratory discussion.

Or,

Q.2 How far is it possible to identify stylistic features of a national cinema? Refer in detail to the films you have studied for this topic.

Level 4

- A detailed and excellent knowledge and understanding of particular stylistic features in the films chosen.
- An ability to recognise how far it is possible to identify stylistic features that characterise the chosen national cinema.
- An ability to develop a coherent point of view over the relationship between a national cinema and stylistic features.
- (The very best candidates) ... will be able to qualify and question in a sophisticated way how far a national cinema can be defined in terms of stylistic features.

International Film Styles

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

German and/or Soviet Cinema of the 1920s
Surrealism

Neo-Realism
New Waves.

Either,

Q.3 How far can the impact of your chosen international film style be explained by reference to its historical context?

Level 4

- A detailed and excellent knowledge of the chosen films and their historical context.
- An ability to use this knowledge to discuss the relationship between historical context and the impact of the chosen international film style.
- A direct and engaged response to the question exploring 'how far' historical context explains the impact of the chosen international film style.
- (The very best candidates) ... may offer a sophisticated argument focused on the impact of other contexts or factors on the chosen film style.

Or,

Q.4 'There are as many stylistic differences as there are similarities within international film styles.' With reference to the films you have studied for this topic, how far do you agree?

Level 4

- A detailed and very good knowledge of stylistic features of the chosen international film style.
- An ability to recognise that there is variation from film to film and that there is no absolute stylistic formula that captures any chosen international film style.
- A direct and engaged response to the question which demonstrates an ability to weigh up the relative balance between patterns of similarity and difference, focusing perhaps on one or two micro aspects in particular, such as editing and cinematography.
- (The very best candidates) ... will bring a sophisticated understanding and appreciation of the variations within their chosen film style.

Specialist Study: Urban Stories – Power, Poverty and Conflict

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

Either,

Q.5 Discuss how far the ‘look’ created by cinematography and editing contributes to the impact of the films you have studied for this topic.

Level 4

- A detailed and excellent knowledge and understanding of the chosen films, especially their visual qualities created through cinematography and editing.
- A good appreciation of the ways in which visual style contributes to the communication of meaning and affect.
- An ability to engage directly with the question, with a clear focus on ‘impact’.
- (The very best candidates) ... will be characterised by the sophistication of their discussion, possibly demonstrating a filmmaker’s sensibility.

Or,

**Q.6 ‘It is vital to understand the social and political context of films.’
How far do you agree with this in relation to the films you have studied for this topic?**

Level 4

- A detailed and excellent knowledge and understanding of the social / political contexts of their chosen films.
- A very good ability to illustrate contextual knowledge through detailed reference to the films themselves.
- An ability to engage directly with the question, developing an argument.
- (The very best candidates) ... will be characterised by the sophistication of their discussion, possibly demonstrating an exceptional knowledge of contexts.

Specialist Study: Empowering Women

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

Either,

Q.7 In the films you have studied for this topic, how far can it be said that central characters and their situations are represented in similar ways?

Level 4

- A detailed and excellent appreciation of the films studied, specifically the representation of their central characters and their lives
- An ability to engage in comparative study, referring to films which may appear to have quite different dramatic contexts
- An ability to engage directly with the question, making productive comparative points.
- (The very best candidates) ... will be characterised by the sophistication of their understanding of representational strategies in their chosen films and by the quality of their comparative approach.

Or,

Q.8 Discuss how persuasive you have found the different films you have studied for this topic in promoting female empowerment.

Level 4

- A detailed and excellent appreciation of the films studied, specifically the managing in each case of the theme of female empowerment
- An ability to engage in comparative study, referring to films which may appear to have quite different dramatic contexts
- An ability to engage directly with the question, with a direct focus on 'persuasive'.
- (The very best candidates) ... will be characterised by the sophistication of their understanding of representational strategies in their chosen films and by the quality of their comparative approach.

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,

Q.9 From the films you have studied for this topic, discuss how far it can be said that they reveal a growing awareness of the spectator.

Level 4

- A good knowledge and appreciation of the terms of the question
- An ability to focus on micro and macro features of film form in developing a response to the question
- A direct engagement with the question with a direct focus on spectatorship.
- (The very best candidates) ... will offer a sophisticated argument based on outstanding knowledge of aspects of Early Film and a sensitive understanding of the spectator.

Or,

Q.10 How far do the two major tendencies in Early Film – towards realism and towards fantasy – offer different kinds of spectator experience?

Level 4

- A good knowledge and understanding of the terms of the question and an excellent ability to refer to specific examples of both kinds of films in detail.
- A very good knowledge of spectatorship in relation to different kinds of film experience
- A direct engagement with the question with a clear focus on the spectator.
- (The very best candidates) ... will demonstrate an outstanding knowledge of the 'two major tendencies' and use this as the basis for, quite possibly, an exploratory approach to questions of spectatorship in Early Film.

Spectatorship and Documentary

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

Either,

Q.11 ‘The complexity of spectator response suggests that documentary offers much more than just a window on some aspect of our world.’ Discuss this statement with reference to the films you have studied for this topic.

Level 4

- A very good understanding of the terms of the question, including the idea that documentary may offer a ‘window on the world’.
- A sound appreciation of spectatorship issues as they relate to documentary film viewing.
- An ability to develop a direct and inquisitive response to the question – with a specific focus on ‘more than just a window’ – and on the work of the spectator.
- (The very best candidates) ... will bring a sophisticated understanding and appreciation of both documentary and spectatorship to bear in developing a finely judged response.

Or,

Q.12 Discuss the significance of cinematography and sound in shaping the response of the spectator to the documentary films you have studied for this topic.

Level 4

- A detailed and excellent knowledge and understanding of the chosen documentary films, especially their audio-visual qualities created through cinematography and sound.
- A good appreciation of spectatorship and of the relationship between aspects of film form and spectator response.
- An ability to engage directly with the question, with a clear focus on ‘shaping the response’
- (The very best candidates) ... will be characterised by the sophistication of their discussion, possibly demonstrating a filmmaker’s sensibility and a sharp understanding of the spectator

Spectatorship: Experimental and Expanded Film/Video

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

Either,

Q.13 'The experience of watching experimental film is so different from watching mainstream fictional film that the spectator often feels unease and sometimes boredom.' Discuss this statement with reference to the films you have studied for this topic.

Level 4

- A detailed and excellent knowledge and understanding of the experimental and expanded films/videos studied
- An understanding and appreciation of spectatorship issues as they relate to experimental / expanded film and video.
- An ability to engage in discussion around the issues raised, with the most likely approach that of setting up the spectatorship of mainstream narrative film as the 'default' position against which other kinds of spectatorship are identified.
- (The very best candidates) ... will take a more complex approach than one based on comparing the spectator experience with mainstream film, engaging in a sophisticated way with some of the conceptual, aesthetic and practical dimensions of the work studied.

Or,

Q.14 Explore how distinctive elements in the experimental films you have studied have an impact on the spectator.

Level 4

- An excellent knowledge and good appreciation of the films / videos studied for this topic, including the ability to identify and discuss 'distinctive elements'
- A very good understanding and appreciation of spectatorship issues as they relate to experimental / expanded film and video and specifically to chosen extracts
- An ability to present a thoughtful response to the question that has a clear focus on 'distinctive elements' and on 'impact'.
- (The very best candidates) ... are likely to extend the discussion in a sophisticated way, especially in focusing on how the normal conventions and practices of spectatorship are disturbed.

Spectatorship: Popular Film and Emotional Response

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

Either,

Q.15 How significant is the viewing situation in determining a spectator's response to the films you have studied for this topic?

Level 4

- A very good understanding of the terms of the question, including the significance of viewing situation
- A sound appreciation of a range of factors that impact on spectatorship, especially in relation to popular film and emotional response.
- An excellent knowledge and very good understanding of appropriate films that are used to exemplify the argument constructed in response to the question.
- (The very best candidates) ... will bring a sophisticated understanding and appreciation of spectator response and this will be used to develop a complex response to the question.

Or,

Q.16 With reference to the films you have studied for this topic, explore some of the techniques that are particularly powerful in producing an emotional response in the spectator.

Level 4

- A detailed and excellent knowledge and understanding of the films studied, particularly some of their distinctive macro and / or micro features
- A good appreciation of how particular film techniques can be used to trigger a response in the spectator
- An ability to develop a coherent exploration which may be based on productive similarities and contrasts between film examples and which is based on a sound understanding of both film techniques and spectatorship issues.
- (The very best candidates) ... may take issue with a formulaic approach, arguing that techniques sometimes do, sometimes don't work in particular ways and that a broader set of factors needs to be taken into account in considering how the spectator responds to the film material.

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 Explore how far the application of a particular critical approach has *either* reinforced or challenged your first impressions of your close study film.

Level 4

- An excellent, detailed knowledge and understanding of the chosen film
- A sound understanding and appreciation of the chosen critical approach – which is clearly defined and demonstrated in practice.
- An ability to engage directly with the question, using well chosen examples to develop a considered response.
- (The very best candidates) ... will be distinguished by the sophistication of their understanding and application of the critical approach and may wish to argue beyond the either / or terms of the question.

Or,

Q.18 How far have the opinions of reviewers and critics informed your thinking about your close study film's messages and values?

Level 4

- An excellent, detailed knowledge and understanding of the chosen film, specifically its messages and values
- Sound knowledge and understanding of the different responses of named critics / reviewers to the chosen film
- An ability to respond directly to the question, emphasising how their thinking has been informed by their wider critical reading
- (The very best candidates) ... will be distinguished by the sophistication of their knowledge and understanding of a range of critical opinions and by their ability to insert their own carefully considered view of film into their discussion.

Or,

Specific Questions

Q.19 How far should *Modern Times* be seen as a political film?

Level 4

- An excellent, detailed knowledge and understanding of *Modern Times*, including sequences particularly pertinent to the question.
- Sound knowledge and understanding of the claims made for *Modern Times*, as a political film
- An ability to engage directly with the question, using telling detail in considering the evidence to support the proposition
- (The very best candidates) ... will demonstrate a sophisticated understanding of the relationship between politics, comedy and sentiment in *Modern Times*, possibly bringing in additional critical or contextual material.

Or,

Q.20 Discuss the representation of masculinity in *Les Enfants du Paradis*.

Level 4

- An excellent, detailed knowledge and understanding of *Les Enfants du Paradis*
- Good knowledge and understanding of the ways in which male characters are represented
- An ability to engage directly with the question, finding points of interest both in characters and in their interaction.
- (The very best candidates) ... will be distinguished by a sophisticated understanding of masculinity, and more broadly, of sexuality and gender in the film, able to tease out fine points of detail and apply these in a well-developed argument.

Or,

Q.21 For the first time, in 2012, *Vertigo*, made in 1958, was voted 'the greatest film ever made' by *Sight and Sound* magazine. Why should the film be so highly regarded today?

Level 4

- An excellent, detailed knowledge and understanding of *Vertigo*.
- An ability to recognise aspects of the film that give it high critical status
- An ability to answer the question directly which includes a strong focus on 'today' – on the ways in which the film strikes a contemporary audience as a film of distinction.
- (The very best candidates) ... will be distinguished by the sophistication of their argument and the range of arguments presented.

Or,

Q.22 ‘*Battle of Algiers*, while rooted in a particular time and place, reflects universal aspects of human conflict.’ How far do you agree with this statement?

Level 4

- An excellent, detailed knowledge and understanding of *Battle of Algiers*.
- An ability to engage directly with the terms of the question, able to distinguish between the particular and the general.
- An ability to develop a thoughtful response which is likely to focus on both the documentary vividness with which the film represents the conflict in Algeria and the broader humanity of the film towards all victims of violence
- (The very best candidates) ... may extend the discussion to consider the complex ways in which Pontecorvo attempts to balance sympathy for the Algerian and French people in ways that are problematic

Or,

Q.23 How far does the low-budget and experimental nature of *Sweet Sweetback's Baadasssss Song* produce an exploration of race which is still powerful today?

Level 4

- An excellent, detailed knowledge and understanding of *Sweet Sweetback's Baadasssss Song*, specifically as a film that explores issues of race.
- A very good understanding of the low budget and experimental characteristics of the film
- An ability to develop a discussion based on the above which directly engages with the question, including ‘today’ – the film’s contemporary impact
- (The very best candidates) ... will use a very sophisticated understanding of both the film and its context to develop a nuanced argument.

Or,

Q.24 ‘What you dread is often not even on the screen.’ How far is this true of *Solaris*?

Level 4

- An excellent, detailed knowledge and understanding of *Solaris*
- A very good ability to understand the terms of the question and to locate telling detail from the film in shaping a response.
- A direct engagement with the quote. ‘Dread not even on the screen’ will be very well illustrated.
- (The very best candidates) ... will be distinguished by a very detailed and sophisticated knowledge of the film, and the ability to develop a complex response to the idea of ‘dread’

Or,

Q.25 Discuss how narrative and cinematography are used to capture the emotion of a disintegrating relationship in *Happy Together*?

Level 4

- An excellent, detailed knowledge and understanding of *Happy Together*
- A specific appreciation of narrative and cinematographic elements and how they work to represent the principle dramatic issues of the film
- An ability to develop a thoughtful discussion that focuses centrally on the relationship between Yiu-Fai and Po-Wing.
- (The very best candidates) ... will use an excellent appreciation of narrative and cinematographic elements to offer a sophisticated reading of the central relationship

Or,

Q.26 ‘*Fight Club* is a thrill-ride masquerading as philosophy.’ (Roger Ebert) How far do you agree with this statement?

Level 4

- An excellent, detailed knowledge and understanding of *Fight Club*
- An ability to appreciate the terms of the question, contrasting the idea of a ‘thrill-ride’ film with one that purports to carry significant messages for its audience
- An ability to develop a lively response to the question and to work through an argument well supported by detail from the film.
- (The very best candidates) ... will have a sophisticated understanding of the strengths and limitations of the film and are likely to take issue with the opposition presented in the quote – for example, arguing that the film is not one or the other but both.

Or,

Q.27 How important is the contrast between Benigno and Marco in communicating key messages and values in *Talk to Her*?

Level 4

- An excellent, detailed knowledge and understanding of *Talk to Her*.
- A specific appreciation of the significance of the two central male characters and the ways the contrast between them enhances the dramatic presentation of messages and values in the film
- An ability to respond directly to the question, with some sense that we must look elsewhere for other ‘key’ messages and values of the film
- (The very best candidates) ... will demonstrate a very sophisticated understanding of the film and an excellent critical grasp of how the film presents its key messages and values through a sharp focus on the two central male characters.

Or,

Q.28 'In *Morvern Callar* personal development is presented in very different ways from mainstream Hollywood cinema.' How far do you agree?

Level 4

- An excellent, detailed knowledge and understanding of *Morvern Callar*
- A specific appreciation of the terms of the question, including a clear understanding of how personal development is presented in the film and generally how the film works in different ways from most typical mainstream cinema
- An ability to respond directly to the question, using the above knowledge and understanding
- (The very best candidates) ... will show a particularly sophisticated appreciation of the ways in which the film works, including the presentation of the central character. This may well lead to some critical debate about the extent to which the film succeeds.



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