



---

# **GCE MARKING SCHEME**

---

**FILM STUDIES  
AS/Advanced**

**SUMMER 2015**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the Summer 2015 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.

|     | <b>Page</b> |
|-----|-------------|
| FM2 | 1           |
| FM4 | 9           |

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

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

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

## SECTION A: GUIDELINES ON SPECIFIC QUESTIONS

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

Either,

**Q.1 What are some of the main factors that influence different kinds of film production today?**  
**[40]**

**The Resource material suggests:**

- Franchises have been important to producers for high budget films.
- 'Shared universe' appears to combine advantages of traditional franchise with audience interest for characters and narratives they are familiar with.
- 'Shared universe', like franchises, allows maximum opportunities for marketing and merchandising.
- It continues to be difficult for films to be made which fall outside franchise high-budget film.
- Appears to be a Hollywood assumption that films which are not high budget, 'shared universe' films will not interest or attract audiences.
- Stars have a role to play in influencing the production of films.
- Hollywood studios respond to audience interests.
- Some filmmakers have a personal interest in the production of film projects.
- Different forms of cinema may be produced for different reasons.

Or,

**Q.2 How far are developments in film exhibition changing the way in which audiences watch films?** **[40]**

**The Resource material suggests:**

- Different forms of film exhibition give different kinds of pleasures for audiences.
- Film exhibition can be 'controlled' by the audience (can be debated).
- Audiences have a wide range of choices in regard to film exhibition.
- Online film and TV suppliers are aiming to make films and TV as cheap and easy to watch as possible. (More suppliers entering the market).
- Encouraging home viewing and home cinema and easy access to film and TV.
- Cinema spectacle and collective viewing of film becoming less central to audience experiences (can be debated).
- Different ways of viewing cinema collectively, such as 'pop up' cinema, live event cinema (such as Future Cinema's *Grease*) are increasingly available.

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

## SECTION B: GUIDELINES ON SPECIFIC QUESTIONS

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

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

### General characteristics of answers in this section:

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

### British Film and Genre

Either,

**Q.3 How far do the horror or comedy films you have studied for this topic use settings which are typical of the genre? [40]**

#### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of genre conventions and how they use settings.
- A very good ability to make detailed references to the films.
- A very good appreciation of wider examples so that 'how far' may be addressed.
- A very good understanding of relevant contexts.

Or,

**Q.4 Using specific sequences, discuss the messages and values of the horror or comedy 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 messages and values.
- A very good ability to make detailed references to the films.
- A very good understanding of the messages and values of the films chosen.

## British Films and Stars

Either,

**Q.5 How far does the image of your chosen star lead to similar themes 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 references to the films.
- A very good knowledge of the nature of stars and of the image of the chosen star.
- A very good understanding of *how far* the image of the chosen star leads to similar themes in the chosen films.

Or,

**Q.6 'A star always plays the same character no matter what film they appear in.' How far do you agree with this view? In your answer, refer to particular sequences from 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 films.
- A very good knowledge of the nature of stars and of the chosen star.
- A very good understanding of the meaning conveyed by the star to the roles in the chosen films.

## British Film and Production Companies

Either,

**Q.7 Using particular sequences in your response, discuss how your chosen production company reflects messages and values thought of as 'British'. [40]**

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the production company.
- A very good ability to refer to the films.
- A very good ability to discuss what may be meant by 'British'.
- A very good ability to produce a range of examples, which may support or debate the question.

Or,

**Q.8 How far has the identity of your chosen production company been created by repeating the same formula in the films it produces? [40]**

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the chosen production company and its identity.
- A very good understanding of how far the identity of the chosen production company has been created by repeating the same formula in the films it produces.
- A very good ability to refer to relevant films and produce a range of relevant examples.



## **British Film: Cultural Study**

Either,

**Q.9 With reference to particular sequences in your chosen films, discuss some of the ways in which conflicting values are represented. [40]**

### **Level 4**

- A very good knowledge and understanding of the chosen films.
- A very good understanding of conflicting values and how they are represented.
- A very good ability to refer to the films, focusing on conflicting values.
- A very good knowledge of the time period studied and its social, cultural and political context.

Or,

**Q.10 How do representations of gender in the films you have studied for this topic offer insights into the society of the period? [40]**

### **Level 4**

- A very good understanding of the construction of representation of gender.
- 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.
- The best candidates will be able to put into context insights into the culture and society of their chosen period.

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

Either,

**Q.11 How do the filmmakers show the challenges faced by the key characters in the films you have studied for this topic? Refer to key extracts from your chosen films. [40]**

### **Level 4**

- A very good knowledge and understanding of chosen films.
- A very good ability to make detailed references to the films and to be able to highlight the opening sequences.
- A very good ability to focus on challenges that key characters will face.
- A very good ability to demonstrate an understanding of the social, cultural or political context.

Or,

**Q.12 Using specific sequences, show how the theme of 'living with crime' is reinforced by micro *and/or* macro features 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 references to the films studied, including the specific sequences used.
- A very good ability to show how 'living with crime' is reinforced by micro *and/or* macro features.
- A very good ability to demonstrate an understanding of the social, cultural or political context.

## British Film: Identity Study – Borders and Belonging

Either,

**Q.13 How far do the closing sequences of the films you have studied for this topic confirm the idea of ‘borders’ and/or ‘belonging’?** [40]

### Level 4

- A very good knowledge and understanding of chosen films.
- A very good ability to make detailed references to the closing sequences.
- A very good understanding of *how far* the closing sequences confirm the idea of ‘borders’ and/or ‘belonging’.
- A very good understanding of how ‘borders’ and/or ‘belonging’ is represented in the chosen films.

Or,

**Q.14 How do the films you have studied for this topic use different characters to represent important messages and values?** [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good ability to make detailed references to the films chosen.
- A very good understanding of the way different characters represent important messages and values.
- The best candidates may show how different characters represent different messages and values.

## SECTION C: AMERICAN FILM – COMPARATIVE STUDY

Either,

**Q.15 Compare how far the openings of the American films you have studied for this topic establish 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 openings of the chosen films.
- A very good understanding of the way messages and values are established in the two films, demonstrating an ability to compare.
- A specific and detailed comparison between the two films using micro and macro features.
- The best candidates are likely to be able to relate the chosen films to a relevant American context.

Or,

**Q.16 How far have your wider contextual studies helped you gain greater understanding of the similarities and differences in the American films you have studied for this topic?** [40]

### Level 4

- A very good knowledge and understanding of chosen films.
- A very good understanding of the relevant contexts of their chosen films.
- A very good ability to demonstrate how contextual knowledge helps to understand similarities and differences in the two chosen films.
- References to films are likely to be specific and focused and demonstrate a very good understanding of micro and macro features.

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

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

*Note: Raw marks equate to Uniform 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<br><br>(14–16) | <p>At the lower end of this level, candidates will have the ability to describe simply their chosen films and topics. However this knowledge will tend to be insecure with significant inaccuracies. There will be some detail but this will not always be relevant and there will be limited ability to work from the particular to the general. Description will dominate.</p> <p><i>Quality of written communication will be inconsistent but will enable basic if limited communication. There will be frequent inaccuracies although not sufficient to prevent communication.</i></p> <p>.....</p> | 2: 12–17<br><br>(12–14) |
| (17–20)                 | <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>  | (15–17)                 |
| 3: 21–27<br><br>(21–23) | <p>At the lower end of this level, candidates will have a reasonably sound knowledge and understanding of their chosen films and topic. The ability to make points supported with relevant evidence will be emerging although there may still be a tendency to the descriptive. The use of appropriate specialist language will be developing.</p> <p><i>Quality of written communication will be sound. It will be reasonably fluent, reasonably structured and mainly accurate.</i></p> <p>.....</p>  | 3: 18–23<br><br>(18–20) |
| (24–27)                 | <p>At the upper end of this level, candidates will have a good knowledge and understanding of their chosen films and topic. Clear points of view will be developed and the use of appropriate specialist language will inform discussion.</p> <p><i>Quality of written communication will be good. It will be fluent, well-structured and accurate.</i></p>   | (21–23)                 |
| 4: 28–35<br><br>(28–31) | <p>At the lower end of this level, candidates will be distinguished by a very good knowledge and confident understanding of their chosen films and topic. Points of view will be developed very effectively with appropriate specialist language a feature of all film references.</p> <p><i>Quality of written communication will be very good. It will be fluent, well-structured and accurate, showing signs of sophistication.</i></p> <p>.....</p>   | 4: 24–30<br><br>(24–27) |
| (32–35)                 | <p>At the <b>upper</b> end of this level, candidates will be distinguished by an excellent knowledge and a highly sophisticated understanding of their chosen films and topics. Arguments will be developed with subtlety, showing a keen respect for the quality of evidence and a natural scepticism. There will be a high level investigative approach with signs of genuine originality.</p> <p><i>Quality of written communication will be excellent. It will be fluent, well-structured and accurate, showing considerable sophistication.</i></p>  | (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.

**Q.1 Having studied your chosen films, discuss how far is it possible to pick out cinematic features that create the impression of a “national style”? [35]**

#### Level 4

- A detailed and very good knowledge and understanding of particular stylistic and other cinematic features in the films chosen.
- An ability to relate these to the national cinema, possibly demonstrating good contextual knowledge.
- An ability to develop a coherent discussion using well chosen examples and remain focused on the idea of a ‘national’ cinema.
- (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 and other cinematic features.

**Q.2 How far have your contextual studies informed your understanding of characters and their situations in the films you have studied for this topic? [35]**

#### Level 4

- A detailed and very good knowledge and understanding of characters and their situations in the films chosen.
- A very good knowledge and appreciation of context and of the relevance of this context in developing a response to the chosen films.
- An ability to address the question directly using relevant and productive examples.
- (The very best candidates) ... will have an excellent knowledge of their chosen national cinema and will be able to demonstrate with confidence the complex relationships between context and film.

## 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.*

**Q.3 Discuss some of the qualities of your chosen international film style that have been considered to be new and important contributions to cinema. [35]**

### Level 4

- A detailed and very good knowledge of features of the chosen international film style within an explicit awareness of their significance.
- An ability to elaborate on the idea of “new and important”.
- A direct and engaged discussion, one which will confirm the historical significance of the examples chosen, possibly in the process demonstrating a good knowledge of context.
- (The very best candidates) ... will bring a sophisticated understanding and appreciation that goes beyond a conventional consideration of 'new and important'.

**Q.4 To what extent are stylistic features of your chosen films influenced by political and / or cultural climate in which they were produced? [35]**

### Level 4

- A detailed and very good knowledge of the chosen films, some of their characteristic stylistic features and their political and / or cultural climate.
- An ability to use this knowledge to discuss the relationship between context and stylistic features.
- A direct and engaged response to the question exploring ‘how far’ context contributes to an appreciation and understanding of the chosen international film style.
- (The very best candidates) ... will offer a sophisticated argument possibly focused on the impact of other contexts or factors on the chosen film style.

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

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

**Q.5 How far do the films you have studied for this topic use cinematic techniques to manipulate a particular audience response? [35]**

### **Level 4**

- A detailed and very good knowledge and understanding of cinematic techniques in the chosen films.
- A sound understanding of ways in which cinematic techniques can be used to position an audience and elicit quite specific responses.
- An ability to engage directly with the question, developing an argument which is likely to have a comparative element.
- (The very best candidates) ... will be characterised by the sophistication of their discussion, possibly demonstrating an exceptional knowledge of cinematic techniques and a willingness to adopt a critical position.

**Q.6 How far have your contextual studies been important in understanding the specific urban locations and life experiences in the films you have studied for this topic? [35]**

### **Level 4**

- A detailed and very good knowledge and understanding of the chosen films, specifically urban locations and life experiences.
- The effective use of case studies to illustrate the value of contextual studies.
- An ability to develop a discussion, with a likely attempt to agree with the proposition.
- (The very best candidates) ... will be characterised by the detail and sophistication of their discussion, possibly offering a comparative approach.

## **Specialist Study: Empowering Women**

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

**Q.7 Compare and contrast how female characters assert themselves against patriarchal power in the films you have studied for this topic. [35]**

### **Level 4**

- A detailed and very good appreciation of the films studied, specifically the dramatic representation of female characters.
- An ability to engage with the terms of the question, including a good grasp of “patriarchal power” and how it manifests itself in the chosen films.
- An ability to answer the question directly, including a clear structure based on comparing and contrasting.
- (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.

**Q.8 Discuss some of the ways in which sound and image are used to contribute to the representation of female empowerment in the films you have chosen for this topic. [35]**

### **Level 4**

- A detailed and very good appreciation of the films studied, specifically the use of micro features.
- Additionally, a detailed and very good appreciation of the ways in which female empowerment is represented in the films chosen.
- An ability to develop and sustain discussion, exploring critically how female empowerment is intensified using cinematic techniques.
- (The very best candidates) ... will be characterised by the sophistication of their understanding of both micro features and messages and values and by the quality of the observations and insights offered.



## Section B: Spectatorship Topics

Choose **one** question from this section.

### Spectatorship and Early Film before 1917

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

- Q.9 'It took filmmakers little time to master the art of creating a direct bond with the spectator.' Discuss how far this is demonstrated in your studies of Early Film. [35]**

#### Level 4

- A very 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 including some sense of development over time.
- (The very best candidates) ... will offer a sophisticated argument based on outstanding knowledge of aspects of Early Film and a sensitive understanding of the relationship between film and spectator.

- Q.10 How far does Early Film as a form of visual storytelling produce varied spectator responses? [35]**

#### Level 4

- A very good appreciation of “visual storytelling” in Early Film through detailed reference to examples.
- An ability to explore the proposition that spectators may respond differently to the same material, with a sound explanation for this.
- A direct response to the question.
- (The very best candidates) ... will demonstrate an outstanding knowledge of issues in “visual storytelling” and offer a sophisticated exploration of related spectatorship issues.

## Spectatorship and Documentary

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

Either

**Q.11 'When watching documentaries, we are just as involved in narrative and character as we are when watching fictional films.' Discuss how far this is true in relation to your own studies of documentary spectatorship. [35]**

### Level 4

- A very good understanding of documentary films chosen for study with an ability to focus on narrative and character.
- 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 the appeal of narrative and character – 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.

**Q.12 How far can it be said that narrative is key to the documentary spectator's engagement with a film's themes and ideas? [35]**

### Level 4

- A detailed and very good appreciation of the documentary films studied, specifically their cinematic qualities and characteristics.
- A confident appreciation of the terms of the question, specifically in relation to spectator expectations.
- An ability to develop a thoughtful response to *how far* narrative is central to spectators' engagement with a film's themes and ideas.
- (The very best candidates) ... will offer a sophisticated view of how far narrative is key to spectator engagement, possibly arguing that narrative is only one of several ways in which spectators engage with a film's themes and ideas.

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

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

**Either**

**Q.13 'Experimental and Expanded Films and Videos are very often experiments in film spectatorship.' How far do you agree with this statement in relation to your studies for this topic? [35]**

### **Level 4**

- A very good and detailed knowledge and understanding of the experimental and expanded films/videos studied.
- An understanding and appreciation of the terms of the question, including the challenges to conventional spectatorship offered by the films studied.
- An ability to engage in discussion around the issues raised, with the most likely approach that of working from personal experience as spectator.
- (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 in different ways by different kinds of work.

**Q.14 Discuss how far Experimental and Expanded Film / Video work produces a wide range of spectator responses. [35]**

### **Level 4**

- A very good knowledge and appreciation of the films / videos studied for this topic, including the ability to identify diversity of form and approach.
- An ability to explore the proposition that spectators may respond differently to the same material, with a sound explanation for this.
- An ability to present a thoughtful response to the question – which will vary according to the range of films studied – but which will retain a central focus on spectatorship.
- (The very best candidates) ... will take a more complex approach that may well explore some of the conceptual, aesthetic and practical dimensions of the work studied.

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

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

**Q.15 Discuss some of the ways in which key dramatic sequences in your chosen films are designed to produce an emotional response in the spectator. [35]**

### **Level 4**

- A very good understanding and appreciation of the films chosen for this topic, in particular the way key dramatic sequences are constructed.
- A very good appreciation of how key dramatic sequences are designed to produce an emotional response in the spectator.
- A very good exploratory response using detailed examples carefully applied to spectatorship.
- (The very best candidates) ... will bring a particularly sophisticated understanding and appreciation of the potentially different ways in which key dramatic sequences produce an emotional response in the spectator.

**Q.16 ‘Popular films are a combination of the predictable and the unexpected.’ Use this statement as the starting point for a discussion of some of the particular spectator pleasures offered by the films you have studied for this topic. [35]**

### **Level 4**

- A detailed and excellent knowledge and understanding of the films studied, particularly some of their distinctive ‘predictable’ and ‘unexpected’ narrative elements.
- A good appreciation of how the interplay of predictability and surprise works on the spectator of popular films – with some emphasis on pleasure.
- A lively discussion, probably focusing on narrative elements in the popular films chosen with a central focus on the spectator.
- (The very best candidates) ... will offer a particularly sophisticated understanding of the pleasures of predictability and surprise in popular film, possibly refusing any simple formulaic approach in exploring spectator response.

## Section C: Single Film: Close Critical Study

Choose **one** question from this section.

Your answer should make detailed reference to your chosen film.

### General Questions

**Q.17 Discuss how far one or more critical approaches have contributed to an increased understanding and appreciation of your chosen film. [30]**

#### Level 4

- An excellent, detailed knowledge and understanding of the chosen film.
- A very good understanding and appreciation of one or more key critical approaches in Film Studies applied to the film.
- A very good ability to present a lively discussion using detailed and well chosen case studies – with a specific emphasis on developing understanding and appreciation.
- (The very best candidates) ... will be distinguished by the sophistication of their understanding and application of one or more critical approaches, by examples chosen, and by their independence of mind.

**Q.18 Critics and reviewers often provoke disagreement. How far has this been true of critics *and/or* reviewers of your close study film? [30]**

#### Level 4

- An excellent, detailed knowledge and understanding of the chosen film, especially the key debates it generates.
- A very good knowledge and understanding of the different responses of named critics / theorists to the chosen film.
- A very good 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 the film into their discussion.

## Specific Questions

**Q.19 ‘Comedy controls both the politics and the sentiment in *Modern Times* with the result that the film is experienced as neither too political nor too sentimental.’ Discuss how far you agree with this comment. [30]**

### Level 4

- An excellent, detailed knowledge and understanding of *Modern Times*, including the critical debate around the film’s politics and sentimentality.
- A very good understanding of the terms of the question, with a clear focus on comedy and its functions.
- An engaged discussion based on pertinent examples, and which may produce one of a range of conclusions.
- (The very best candidates) ... will demonstrate a sophisticated understanding of the relationship between politics, sentiment and comedy in *Modern Times*, possibly bringing in additional critical or contextual material.

**Q.20 Identify and discuss some of the qualities of *Les Enfants du Paradis* that contribute to its high critical status. [30]**

### Level 4

- An excellent, detailed knowledge and understanding of *Les Enfants du Paradis*.
- Very good knowledge and understanding of some of the “qualities” for which the film is praised.
- A very good ability to engage directly with the question including an excellent use of detail to support – and question - generalisations.
- (The very best candidates) ... will be distinguished by a sophisticated understanding of the critical status of the film and a willingness to question specific “qualities”.

**Q.21 ‘*Vertigo* is a challenging exploration of male fantasy.’ How far do you agree with this view? [30]**

### Level 4

- An excellent, detailed knowledge and understanding of *Vertigo*, especially the ways in which the film presents male fantasy.
- A very good ability to work productively with the terms of the question using well chosen examples.
- While highly likely to agree with the quotation, there will be a willingness to focus on the film as an “exploration” and this will, in turn, be reflected in the answer.
- (The very best candidates) ... will be distinguished by the sophistication of their understanding of male fantasy as revealed in the film and are likely to take a critical position on how “profound” this is.

**Q.22 Explore how the shifting points-of-view offered to the spectator by *Battle of Algiers* contribute to the overall impact of the film. [30]**

**Level 4**

- An excellent, detailed knowledge and understanding of *Battle of Algiers*.
- A very good ability to engage directly with the terms of the question, providing a range of examples to illustrate “the shifting point-of-view” in the film.
- A very good ability to develop a thoughtful exploration which may include some explicit discussion of spectatorship and which has as its focus “the overall impact” of the film.
- (The very best candidates) ... may extend the discussion to consider the ways in which Pontecorvo attempts to balance sympathy for the Algerian and French people and for the two sets of combatants in ways that are problematic.

**Q.23 ‘Van Peebles sets out to provoke a radical response in his audience.’ Discuss how far *Sweet Sweetback’s Baadasssss Song* succeeds. [30]**

**Level 4**

- An excellent, detailed knowledge and understanding of *Sweet Sweetback’s Baadasssss Song*.
- A very good understanding of the terms of the question.
- A very good ability to develop a discussion based on the above which directly engages with “radical unease” using a range of well chosen examples that are explored in depth.
- (The very best candidates) ... will use a very sophisticated understanding of both the film and its context to develop a nuanced critical argument.

**Q.24 Discuss the themes *Solaris* explores once Kelvin comes into contact with the planet and how these themes are presented cinematically. [30]**

**Level 4**

- An excellent, detailed knowledge and understanding of *Solaris*.
- A very good understanding of the themes of the film and of macro and micro features used in communicating these themes.
- A detailed discussion which uses very well chosen examples, demonstrating distinctive qualities of the film.
- (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 exploring the relationship between themes and cinematic expression.

**Q.25** *Happy Together's* disjointed narrative prompts a more active spectator engagement.' Discuss how far you believe this to be true. [30]

**Level 4**

- An excellent, detailed knowledge and understanding of *Happy Together*.
- A very good appreciation of narrative and of what the question refers to as "narrative gaps".
- A very good ability to develop a thoughtful discussion with a clear focus on the "active spectator".
- (The very best candidates) ... will use a sophisticated appreciation of narrative and spectatorship to offer a critical discussion.

**Q.26** '*Fight Club* explores the ambition to find an alternative to a material culture.' Discuss this statement in relation to your own understanding of the film. [30]

**Level 4**

- An excellent, detailed knowledge and understanding of *Fight Club*.
- A very good ability to appreciate the terms of the question in relation to detailed examples from the film.
- A variety of types of response are possible in relation to the question – with the quality of the argument and supporting evidence crucial.
- (The very best candidates) ... will take this discussion to a further level of sophistication, both in the detail referred to and in the interpretations offered.

**Q.27** Discuss the importance of mise-en-scène in relation to key themes and ideas in *Talk to Her*. [30]

**Level 4**

- An excellent, detailed knowledge and understanding of *Talk to Her*, including key themes and ideas.
- A specific appreciation of the significance of mise-en-scène, very well illustrated in pertinent, detailed examples.
- A very good ability to respond directly to the question, with a sustained attempt to link aspects of mise-en-scène to key themes and ideas.
- (The very best candidates) ... will demonstrate a very sophisticated understanding of Almodovar's use of mise-en-scène as an element in communicating key themes and ideas.



**Q.28 Explore the significance of Lanna in relation to the narrative and themes of *Morvern Callar*. [30]**

**Level 4**

- An excellent, detailed knowledge and understanding of *Morvern Callar*.
- A specific appreciation of the role of Lanna and the functions of this role within the film as a whole.
- A very good ability to respond directly to the question, including “significance”, using the above knowledge and understanding.
- (The very best candidates) ... will show a particularly sophisticated appreciation of the film and of the Lanna character in a discussion that is able to articulate some of the distinctive characteristics of the film as a whole.



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