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# **GCE MARKING SCHEME**

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**SUMMER 2016**

**FILM STUDIES  
FM2 - BRITISH & AMERICAN FILM  
1182/01**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was 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 conference was to ensure that the marking scheme was 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' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

## ADVANCED SUBSIDIARY/ADVANCED FILM STUDIES

### FM2: BRITISH & AMERICAN FILM

#### Marking Guidelines: Summer 2016

##### General

##### Examiners' Conference

The Examiners' Conference will be held at **9.30 am** on **Saturday, 21 May 2016** at **Novotel, West London (Hammersmith), 1 Shortlands, London W6 8DR**.

*Before the meeting, you should mark provisionally (in pencil) **at least 10 scripts** to form an idea of the range of responses. Please note any examining issues raised by these scripts on the feedback sheet provided and bring this and the scripts with you to the conference. **Please note that this is a formal requirement of the examining process.***

##### Recording Marks

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

##### Annotation

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

##### Reference to Principal Examiner

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

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

All marks should be entered online by **13 June 2016** and marked scripts should be **returned to WJEC (Treforest) by the same date**. If for any reason you foresee problems meeting this deadline, please contact the Principal Examiner or Subject Officer promptly. **Scripts** are returned in their centre envelopes to **WJEC in Treforest** by Parcelforce.

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

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

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

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

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

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

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

**Approach to Assessing Section A**

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

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

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

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

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

Level	Section A: Generic Performance Descriptor
1: 0-15	<p>Level 1 candidates will be able to give few indications that they have gained knowledge and understanding of the areas studied for the unit. References will tend to be imprecise and/or inaccurate.</p> <p><b>Quality of written communication</b> will be inadequate so that communication is only successful in simple statements. There will be frequent inaccuracies.</p>
2: 16-23 (16-19)	<p>At the lower end of this level, candidates will demonstrate basic 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 some knowledge and understanding of the areas studied for this unit. Candidates will respond meaningfully, if partially, to the question. Description will dominate, with limited ability to discriminate between more or less significant points either based on the stimulus material or on candidates' own studies. Candidates will however implicitly demonstrate some appreciation of the relevant issues to support their response.</p> <p><b>Quality of written communication</b> will be adequate. Although sometimes awkward in expression, communication will generally be clear. There will be occasional inaccuracies.</p>
3: 24-31 (24-27)	<p>At the lower end of this level, candidates will demonstrate an adequate level of knowledge and reasonable understanding of the areas studied for this unit. They will display a reasonable understanding of, and engagement with, the issues raised by the question and some ability to select material relevant to the question. This will involve as appropriate: a reasonable ability in interpreting stimulus material, recognising some of the key points; an ability to provide material from their own studies.</p> <p>References made to both stimulus material and candidates' own study material will generally be accurate, although not always the most appropriate for the argument developed. There will be descriptive material related to the relevant issues offering clear evidence of study. At this level a 'position' will be asserted rather than an argument developed.</p> <p><b>Quality of written communication</b> will be sound: reasonably fluent, reasonably structured and mainly accurate, enabling clear communication.</p>
(28-31)	<p>At the upper end of this level, candidates will demonstrate a good level of knowledge and a generally confident understanding of the areas studied for this unit. They will display a good understanding of, and a good engagement with, the issues raised by the question and display an ability to select relevant material. This will involve as appropriate: a good ability in interpreting stimulus material, recognising many of the key points; a good ability to provide appropriate material from their own studies.</p> <p>References made to both stimulus material and candidates' own study material will be accurate and relevant to the argument developed. The work will show clear signs of developing a well-structured response. There will be some evidence of a 'voice' developing in the candidate.</p> <p><b>Quality of written communication</b> will be good. It will be fluent, well-structured and accurate.</p>
4: 32-40 (32-36)	<p>Level 4 candidates will be distinguished by a very good knowledge and confident understanding of the subjects studied for this unit. They will display a very good understanding of, and a lively engagement with, the issues raised by the question set, and display a very good ability to select relevant material. This will involve as appropriate: an very good ability in interpreting stimulus material, recognising key points; a very good ability to provide appropriate material from their own studies.</p> <p>References made to both stimulus material and candidates' own study material will be both accurate and relevant to the argument developed. The work will be well-structured. There will be a clear and confident 'voice'.</p> <p><b>Quality of written communication</b> will be very good. It will be fluent, well-structured and accurate, showing signs of sophistication.</p>
(37-40)	<p>For marks at the upper end of this level (37-40) candidates will be excellent in the areas identified above.</p>

## SECTION A: GUIDELINES ON SPECIFIC QUESTIONS

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

Either,

### 1. How important are film industry awards to producers and audiences? [40]

#### Level 4

- The question will be addressed directly and encourage debate, particularly considering how important film industry awards are to producers and audiences.
- There will be evidence that the issues suggested by the resource material have provided a platform for developing a lively and engaged response to the question.
- The candidate will draw upon relevant and productive case study material and establish links to developing their response to the question.
- The best candidates may show an ability to argue for factors which are not obvious.

#### The resource material suggests that:

- Academy awards (at least in the blogger's view) may have less significance for some audiences as fewer of the most popular films appear to receive awards than previously. The blog implies, however, that Awards matter to audiences but that they feel Academy Awards don't represent audiences' views as indicated through cinema attendance figures.
- The gap between the most popular films and those which receive Academy Awards appears to have grown in recent years.
- Films which are superficially less mainstream (such as *Theory of Everything* and *Birdman*) win awards.
- The resource material is open and can be debated: some may question how representative the views of the blogger are, whether popularity is equivalent to film quality and others may recognise that some Academy Awards have been controversial. For example, the Academy Awards have recently been criticised for not adequately representing society today (issue of ethnic minority representation in recent Academy Award lists).
- Some may see film industry awards as fundamentally about marketing – the most popular films do well commercially and those chosen for awards will get a significant marketing boost as a result. Producers can only gain commercially from the any awards.

Or,

2. How far do online audience activities help producers in the marketing of films?

[40]

**Level 4**

- The question will be addressed directly and encourage debate about how far online audience activities help producers in the marketing of films.
- There will be evidence that the issues suggested by the resource material have provided a platform for developing a lively and engaged response to the question.
- The candidate will draw upon relevant and productive case study material and establish links to developing their response to the question.
- The best candidates may show an ability to argue for factors which are not obvious.

**The resource material suggests that:**

- Disney's recent action over *Star Wars: The Force Awakens* suggests that some powerful industry producers still see online activity as a threat.
- The material indicates that fans do share a range of information about films online, particularly for major productions (images, plot rumours, production leaks).
- The second source suggests that a more liberal industry perspective on internet piracy can actually benefit the industry by leading to higher cinema attendance. The implication of the article is that producers can afford to work with the realities of online activities as it will benefit them commercially (which may include currently illegal practices).
- The source suggests that illegal downloading is a significant 'online activity' and implies it can't be completely prevented.
- These items suggest that all forms of online activity – particularly social media – are an important means of creating 'buzz' about a film (which remains one of the key factors in marketing films). They thus play an important role in helping to market films.
- Some candidates may balance these examples of online media marketing with the power of more traditional forms of marketing in considering how far online activity 'helps' producers.

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

3. How far do the opening sequences of your chosen *horror or comedy* films establish important themes? [40]

#### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of how openings may establish important themes.
- A very good consideration of *how far* the opening sequences establish the themes of the chosen films.
- A very good ability to make detailed reference to the films chosen.

*Or,*

4. How far is a British setting important to 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 the setting of the chosen films.
- A very good consideration of *how far* a British setting is important to the chosen films.
- A very good ability to make detailed reference to the films chosen.

## British Films and Stars

*Either,*

5. **Using particular sequences in the films you have studied for this topic, discuss how far the presentation of the star reinforces important messages and values.** [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the way the presentation of stars can communicate messages and values.
- A very good consideration of *how far* the chosen star reinforces important messages and values of the chosen films.
- A very good ability to make detailed reference to the films chosen.

*Or,*

6. **In the films you have studied for this topic, how far does your chosen star represent aspects of British society?** [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the way a star can represent aspects of society.
- A very good consideration of *how far* the chosen star represents aspects of British society in the chosen films.
- A very good ability to make detailed reference to the films chosen.

## British Film and Production Companies

*Either,*

7. **'British films confirm important values and attitudes in their narrative resolutions.' How far is this true of the films you have studied from your chosen production company?** [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the way the chosen production company can convey values and attitudes through its films.
- A very good consideration of *how far* the chosen production company's films confirm important values and attitudes through the narrative resolutions of the chosen films.
- A very good ability to make detailed reference to the films chosen.

*Or,*

8. **Based on the films you have studied for this topic, to what extent does your chosen production company portray a particular image of Britain?** [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the way the chosen production company can portray an image of Britain through its films.
- A very good consideration of the *extent* to which the chosen production company portrays a particular image of Britain in the films chosen.
- A very good ability to make detailed reference to the films chosen.

## British Film: Cultural Study

*Either,*

9. **How far do the films you have studied for this topic deal with different themes? Refer to key sequences from your chosen films.** [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the way the chosen films can deal with different (kinds of) themes.
- A very good consideration of *how far* the chosen films deal with different themes.
- A very good ability to make detailed reference to the films chosen.

*Or,*

10. **How far has your knowledge of Britain in the period you have studied contributed to your understanding of the films you have chosen?** [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of Britain in the period relevant to the chosen films and how it may relate to the films studied.
- A very good consideration of *how far* relevant social, cultural or political contexts have contributed to an understanding of the films chosen.
- A very good ability to make detailed reference to the films chosen.

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

*Either,*

11. **In the films you have studied for this topic, explore how far the narrative structure suggests that crime is an inescapable trap.** [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of how the narrative structure can lead to a particular view of crime in the chosen films.
- A very good consideration of *how far* the narrative structure suggests that crime is an inescapable trap in the films chosen.
- A very good ability to make detailed reference to the films chosen.

*Or,*

12. **How far do the films you have studied for this topic challenge stereotypes?** [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of how films can challenge stereotypes.
- A very good consideration of *how far* the chosen films challenge stereotypes.
- A very good ability to make detailed reference to the films chosen.

## British Film: Identity Study – Borders and Belonging

*Either,*

13. How far do the films you have studied for this topic use settings to represent the difficulties facing key characters? [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of how settings can be used to represent difficulties facing key characters.
- A very good consideration of *how far* the films use settings to represent the difficulties facing key characters in the films chosen.
- A very good ability to make detailed reference to the films chosen.

*Or,*

14. How far do key dramatic sequences in the films you have studied for this topic make their messages and values more persuasive? Focus on *one or two* sequences from each film. [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of how key dramatic sequences can make messages and values more persuasive.
- A very good consideration of *how far* key dramatic sequences make the messages and values in the chosen films more persuasive.
- A very good ability to make detailed reference to the films chosen.

## SECTION C: AMERICAN FILM – COMPARATIVE STUDY

*Either,*

15. Using particular sequences in the American films you have studied, compare how men *or* women are represented. [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good ability to compare particular sequences from each of the chosen films.
- A very good knowledge of how representations of men *or* women are constructed.
- A very good consideration of how the sequences chosen represent men *or* women.
- A very good ability to relate (where appropriate) the chosen films to a relevant American context.

*Or,*

16. How important to the narrative is the setting in your chosen American films? [40]

### Level 4

- A very good knowledge and understanding of the chosen films.
- A very good ability to compare the chosen films.
- A very good knowledge of how settings can contribute to narratives.
- A very good consideration of how important the setting is to the narrative in the chosen films.
- A very good ability to relate (where appropriate) the chosen films to a relevant American context.