



GCE MARKING SCHEME

SUMMER 2016

**FILM STUDIES
FM4 - VARIETIES OF FILM EXPERIENCE – ISSUES
AND DEBATES
1184/01**

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

FM4: VARIETIES OF FILM EXPERIENCE – ISSUES AND DEBATES

Marking Guidelines: Summer 2016

General

Examiners' Conference

The Examiners' Conference will be held at **09.30 am** on **Thursday, 16 June 2016** at the Novotel London West.

*Before the meeting, you should mark provisionally (in pencil) **at least 10 scripts** to form an idea of the range of responses. Please bring these scripts with you to the conference together with a brief list of any examining issues you think they raise.*

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 **Friday, 8 July 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.

**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)	<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
(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 (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
(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 (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
(32-35)	<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>	(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.

1. Discuss the representation of gender and/or sexuality in your chosen national cinema? Refer in detail to the films you have studied for this topic

Level 4

- An ability to identify productive relevant examples from appropriate films.
- Excellent understanding and appreciation of representations of gender / sexuality, including an implicit appreciation of critical issues about representation in film.
- A very good ability to relate knowledge and understanding to the wider frame of 'national cinema', developing a discussion which raises valuable insights into the national cinema
- (The very best candidates) ... may respond with a sophisticated comparative approach and / or make fine distinctions between examples.

2. What may be some of the qualities of your chosen national cinema that contribute to its international appeal? Refer in detail to the films you have studied for this topic.

Level 4

- An ability to formulate a response to this question through an identification of qualities that appeal to an international audience
- Excellent understanding and appreciation of these qualities and an ability to articulate them within the terms of the discipline.
- A very good ability to relate knowledge and understanding to the wider frame of 'national cinema', developing a discussion which appreciates the relationship between the national and the international.
- (The very best candidates) ... may demonstrate exceptional knowledge of commercial and institutional contexts which further elaborate the relationship between 'national' films and international appeal.

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.

- 3. How far can the distinctiveness of your chosen international style be explained as a response to the times in which the films were made? Refer in detail to the films you have studied for this topic.**

Level 4

- An ability to describe with confidence key contextual factors pertaining to the international film style – whether at one time and place or several (for example, in the case of different new waves or surrealism).
- Excellent understanding and appreciation of key distinctive features of the chosen film style with an ability to call on particularly well chosen, productive examples.
- A very good ability to relate context to film examples in developing an insightful discussion.
- (The very best candidates) ... may respond with a sophisticated comparative approach and / or make fine distinctions between examples.

- 4. 'The problem with labelling films as belonging to a particular international film style is that it puts an emphasis on similarities and ignores differences.' How far have you found this to be true in the films you have studied for this topic?**

Level 4

- A good ability to respond to the terms of the question, appreciating the nature of the critical problem raised.
- Excellent understanding and appreciation of key distinctive features of the chosen film style and an ability to make valuable comparisons across at least two well chosen film examples.
- A direct engagement with the question in which some differences between the chosen films, as well as similarities, are identified in order to drive the discussion
- (The very best candidates) ... may wish to take the question further, perhaps raising questions about the validity of describing an international film style unproblematically as a check-list of characteristics.

Specialist Study: Urban Stories – Power, Poverty and Conflict

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

5. How important is narrative structure in communicating issues of power, poverty and conflict in the films you have studied for this topic?

Level 4

- A very good ability to describe with confidence relevant aspects of narrative structure in the chosen films.
- Excellent understanding and appreciation of issues of power, poverty and conflict in the chosen films.
- A very good ability to show the degree to which narrative structure communicates issues of power, poverty and conflict in the responding directly to the question.
- (The very best candidates) ... may argue persuasively that narrative structure is only one element in communicating issues of power, poverty and conflict.

6. To what extent can the films you have studied for this topic be accused of reinforcing rather than challenging stereotypes?

Level 4

- A good ability to understand the terms of the question, specifically stereotyping in the context of films dealing with issues of power, poverty and conflict.
- An ability to identify and work with well-chosen examples of representation (whether of person or place or both)
- An ability to develop a lively discussion which draws on knowledge of stereotyping and detailed understanding and appreciation of at least two well chosen film examples.
- (The very best candidates) ... may extend the discussion into a broader discussion of themes and point-of-view, arguing that the films demonstrate and / or resist stereotyping at the macro level.

Specialist Study: Empowering Women

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

7. In what ways do the films you have studied for this topic dramatise stories about women responding to deep-rooted sexist attitudes?

Level 4

- A detailed and sophisticated appreciation of the films studied, specifically the representation of principal female characters.
- An ability to identify and discuss the sexist attitudes that principle female characters set themselves in opposition to.
- An ability to engage directly with the question, considering the evidence to determine how far the films studied are centrally driven by an interest in opposing sexism.
- (The very best candidates) ... will make fine distinctions and may make sophisticated critical points about the oppositional claims for the chosen films set against their actual achievement.

8. In the films you have studied for this topic, how far are representations of empowered women similar?

Level 4

- Ability to understand the terms of the question in relation to appropriate film examples.
- A sound understanding and appreciation of the issues the chosen films engage with and the contexts in which these films are set.
- An ability to develop a direct response to the question, considering what is 'specific' and what is 'general' in the issues represented.
- (The very best candidates) ... will demonstrate very sophisticated contextual knowledge that may include consideration of how far the chosen films are deliberately seeking a trans-national audience.

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.

- 9. 'Awareness of the spectator contributed significantly to the evolution of Early Film.' Discuss this statement with reference to the films you have studied for this topic.**

Level 4

- A good knowledge and understanding of the terms of the question and an ability to refer to specific examples in detail.
- An ability to refer in detail to appropriate and productive film examples in order to explore issues of spectatorship in Early Film.
- A thoughtful discussion in response to the question, one which is most likely to agree with the quotation through an exemplification of developments in film to engage the spectator.
- (The very best candidates) ... will offer a sophisticated argument, possibly arguing for the greater or lesser significance of the spectator in the evolution of film form.

- 10. Discuss the idea that Early Film encourages active spectatorship. Refer in detail to the films you have studied for this topic.**

Level 4

- A good knowledge and understanding of the terms of the question and an ability to refer to specific examples of Early Film.
- A very good knowledge of spectatorship in relation to different kinds of film experience offered by Early Film – perhaps focusing particularly on the lack of recorded speech.
- A direct engagement with the question with a willingness to adopt an exploratory approach – with a clear focus on the spectator.
- (The very best candidates) ... will demonstrate an excellent knowledge of early Film in developing a very well considered response to the question.

Spectatorship and Documentary

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

Either

- 11. Discuss some of the ways in which documentaries produce an emotional response in the spectator. Refer to the films you have studied for this topic.**

Level 4

- A very good understanding of the terms of the question and an ability to identify some specific challenges for the documentary spectator.
- Excellent, detailed knowledge of appropriate film examples, including ways in which they address the spectator.
- An ability to develop an informed discussion, possibly focusing on questions of truth and representation in the chosen documentaries or on questions of identification.
- (The very best candidates) ... may wish to argue primarily against the terms of the question, proposing that fictional and documentary films engage the spectator in much the same way with similar intent.

- 12. How far is the way evidence is presented by the documentary filmmaker important in determining the spectator's response? Refer to the films you have studied for this topic.**

Level 4

- A sound understanding and appreciation of some of the characteristic ways in which documentary films present evidence to support a particular interpretation or argument, using well chosen examples referred to in detail.
- A sound knowledge and appreciation of spectatorship issues as they relate to documentary film viewing in general and the 'persuasiveness' of the documentary in particular.
- The ability to develop a direct response to the question using both detailed film examples and an understanding of spectatorship.
- (The very best candidates) ... will offer fine distinctions between different kinds of documentary techniques and the particular film in which the use of these techniques must be contextualised. They are also likely to make distinctions between more and less sceptical, informed spectators.

Spectatorship: Experimental and Expanded Film/Video

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

Either

- 13. 'Experimental films require the spectator to learn to watch and listen in new and different ways.' How far is this true of the films you have studied for this topic?**

Level 4

- A good understanding and appreciation of the experimental films studied, especially in terms of the challenges they present the spectator familiar with conventional modes of cinematic address.
- A particular ability to focus on both image and sound in developing a response.
- 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) ... may be characterised by a particularly sophisticated understanding of their chosen film examples and / or by a complex approach to questions of spectatorship.

- 14. Referring in detail to the films you have studied for this topic, how far is the spectator experience determined by the absence of a clear narrative?**

Level 4

- A very good ability to refer to the film work studied for this topic, with a specific appreciation and understanding of narrative issues.
- An understanding and appreciation of spectatorship issues as they relate to experimental / expanded film and video and specifically to questions of narrative.
- An ability to present a thoughtful response to the question that avoids simplification
- (The very best candidates) ... are likely to extend the discussion, especially in focusing on how the normal conventions and practices of spectatorship are disturbed by either non-narrative films or films that adopt an experimental approach to narrative presentation.

Spectatorship: Popular Film and Emotional Response

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

- 15. 'Despite high levels of predictability, popular film can still generate intense emotional responses in the spectator.' Discuss this statement with detailed reference to the films you have studied for this topic.**

Level 4

- A detailed and sophisticated knowledge and understanding of the films studied, particularly in relation to 'expectations' that popular films bring in relation to genre, star image, etc.
- A sound appreciation of spectatorship issues in relation to popular mainstream film.
- An ability to explore the question, making close reference to appropriate examples.
- (The very best candidates) ... will demonstrate a sophisticated approach to questions of expectation, possibly arguing that in the film viewing situation a complex range of influences are at work on the spectator.

- 16. Explore some of the ways in which emotional response is generated through the filmmakers' use of narrative techniques in the films you have studied for this topic.**

Level 4

- An excellent knowledge of the films studied for this topic, specifically the narrative techniques they deploy.
- A good appreciation of how narrative techniques can be used to 'manage' the spectator response.
- 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 spectatorship issues.
- (The very best candidates) ... may demonstrate a particularly sophisticated understanding and appreciation of narrative techniques in mainstream films, using this to offer advanced insights in spectatorship.

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

- 17. 'Sometimes the application of a critical approach can limit rather than expand our understanding and appreciation of a film.' How far has this been true of your application of a critical approach to your close study film?**

Level 4

- An excellent, detailed and sophisticated 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. It is quite likely that the candidate will disagree with the proposition, wishing to demonstrate how productive has been the adopted critical approach
- (The very best candidates) ... will be distinguished by the sophistication of their understanding and application of the critical approach and by the quality of the insights they discuss.

- 18. With detailed reference to your reading of critics and/or reviewers, discuss how far you have found yourself in agreement or disagreement with their views of your close study film.**

Level 4

- An excellent, detailed and sophisticated knowledge and understanding of the chosen film
- Sound knowledge and understanding of different responses of named critics / reviewers to the chosen film
- An ability to respond directly to the question, using examples from the film and references to the critics / reviewers to justify the line of argument taken.
- (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.

Specific Questions

19. Discuss how far you believe Chaplin was right to give one further and final performance as the Little Tramp in *Modern Times*?

Level 4

- An excellent, detailed knowledge and understanding of *Modern Times*, including an informed appreciation of the Little Tramp character.
- Sound contextual knowledge that is used to inform and amplify the response.
- Ability to develop an enquiring approach to the question, one that considers both the pros and cons of the Little Tramp character.
- (The very best candidates) ... will demonstrate a sophisticated understanding of the relationship between politics, comedy and sentiment in *Modern Times* as a way of focusing discussion on the Little Tramp.

20. 'At one level pure melodrama, *Les Enfants du Paradis* still succeeds in exploring the complexity of human relationships.' How far do you agree with this statement?

Level 4

- An excellent, detailed and sophisticated knowledge and understanding of *Les Enfants du Paradis*
- Good knowledge and understanding of the ways in which the film demonstrates characteristics of melodrama
- An ability to engage directly with the question, possibly arguing that melodrama and the complex representation of human relationships are not in opposition to one another.
- (The very best candidates) ... will be distinguished by a sophisticated understanding of the film's form and style, as well as its genre characteristics. This will be used to offer a particularly insightful account of how the film achieves complexity.

21. How far do you agree that *Vertigo* is, to a significant extent, a film about control?

Level 4

- An excellent, detailed and sophisticated knowledge and understanding of *Vertigo*.
- A specific ability to engage with issues of male fear and fantasy in relation to women.
- An ability to answer the question directly, applying knowledge in a well developed argument.
- (The very best candidates) ... will be distinguished by a sophisticated level of understanding of the film's treatment of gender and sexuality, possibly introducing advanced auteur knowledge to inform the argument.

22. **'Despite adopting a fragmented narrative approach, Pontecorvo offers a clear portrait of the development of an armed liberation movement.' How far do you agree with this statement about *Battle of Algiers*?**

Level 4

- A detailed and very good level of knowledge and understanding of *Battle of Algiers*.
- An ability to engage directly with the terms of the question, including an understanding and appreciation of the 'fragmented narrative approach'.
- An ability to develop a direct response to the question in which the narrative approach adopted is likely to be regarded as supporting rather than diminishing the 'clarity' of the representation of an armed liberation movement.
- (The very best candidates) ... will offer an excellent understanding of both narrative and representation in developing a sophisticated critical approach to the film.

23. **How useful is it to consider *Sweet Sweetback's Baadasssss Song* as an experimental film which challenges film conventions and audience expectations?**

Level 4

- An excellent, detailed knowledge and appreciation of *Sweet Sweetback's Baadasssss* as a distinctive film experience.
- A specific understanding of the use of sound and image and of the relationship between these elements.
- An ability to offer a direct response to the question
- (The very best candidates) ... will use a very sophisticated understanding of sound and image to develop a nuanced argument, possibly considering meanings and values represented through these micro features.

24. **'*Solaris* is less a film about outer space than about the inner reality of the human mind.' How far do you agree with this statement?**

Level 4

- An excellent, detailed and sophisticated knowledge and understanding of *Solaris*
- A good ability to respond to the terms of the question with a clear focus on psychological aspects of the film.
- An ability to offer a thoughtful argument, making close reference to appropriate detail.
- (The very best candidates) ... will be distinguished by a sophisticated understanding of the film and an excellent ability to explore ideas raised.

25. Discuss the importance of place in representing Po-wing and Yiu-fai's relationship in *Happy Together*?

Level 4

- An excellent knowledge and understanding of *Happy Together*
- A specific appreciation of settings and how they work to communicate aspects of the central relationships.
- An ability to develop a thoughtful discussion with excellent use of detailed examples.
- (The very best candidates) ... will use an excellent appreciation of cinematographic elements to offer a sophisticated reading of key aspects of the film.

26. How far does the way in which *Fight Club* is narrated increase spectator involvement in the drama and the ideas of the film?

Level 4

- An excellent knowledge and understanding of *Fight Club*, especially key aspects of the film's narration.
- A good ability to identify and explore dramatic elements of the film, together with its themes.
- An ability to develop a thoughtful response to the question, using appropriate and detailed examples.
- (The very best candidates) ... will have a sophisticated understanding of narration in *Fight Club* and will use this to develop an excellent series of insights relating to the dramatic qualities of the film and its themes.

27. Discuss some of the ways in which *Talk to Her* challenges conventional values.

Level 4

- An excellent and detailed knowledge and understanding of *Talk to Her*.
- A specific appreciation of the terms of the question in relation to the film.
- An ability to develop a thoughtful discussion using well chosen scenes from the film which are referred to in detail.
- (The very best candidates) ... will demonstrate a sophisticated understanding of moral debates around the film and will be able to offer a nuanced discussion of the issues.

28. How far does sound and image contribute to the distinctive film experience that *Morvern Callar* offers its audience.

Level 4

- An excellent, detailed knowledge and understanding of *Morvern Callar*, including ways in which the film is considered 'distinctive'.
- A specific appreciation of soundtrack, together with an ability to refer in detail to appropriate and productive examples.
- An ability to explore ideas about the uses and impact of soundtrack, in the process shaping a coherent response to the question.
- (The very best candidates) ... will show a particularly sophisticated understanding of soundtrack and of the film as a whole, possibly focusing specifically on questions of narration.