



GCE MARKING SCHEME

**FILM STUDIES
AS/Advanced**

JANUARY 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 2013 examination in GCE FILM STUDIES. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

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

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

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

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

Note: Raw marks equate to Unified Mark Scale totals.

General Performance Descriptors: Section A – Producers and Audiences

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

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

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

Approach to Assessing Section A

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

General Performance Descriptors: Sections B and C

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

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

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

Level	Section A: Generic Performance Descriptor
1: 0-15	<p>Level 1 candidates will be able to give few indications that they have gained knowledge and understanding of the areas studied for the unit. References will tend to be imprecise and/or inaccurate.</p> <p>Quality of written communication will be inadequate so that communication is only successful in simple statements. There will be frequent inaccuracies.</p>
2: 16-23 (16-19)	<p>At the lower end of this level, candidates will demonstrate some knowledge and understanding of the areas studied for this unit. A response to the question will be offered though knowledge will be insecure with significant inaccuracies. There will be some relevant detail but limited ability to work from the particular to the general. Description will dominate, possibly reliant on the resource material.</p> <p>Quality of written communication will be inconsistent but will enable basic if limited communication. There will be frequent inaccuracies although not sufficient to prevent communication.</p>
(20-23)	<p>At the upper end of this level, candidates will demonstrate sufficient knowledge and understanding of the areas studied for this unit to respond meaningfully, if partially, to the question. Description will dominate, with limited ability to discriminate between more or less significant points either based on the resource material or on candidates' own studies. Candidates will however implicitly demonstrate some appreciation of the relevant issues to support their response.</p> <p>Quality of written communication will be adequate. Although sometimes awkward in expression, communication will generally be clear. There will be occasional inaccuracies.</p>
3: 24-31 (24-27)	<p>At the lower end of this level, candidates will demonstrate an adequate level of knowledge and reasonable understanding of the areas studied for this unit. They will display a reasonable understanding of, and engagement with, the issues raised by the question and some ability to select material relevant to the question. This will involve as appropriate: a reasonable ability in interpreting resource material, recognising some of the key points; an ability to provide material from their own studies.</p> <p>References made to both resource material and candidates' own study material will generally be accurate, although not always the most appropriate for the argument developed. There will be descriptive material related to the relevant issues offering clear evidence of study. At this level a 'position' will be asserted rather than an argument developed.</p> <p>Quality of written communication will be sound: reasonably fluent, reasonably structured and mainly accurate, enabling clear communication.</p>
(28-31)	<p>At the upper end of this level, candidates will demonstrate a good level of knowledge and a generally confident understanding of the areas studied for this unit. They will display a good understanding of, and a good engagement with, the issues raised by the question and display an ability to select relevant material. This will involve as appropriate: a good ability in interpreting resource material, recognising many of the key points; a good ability to provide appropriate material from their own studies.</p> <p>References made to both resource material and candidates' own study material will be accurate and relevant to the argument developed. The work will show clear signs of developing a well-structured response. There will be some evidence of a 'voice' developing in the candidate.</p> <p>Quality of written communication will be good. It will be fluent, well-structured and accurate.</p>
4: 32-40 (32-36)	<p>Level 4 candidates will be distinguished by a very good knowledge and confident understanding of the subjects studied for this unit. They will display a very good understanding of, and a lively engagement with, the issues raised by the question set, and display a very good ability to select relevant material. This will involve as appropriate: an very good ability in interpreting resource material, recognising key points; a very good ability to provide appropriate material from their own studies.</p> <p>References made to both resource material and candidates' own study material will be both accurate and relevant to the argument developed. The work will be well-structured. There will be a clear and confident 'voice'.</p> <p>Quality of written communication will be very good. It will be fluent, well-structured and accurate, showing signs of sophistication.</p>
(37-40)	<p>For marks at the upper end of this level (37-40) candidates will be excellent in the areas identified above.</p>

FM2

SECTION A: GUIDELINES ON SPECIFIC QUESTIONS

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

Either,

Q.1 How important are stars for US and UK film producers? [40]

Level 4

- The question will be addressed directly and encourage debate considering the importance of stars for the US and UK film industries.
- 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 that factors other than stars are more important to US and UK film producers.
- The best candidates may be able to identify similarities and differences between the importance of stars to US and UK film producers.

The resource material suggests that:

- Stars are important in the Production, Distribution and Exhibition of US and UK films.
- Some films may achieve success without stars, indeed other factors such as technology and directors may be important too.
- Stars are important in the perceived success of US and UK films. That success may be financial or critical success.
- Stars can be 'created' by US and UK film producers.
- Some 'stars' may be more important than others.

Or,

Q.2 'Film reviews are of no importance for audiences today.' How far do you agree with this statement? [40]

Level 4

- The question will be addressed directly and encourage debate about the importance of film reviews to 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 in developing their response to the question.
- The best candidates may show an ability to argue that factors other than reviews are more, or less, important to audiences today.
- The best candidates may be able to compare the relative importance of different kinds of film reviews.

The resource material suggests that:

- Professional reviews may, or may not, have an influence over the consumption choices made by film audiences.
- Some reviewers and sources of reviews may be more important to some audiences than others.
- Non-professional reviews may be more, or less, important to audiences today.
- The appeal of some films to audiences may not be influenced by reviews.
- There are many different types of reviews available to audiences today.

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>Quality of written communication will be inadequate so that communication is only successful in simple statements. There will be frequent inaccuracies.</p>
2: 16-23 (16-19)	<p>At the lower end of this level, candidates will have a basic ability to refer to their chosen films in responding to the question but knowledge will be insecure with significant inaccuracies. There will be some detail but this will not always be relevant and there will be limited ability to work from the particular to the general. Description will dominate with little indication of understanding of narrative, genre and representation issues in particular.</p> <p>Section C only: There will be little or no comparison.</p> <p>Quality of written communication will be inconsistent but will enable basic if limited communication. There will be frequent inaccuracies although not sufficient to prevent communication.</p>
(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. There will be an ability to refer to their chosen films with general accuracy. Description will dominate but this will generally be relevant. There will be some appreciation of narrative, genre and representation issues although this will tend to be implicit rather than explicit within the overall descriptive approach.</p> <p>Section C only: Some comparison may be implicit.</p> <p>Quality of written communication will be adequate. Although sometimes awkward in expression, communication will generally be clear. There will be occasional inaccuracies. There will be implicit engagement with the question.</p>
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>Section C only: Comparison will be explicit, and there will be an awareness of context. However, this comparison is likely to be relatively simple and overstated.</p> <p>Quality of written communication will be sound. It will be reasonably fluent, reasonably structured and mainly accurate.</p>
(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>Section C only: Comparison between the films will be good with similarities/differences delineated clearly.</p> <p>Quality of written communication will be good. It will be fluent, well-structured and accurate.</p>
4: 32-40	<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>Section C only: Very good comparisons will be made and there will be confident knowledge of context.</p> <p>Quality of written communication will be very good. It will be fluent, well-structured and accurate with clear references to the chosen films. There may be signs of sophistication.</p>
(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 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 What are some of the ways in which the films you have studied for this topic are typical of their genre?

Level 4

- A very good knowledge and understanding of chosen films.
- A very good understanding of what constitutes genre and an understanding of genre conventions.
- An ability to make detailed reference to the film texts.
- A strong appreciation of particular examples of genre and a good ability to demonstrate their common characteristics.

Or,

Q.4 What can be described as distinctively 'British' in particular sequences from the films you have studied for this topic?

Level 4

- A very good knowledge and understanding of the chosen films.
- A strong appreciation of what constitutes a genre film and an understanding of genre conventions.
- A very good understanding of what makes the chosen films particularly 'British'.
- A good ability to make detailed references to the films texts and to particular sequences.

British Films and Stars

Or,
Q.5 How far does your chosen star embody similar messages and values in the different films you have studied for this topic?

Level 4

- A very good knowledge and understanding of chosen films.
- A very good understanding of the nature of stars and a good knowledge of the chosen star.
- A good ability to make detailed reference to the film texts.
- A very good understanding of how the chosen star makes meaning in the chosen films.
- The best candidates may have the ability to discuss how meaning created by the chosen star is a representation.

Or,
Q.6 Explore the gender issues raised by the roles taken on by your chosen star.

Level 4

- A very good knowledge and understanding of the chosen films.
- A good understanding of the nature of stars and a very good knowledge of the chosen star.
- A good ability to make detailed reference to the film texts.
- A good understanding of the construction of representation.
- An ability to discuss gender issues raised by this representation.

British Film and Production Companies

Or,
Q.7 To what extent do the films made by your chosen production company convey 'British' values?

Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the chosen production company.
- A good ability to make detailed references to the film texts.
- A good ability to explore what is meant by 'British' values.
- The best candidates will be able to discuss 'to what extent' by providing a range of examples (which may support typicality or which may offer other views.)

Or,
Q.8 How far does the casting of particular actors contribute to the identity of your chosen production company?

Level 4

- A very good knowledge and understanding of the chosen films.
- A good ability to make detailed references to the film texts.
- A very good knowledge of the production company.
- A very good understanding of actors and roles.
- The best candidates will be able to discuss 'how far' by providing a range of examples (which may support the contribution to identity or which may offer other views).

British Film: Cultural Study

Or,

Q.9 How far do the films you have studied for this topic explore repression?

Level 4

- A very good knowledge and understanding of the chosen films and a very good understanding of the chosen period.
- An ability to make detailed references to the films texts.
- A very good understanding of how repression may be represented through character and situation.
- The best candidates will be able to put the issue of repression in the chosen films into a social, cultural or political context.

Or,

Q.10 How important are settings in communicating the messages and values in the films you have studied for this topic?

Level 4

- A very good knowledge and understanding of the chosen films.
- A very good knowledge of the chosen period.
- A good ability to make detailed textual references and to focus on settings.
- A very good understanding of messages and values and an ability to place them in a cultural, social or political context.

British Film: Social-Political Study – Living with Crime

Or,

Q.11 How far are the choices available to the key characters in the films you have studied influenced by their gender?

Level 4

- A very good knowledge and understanding of chosen films.
- A very good ability to make detailed references to the chosen films.
- A good understanding of the construction of representation of men and women.
- A good ability to demonstrate an understanding of the social, political or cultural context of the chosen films.

Or,

Q.12 In what ways do the films you have studied for this topic show conflicting messages and values?

Level 4

- A very good knowledge and understanding of chosen films.
- A good ability to make detailed textual references.
- A very good understanding of messages and values and an ability to show how they may be in conflict.
- A good ability to demonstrate an understanding of the social, political or cultural context of the chosen films.

British Film: Identity Study – Borders and Belonging

Or,

Q.13 What are some of the ways in which authority is represented in the films you have studied for this topic?

Level 4

- A very good knowledge and understanding of chosen films.
- A good ability to make detailed references to the film texts.
- A very good understanding of the different constructions of representations of authority.
- The best candidates will be able to look at the links between messages and values and authority.

Or,

Q.14 How far is the ‘need to belong’ central to the characters’ actions in the films you have studied for this topic?

Level 4

- A very good knowledge and understanding of chosen films.
- A good ability to make reference to the film texts.
- A very good understanding of the representation of characters.
- A good understanding of the characters’ relationship to context or situation.

SECTION C: AMERICAN FILM – COMPARATIVE STUDY

Either,

Q.15 Compare how *one* sequence from *each* of the American films you have studied conveys the main themes of these films.

Level 4

- A very good knowledge and understanding of the chosen films
- A good ability to make detailed textual reference, particularly to one sequence from each film.
- A specific and detailed comparison between the two films using macro and micro features.
- The best candidates are likely to be able to relate the chosen films to a relevant American context.

Or,

Q.16 Compare how the key messages and values of the American films you have studied reflect the times in which they were made.

Level 4

- A very good knowledge and understanding of the chosen films.
- A specific and detailed comparison between the two films using macro and micro features.
- An understanding of messages and values and an ability to explore similarities and differences in their portrayal and within their context.
- The best candidates will relate the chosen films to a relevant American context.

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

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

Note: Raw marks equate to Unified Mark Scale totals.

General Performance Descriptors: Sections A, B & C

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

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

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

Sections A & B Level	Performance Descriptor	Section C Level
1: 0-13	<p>Level 1 candidates will give few indications that they have gained knowledge and understanding of the work covered in the unit. References will be generalised and frequently inaccurate. Description and detail will not always be relevant.</p> <p><i>Quality of written communication will be inadequate so that communication is only successful in simple statements. There will be frequent inaccuracies.</i></p>	1: 0-11
<p>2: 14-20</p> <p>(14-16)</p> <p>(17-20)</p>	<p>At the lower end of this level, candidates will have the ability to describe simply their chosen films and topics. However this knowledge will tend to be insecure with significant inaccuracies. There will be some detail but this will not always be relevant and there will be limited ability to work from the particular to the general. Description will dominate.</p> <p><i>Quality of written communication will be inconsistent but will enable basic, if limited, communication. There will be frequent inaccuracies although not sufficient to prevent communication.</i></p> <p>.....</p> <p>At the upper end of this level, candidates will have the ability to describe their chosen films and topics demonstrating some understanding and relevance. 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>	<p>2: 12-17</p> <p>(12-14)</p> <p>(15-17)</p>
<p>3: 21-27</p> <p>(21-23)</p> <p>(24-27)</p>	<p>At the lower end of this level, candidates will have a reasonably sound knowledge and understanding of their chosen films and topic. The ability to make points supported with relevant evidence will be emerging although there may still be a tendency to the descriptive. The use of appropriate specialist language will be developing.</p> <p><i>Quality of written communication will be sound. It will be reasonably fluent, reasonably structured and mainly accurate.</i></p> <p>.....</p> <p>At the upper end of this level, candidates will have a good knowledge and understanding of their chosen films and topic. Clear points of view will be developed and the use of appropriate specialist language will inform discussion.</p> <p><i>Quality of written communication will be good. It will be fluent, well-structured and accurate.</i></p>	<p>3: 18-23</p> <p>(18-20)</p> <p>(21-23)</p>
<p>4: 28-35</p> <p>(28-31)</p> <p>(32-35)</p>	<p>At the lower end of this level, candidates will be distinguished by a very good knowledge and confident understanding of their chosen films and topic. Points of view will be developed very effectively with appropriate specialist language a feature of all film references.</p> <p><i>Quality of written communication will be very good. It will be fluent, well-structured and accurate, showing signs of sophistication.</i></p> <p>.....</p> <p>At the upper end of this level, candidates will be distinguished by an excellent knowledge and a highly sophisticated understanding of their chosen films and topics. Arguments will be developed with subtlety, showing a keen respect for the quality of evidence and a natural scepticism. There will be a high level investigative approach with signs of genuine originality.</p> <p><i>Quality of written communication will be excellent. It will be fluent, well-structured and accurate, showing considerable sophistication.</i></p>	<p>4: 24-30</p> <p>(24-27)</p> <p>(28-30)</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. Please use these in conjunction with the Performance Descriptors (above) in order to determine the precise level of achievement.

Section A: World Cinema topics

Choose **one** question from this section.

Aspects of a National Cinema

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

Japanese Cinema 1950-1970
Mexican Cinema 1990-present

Iranian Cinema 1990-present
Bollywood 1990-present

Either,

Q.1 How far can it be said that the films you have studied for this topic reflect national themes in the stories they tell? [35]

Level 4

- A detailed and very good knowledge and understanding of the cinematic style of films studied.
- A very good understanding of what might constitute a 'national cinema' and its themes
- An ability to engage directly with the question, using relevant films effectively in developing an argument
- (The very best candidates) ... will offer a sophisticated response, demonstrating an excellent appreciation of national themes and the variety of ways, including quite subtle ways, in which these are embodied in specific films

Or,

Q.2 How far has a broader study of national context given you greater insight into your chosen films? [35]

Level 4

- A very good knowledge and understanding of the national context of the films studied
- An ability to make detailed and close reference to telling and relevant detail from appropriate films
- An ability to engage directly with the question, including the insights gained from contextual study
- (The very best candidates) ... will offer sophisticated insights, demonstrating an excellent knowledge of the chosen films and their contexts.

International Film Styles

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

German and/or Soviet Cinema of the 1920s
Surrealism

Neo-Realism
New Waves

Either,

Q.3 Discuss some of the ways in which your chosen film style can be seen as exciting and new. [35]

Level 4

- A very good knowledge and understanding of film style in appropriate films chosen for this topic
- A very good ability to respond to the terms of the question, recognising the 'exciting' and 'new' in their chosen International Film Style
- An ability to develop an engaged discussion, maintaining a clear focus on the question
- (The very best candidates) ... will use their sophisticated understanding and appreciation of film style to develop an excellent exploration of what is (and possibly what is not) 'exciting' and 'new'

Or,

Q.4 How useful has it been to place your chosen films within an historical context? [35]

Level 4

- A very good knowledge and understanding of the chosen international style and specific films representing that style
- A very good knowledge of the historical context of these films
- An ability to engage directly with the question, possibly focusing entirely on the significance of historical context, possibly proposing that other approaches are just as useful
- (The very best candidates) ... will offer a sophisticated argument, possibly making fine distinctions, based on an excellent knowledge of the films and their creative contexts.

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

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

Either,

Q.5 Discuss some of the techniques used in your chosen films to provoke audiences into taking a particular point of view towards characters and key events. [35]

Level 4

- A very good knowledge and understanding of appropriate films
- An ability to identify and describe techniques employed in the film to construct a particular audience response
- An ability to develop a discussion, possibly using examples that put emphasis on 'provoking' a response
- (The very best candidates) ... will develop a sophisticated argument based on an excellent understanding and appreciation of the relationship between film techniques and audience response.

Or,

Q.6 How far can it be argued that your chosen films provide a 'realistic' representation of the people and places they focus on? [35]

Level 4

- A very good knowledge and understanding of appropriate films and their contexts
- An ability to make detailed and close reference to both the films and their time and place of production and to engage critically with the idea of realist representation
- An ability to engage directly with the question, offering an argument which demonstrates appropriate knowledge, including awareness of issues of mediation and construction
- (The very best candidates) ... will develop a sophisticated argument, based on an excellent knowledge and appreciation of the issues involved in attempting to relate contextual knowledge to fictional film in relation to 'realism'.

Specialist Study: Empowering Women

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

Either,

Q.7 How important are aspects of mise-en-scène in communicating key narrative ideas in the films you have studied for this topic? [35]

Level 4

- A very good knowledge and understanding of appropriate films
- An ability to make detailed and close reference to mise-en-scène in the films studied and to identify key narrative ideas
- An ability to engage directly with the question, possibly focusing entirely on mise-en-scène, possibly moving the argument to some other appropriate set of features
- (The very best candidates) ... will develop a sophisticated argument, demonstrating an excellent knowledge of the films, their techniques and how these impact on the key narrative ideas

Or,

Q.8 In the films you have studied for this topic, how far must female empowerment be seen in the context of the particular time and place in which the films are set? [35]

Level 4

- A very good knowledge and understanding of the films studied and their contextual settings
- A very good ability to engage with the representation of female empowerment
- An ability to engage directly with the question, possibly arguing that setting is more significant in one instance than another
- (The very best candidates) ... will develop a sophisticated argument, grounded in excellent knowledge

SECTION B: GUIDELINES ON SPECIFIC QUESTIONS

Choose **one** question from this section.

Spectatorship and Early Film before 1917

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

Either,

Q.9 In what ways has a study of examples of Early Film led you to a better understanding of spectatorship? [35]

Level 4

- A very good knowledge and understanding of the films studied
- A very good understanding of spectatorship issues.
- A direct response to the question, connecting detailed knowledge of films to spectatorship.
- (The very best candidates) ... will demonstrate a sophisticated and particularly detailed knowledge of the topic and be able to draw out more complex spectatorship issues.

Or,

Q.10 Explore some of the ways in which filmmakers, working without a soundtrack, developed techniques to engage the spectator. [35]

Level 4

- A very good knowledge and understanding of appropriate films and of their cinematic techniques
- A very good understanding of spectatorship issues.
- A direct response to the question which links knowledge of the films studied to spectatorship, possibly putting some emphasis on how much sound accompanied screenings of Early Films, even if this was not in the form of a soundtrack
- (The very best candidates) ... will develop a sophisticated and particularly detailed argument, demonstrating an excellent knowledge of both Early Film and spectatorship issues.

Spectatorship and Documentary

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

Either,

Q.11 How far is the spectator challenged by issues of manipulation in documentary film? Refer to the films you have studied for this topic. [35]

Level 4

- An excellent knowledge and understanding of the films studied and an appreciation of issues of manipulation as raised in relation to documentary films
- A very good understanding of spectatorship issues.
- An ability to explore the question with a direct focus on 'challenged by', linking documentary practices to expectations the documentary spectator brings to the viewing situation
- (The very best candidates) ... may pursue a particularly sophisticated exploration of manipulation, very well exemplified, arguing that all films have an intent on the spectator.

Or,

Q.12 What are some of the pleasures that viewing a documentary film offers the spectator? Refer to the films you have studied for this topic. [35]

Level 4

- A very good knowledge and understanding of the films studied and an appreciation of some of the pleasures associated with viewing documentary films
- A very good understanding of spectatorship issues
- An ability to respond directly to the question, going beyond a list of spectator 'pleasures', perhaps to compare explicitly or implicitly the documentary with other kinds of film, perhaps to begin to problematise the nature of the documentary experience
- (The very best candidates) ... are likely to approach the question in a sophisticated and possibly circumspect way, considering a range of issues associated with the documentary and spectatorship

Spectatorship: Experimental and Expanded Film/Video

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

Either,

Q.13 'Experimental and Expanded Film/Video often seems to ignore the spectator in pursuing the filmmakers' own interests.' How far do you agree with this statement? Refer to films you have studied for this topic. [35]

Level 4

- A very good understanding and appreciation of the works studied and of the terms of the question
- A very good understanding of spectatorship issues
- An ability to develop a direct, lively response to the question, possibly focusing on challenges created by the apparent lack of address to the spectator, or the opposite – disagreeing with the terms of the question in arguing for a particularly sensitive understanding of the spectator by filmmakers studied
- (The very best candidates) ... are likely to extend this exploration with a sophisticated awareness of specific spectatorship issues raised by the question of filmmakers 'pursuing their own interests'.

Or,

Q.14 How far have further viewings of your chosen films/video works studied for this topic changed your initial spectator response? [35]

Level 4

- A very good understanding and appreciation of the works studied and of the terms of the question
- A very good understanding of spectatorship issues
- An direct response to the question, firmly rooted in detail from appropriate films and focusing on distinctive elements of the spectator experience – including the possibility of a changed perspective on the films studied
- (The very best candidates) ... are likely to extend this discussion with a sophisticated awareness of specific spectatorship issues raised by the films studied.

Spectatorship: Popular Film and Emotional Response

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

Either,

Q.15 Explore some of the ways in which the spectator's emotional response to popular films is the result of visual elements such as cinematography, special effects or design? [35]

Level 4

- A detailed and very good knowledge and understanding of the films studied, especially some of the specific cinematic techniques used
- A very good understanding of spectatorship issues
- An ability to develop a direct response to the question, either demonstrating the significance of cinematic technique in determining response, or considering a broader range of factors
- (The very best candidates) ... will offer a very detailed response that shows a sophisticated appreciation of cinematic techniques and, more broadly, the spectatorship of popular film.

Or,

Q.16 'Spectators of popular film often bring to the viewing experience much prior knowledge as fans and informed filmgoers.' Discuss how far this prior knowledge influences a spectator's response. Refer to films you have studied for this topic. [35]

Level 4

- A very good knowledge and understanding of the films studied, and by the terms of the question
- A very good understanding of spectatorship issues
- An ability to develop a thoughtful discussion which is likely to consider how contextual knowledge can both intensify and weaken emotional response
- (The very best candidates) ... will demonstrate a highly sophisticated appreciation of spectatorship of the issues involved and work toward a carefully considered response to the question

SECTION C: GUIDELINES ON SPECIFIC QUESTIONS

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

Either,

General Questions

Q.17 How far has your wider Film Studies learning contributed to a better understanding and appreciation of your chosen film? [30]

Level 4

- A very good, detailed knowledge and understanding of the chosen film
- A very good understanding and appreciation of some appropriate Film Studies approach and its value in film analysis
- An ability to answer the question directly using the above knowledge and understanding
- (The very best candidates) ... will demonstrate a sophisticated application of their chosen Film Studies learning: employed in depth. There will also be an excellent reflective dimension on the merits and limitations of this as a critical approach

Or,

Q.18 How far have the writings of reviewers and critics influenced the way your close study film is understood and valued today? [30]

Level 4

- A very good, detailed knowledge and understanding of the chosen film
- A very good understanding and appreciation of review / critical writing around the chosen film
- An ability to explore the influence of this writing on the contemporary reputation of the film
- (The very best candidates) ... will demonstrate a particularly thoughtful consideration of the influence of reviewers / critics, demonstrating a particularly sophisticated appreciation of key issues and ideas in the chosen film.

Or,

Specific Questions

Q.19 How far do you believe *Modern Times* should be approached as a satire of industrial society in the 1930s? [30]

Level 4

- A very good, detailed knowledge and understanding of *Modern Times*
- An ability to engage with the terms of the question, especially the idea of the film as a satire
- An ability to engage directly with the question, developing an argument based on very good detail.
- (The very best candidates) ... will demonstrate a sophisticated understanding of the terms of the question but will interrogate them, possibly arguing that satire is just one element and that this is offset by other elements, possibly the romantic / sentimental dimension

Or,

Q.20 How successful is *Les Enfants du Paradis* in exploring the relationship between public and private worlds? [30]

Level 4

- A very good, detailed knowledge and understanding of *Les Enfants du Paradis*
- An ability to refer in detail to examples from the film that illustrate the 'public' and the 'private' and their relationship
- An ability to develop a direct response to the question – with an evaluative answer firmly rooted in excellent film knowledge
- (The very best candidates) ... will offer a particularly sophisticated response to the question of public and private – and possibly argue that this is key to the film's success because so central to the whole structure of the film

Or,

Q.21 'Vertigo is a poorly made thriller with a ridiculous, unbelievable plot.' How far do you agree with this view? [30]

Level 4

- A very good, detailed knowledge and understanding of *Vertigo*.
- A very good grasp of the genre and plot elements of the film in particular
- An ability to construct an effective discussion, referring in detail to particular examples and using these to develop an argument – which is likely to be organised around the idea that the strengths of the film lie elsewhere
- (The very best candidates) ... will be distinguished by a sophisticated level of understanding of the use of thriller and plot elements in developing the film's themes.

Or,

Q.22 In *Battle of Algiers*, discuss what the portrayals of Ali La Pointe and Colonel Mathieu tell us about the film's attempt to look at both sides in the struggle for Algerian independence. [30]

Level 4

- A very good, detailed knowledge and understanding of *Battle of Algiers*
- A very good understanding and appreciation of the terms of the question, including an ability to refer in detail to the two named characters and their functions within the narrative
- An ability to engage directly with the question, discussing how far the film is creating 'balance' through the use of the characters – or whether they are set in opposition to one another for more conventional narrative purposes, such as hunter / hunted
- (The very best candidates) ... will provide a sophisticated exploration of the two characters taken together within the overall structure of the film and in relation to its major themes

Or,

Q.23 '*Sweet Sweetback's Baadasssss Song* is a deceptively simple film and Sweet Sweetback is a deceptively simple central character.' How far do you agree with this comment? [30]

Level 4

- A very good, detailed knowledge and understanding of *Sweet Sweetback's Baadasssss Song*
- A very good, specific appreciation of the terms of the question and an ability to refer to detail in the film to demonstrate this
- An ability to develop a discussion which focuses both on the central character and the overall narrative and thematic aspects of the film
- (The very best candidates) ... are likely to offer a complex reading of the film that allows for a sophisticated discussion to evolve.

Or,

Q.24 '*Solaris* should primarily be approached as a science fiction film.' With close reference to your own study of the film, how far do you agree with this statement? [30]

Level 4

- A very good, detailed knowledge and understanding of *Solaris*
- A very good, specific understanding and appreciation of generic features of the film
- An ability to respond directly to the question, possibly arguing that at base this is a science fiction film, but with the generic elements used as the basis for a thematically complex film
- (The very best candidates) ... will develop this further as a sophisticated discussion

Or,

Q.25 How far can *Happy Together* be described as film of style over substance? [30]

Level 4

- A very good, detailed knowledge and understanding of *Happy Together*
- A very good, specific appreciation of the terms of the question.
- An ability to respond directly to the question, possibly arguing that style works to communicate the themes and emotions of the film
- (The very best candidates) ... will demonstrate a particularly sophisticated appreciation of the film, its style and themes.

Or,

Q.26 'In its politics and social messages *Fight Club* is a very confused film.' How far do you agree with this statement? [30]

Level 4

- A very good, detailed knowledge and understanding of *Fight Club*
- A very good understanding of the film's themes and ideas
- An ability to develop a clear argument in response to the question, possibly arguing for coherence in terms of The film's exploration of masculinity-in-crisis and anti-corporatism, possibly arguing that within this there are contradictions
- (The very best candidates) ... will be distinguished by a sophisticated approach, one that recognises both the power and shortcomings of the film's presentation of its messages and ideas

Or,

Q.27 Explore the representation and narrative function of the key female characters in *Talk to Her*, Alicia and Lydia. [30]

Level 4

- A very good, detailed knowledge and understanding of *Talk to Her*.
- A very good, specific appreciation of how Alicia and Lydia are represented and what their narrative functions are
- An ability to develop an engaged discussion, possibly linking each of the female characters to key themes and ideas in the film
- (The very best candidates) ... will have a sensitive and sophisticated understanding and appreciation of how Alicia and Lydia work within the film

Or,

Q.28 How far does the opening sequence of *Morvern Callar* prepare the audience for the distinctive cinematic experience that extends through the film? [30]

Level 4

- A very good, detailed knowledge and understanding of *Morvern Callar*
- A very good ability to reference detail in the opening sequence of the film.
- An ability to respond directly to the question, identifying and exploring aspects of the film experience offered
- (The very best candidates) ... will develop this further, demonstrating a sophisticated and sensitive appreciation of how the film works.



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