GCE AS MARKING SCHEME

SUMMER 2018

AS
FILM STUDIES - COMPONENT 2
B670U20-1

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

EDUQAS AS FILM STUDIES
COMPONENT 2 - EUROPEAN FILM

MARK SCHEME SUMMER 2018

General Information
Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response.

Band Descriptors
When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Marking grids have been constructed using the principles below. Once the appropriate band has been selected, examiners should award in the notional centre of the band, awarding higher or lower depending on the strength of the response.

- Where the candidate's work *securely* meets the descriptors, award marks in the notional centre of a band and then adjust higher or lower depending on the degree to which the band's criteria are met.
- Where the candidate's work *convincingly* meets the descriptors, the higher marks should be awarded, depending on the strength of the answer.
- Where the candidate's work *less securely* meets the descriptors, lower marks should be awarded, depending on the degree of its weaknesses.

Where a candidate's work **combines** the qualities of **two** different bands, examiners should use their professional judgement to award a mark in the band which best describes the majority of the candidate's work.

Where there is a two mark range within each band, examiners should award:
- the upper of the two marks for work which *convincingly* meets the descriptors
- the lower of the two marks for work which *less strongly* meets the descriptors.

Examiners should use the full range of marks available to them.

Indicative Content
Indicative content outlines the scope of possible responses to a question and indicates possible areas candidates may explore. This is not intended to be a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Film Studies specialists to determine the validity of the response in the light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded, where deemed appropriate, in line with the criteria set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1   Demonstrate knowledge and understanding of elements of film.
AO2   Apply knowledge and understanding of elements of film to:
- analyse and compare films, including through the use of critical approaches
- analyse and evaluate own work in relation to other professionally produced work.
AO3   Apply knowledge and understanding of elements of film to the production of film or screenplay.

Question 1a: two-film study

1.   (a)   Examine how lighting creates meaning in a key sequence from **each** of your
                    chosen films.   [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films.
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of lighting in relation to the chosen films. • Excellent demonstration of knowledge and understanding of key elements and concepts.	**9-10 marks** • Excellent and sustained application of knowledge and understanding of lighting to analyse the chosen films. • Sophisticated analysis of lighting in a key sequence from each of the chosen films. • Insightful examination of how lighting creates meanings in each of the chosen films.
4	**7-8 marks** • Good demonstration of knowledge and understanding of lighting in relation to the chosen films. • Good demonstration of knowledge and understanding of key elements and concepts.	**7-8 marks** • Good application of knowledge and understanding of lighting to analyse the chosen films. • Good analysis of lighting in a key sequence from each of the chosen films. • Good examination of how lighting creates meanings in each of the chosen films.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of lighting in relation to the chosen films. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**5-6 marks** • Satisfactory application of knowledge and understanding of lighting to analyse the chosen films. • Satisfactory analysis of lighting in a key sequence from each of the chosen films. • Satisfactory examination of how lighting creates meanings in each of the chosen films.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of lighting in relation to the chosen films. • Basic demonstration of knowledge and understanding of key elements and concepts.	**3-4 marks** • Basic application of knowledge and understanding of lighting to consider the chosen films. • Basic analysis of lighting in a key sequence from each of the chosen films. • Basic examination of how lighting creates meanings in each of the chosen films.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of lighting in relation to the chosen films. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts.	**1-2 marks** • Limited application of knowledge and understanding of lighting to consider the chosen films. • Limited analysis of lighting with little or no reference to the chosen films or selected sequences. • Limited, if any, understanding of how meanings are created.
	0 marks No response attempted or no response worthy of credit.	

Question 1(a): Indicative content

*If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

*If **no sequence** from either film is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

*If only **one sequence** is referred to, examiners may award a mark up to a maximum of top Band 4, depending on the quality of response.*

*Candidates **are not** required to write about the two films equally but make substantial reference to a second film (at least one paragraph).*

Candidates are required to examine the use of lighting within one chosen sequence, from each film. An analysis of the relationship between lighting and its function within one key sequence is expected, with particular emphasis on how it contributes to meaning.

In this specification, the role of lighting includes:

- The principles of 3 point lighting: key, fill and backlighting

- Use of lighting to convey messages, values and themes

- Use of lighting to create meanings, suggest multiple connotations and interpretations, create mood/ atmosphere, emotions

Candidates may consider the following:

- Use of lighting to create mood and atmosphere; express and/ or amplify emotions

- The role of lighting in creating a sense of place/ location/ setting

- Lighting and its contribution to characters and relationships

- The role of lighting in relation to the narrative and events

- Lighting in relation to the aesthetic of the film e.g realism or the genre/ codes and conventions/ narrative codes

- within Band 5 we can expect candidates to make confident and sophisticated connections between the use of lighting and: the range of possible meanings, values and messages, the contribution of different aspects of lighting to the narrative and how it portrays characters; in addition to the films' specific narrative and generic conventions.

Candidates may include the following in their responses, but these points are not exhaustive or prescriptive:

***Secrets and Lies**- Roxanne's birthday- natural lighting in relation to realism; contribution of lighting to tense atmosphere/ development of the characters/ the theme of secrets/ shame-messages/ values; linking theme to lighting- bringing out Cynthia's past in to the open; interpreting contribution of lighting to film's narrative and generic conventions- social realism.*

This is England- sequence where speaker delivers speech about being English/ patriotic. Use of lighting to focus on different characters and contribution of lighting to mood and atmosphere in the room; focus on speaker- lighting shifts as we see other characters' reactions/ emotions.

Fish Tank – sequence where Mia goes to the club to try out as a dancer: low key lighting, filters, shadows to convey messages and values about the work of the female dancers- seedy, unsavory atmosphere; contribution of lighting to setting. Contrast in lighting – day time outside, but inside the club where women dance for punters, the mood is risky and shady. Low key lighting creates idea of a place which is hidden/ unseen.

Sweet Sixteen – Liam visits mum in prison- bright day light; he is checked upon entering- everything must be above board/ regulated- yet he is asked to beguile prison wardens by passing drugs to his mum. Lighting amplifies risk and tension involved and contributes to atmosphere and danger involved for Liam and Jean.

Shaun of the Dead- closing sequence in the Winchester pub. Low key lighting for imminent attack by zombies; lighting contributes to the generic codes of horror and the hybrid/ spoof aspects of the narrative (pub setting for horror). Lighting creates atmosphere for zombie narrative, whilst suggesting that the setting is everyday/ realistic.

We Need to Talk about Kevin- second key sequence in the film- low key lighting in Eva's house to reflect her internal state of mind; red and orange filters create low mood which reinforces her own low emotional estate. The curtains are draw – shutting out the light, sun, the outside world. The internal darkness created through low key lighting exemplifies Eva's separation from the outside world and her alienation. When she steps outside, the natural day light overwhelms her; the red paint, symbolising blood- on the white exterior of the house is striking and horrific, set against the bright light of day. Lighting contributes to the psychological intensity.

Moon- Sam the clone goes out to rescue Sam sequence. Lighting contributes to the sci-fi genre here; suggests no contrast on the moon, between being inside or outside; use of lighting to create setting/ mood and atmosphere; Sam's isolation/ loneliness/ desperation to go home.

Trainspotting- sequence in Diane's house, after Renton spends night. Use of lighting to reveal truth about Diane's age/ identity/ class (parents are home, not flat mates), she is a school girl- lighting contributes to the domestic setting/ realism – in a narrative which plays with social themes.

Under the Skin- opening sequence; night shot/ dark setting- intrigue and enigma develops from outset; use of low key lighting consistent in subsequent sequences the mystery of the man, the female body; use of lighting in relation to main female character; Lighting in relation to generic and narrative codes/ sci-fi.

Sightseers- final 'have you had a nice holiday' sequence. Burning caravan out in the open- events linked to time of day/ setting and use of lighting (natural lighting). Lighting contributes to unpredictable narrative/ actions of the characters/ responses and highlights oddities/ contradictions- linked to genre (black comedy/ horror) and use of conventions. Use of natural lighting – captures green fields and blue skies which are the back drop for the unexpected ending.

All valid alternatives must be credited.

Question 1(b): two film study

Either,

(b) Explore how binary oppositions contribute to dramatic conflict in **both** of your chosen films.

In your answer, you may consider:
- Characters' relationships, values and goals
- Key elements of film form [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	**17-20 marks** - Excellent demonstration of knowledge and understanding of how binary oppositions contribute to dramatic conflict in both of the chosen films. - Excellent demonstration of knowledge and understanding of key elements and concepts.	**17-20 marks** - Excellent and sustained application of the critical approach to film narrative, to analyse the chosen films. - Sophisticated exploration of how binary oppositions contribute to dramatic conflict in the chosen films. - Highly detailed references to both of their chosen films to convincingly support their exploration and fully engage with the implications of the question. *At this level candidates will engage with complex aspects of film narrative.
4	**13-16 marks** - Good demonstration of knowledge and understanding of how binary oppositions contribute to dramatic conflict in both of the chosen films. - Good demonstration of knowledge and understanding of key elements and concepts.	**13-16 marks** - Good application of the critical approach to film narrative, to analyse the chosen films. - Good exploration of how binary oppositions contribute to dramatic conflict in the chosen films. Reasonable attempts to engage with the complex aspects of film narrative. - Reasonably detailed references to both of their chosen films to support their exploration and engage at a reasonable level with the implications of the question.
3	**9-12 marks** - Satisfactory demonstration of knowledge and understanding of how binary oppositions contribute to dramatic conflict in both of the chosen films. - Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**9-12 marks** - Satisfactory application of the critical approach to film narrative to analyse the chosen films, with some inconsistencies. - Satisfactory exploration of how binary oppositions contribute to dramatic conflict in the chosen films, without fully addressing the complex aspects of film narrative. - Relevant references to their chosen films to support their exploration. There may be a tendency towards description when responding to the question.

2	**5-8 marks** • Basic demonstration of knowledge and understanding of how binary oppositions contribute to dramatic conflict in both of the chosen films. • Basic demonstration of knowledge and understanding of key elements and concepts.	**5-8 marks** • Basic application of the critical approach to film narrative with basic analysis of the chosen films. • Basic exploration of how binary oppositions contribute to dramatic conflict in the chosen films. • Basic attempts to analyse elements of film with some inaccurate application of subject-specific terminology. • Partially supported references to their chosen films, with a basic relevance to their exploration. Candidates will explore the question at a simplistic level.
1	**1-4 marks** • Limited knowledge and understanding of how binary oppositions contribute to dramatic conflict in both of the chosen films. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts.	**1-4 marks** • Limited awareness and understanding of the critical approach to film narrative in the chosen films. • Limited if any exploration of how binary oppositions contribute to dramatic conflict in the chosen films. Tendency to offer generalised comments. • Limited references to their chosen flms, with limited if any relevance to their exploration. Undeveloped, if any attempt to consider all aspects of the question.
	0 marks No response attempted or no response worthy of credit.	

Question 1(b): Indicative content

Explore how binary oppositions contribute to dramatic conflict in both of your chosen films.

     In your answer, you may consider:
- Characters' relationships, values and goals
- Key elements of film form

*If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

*Candidates **are not** required to write about the two films equally but make substantial reference to a second film (at least one paragraph).*

Candidates may consider some of the following in their response:

- binary oppositions created through characters and what they might represent (values/ ideology/ social group)

- binary oppositions as structural elements to engage spectators in action/ dilemmas/ conflict

- exploration of binary oppositions in creating conflict; structuring the narrative and creating dramatic conflict: conflicting ideas/ points of view/ outlook between characters; conflicting values, aspirations/ goals

- use of dialogue to construct and create dramatic conflict: between characters, messages and values, points of view, to align spectators with characters/ action/ distance them from characters

- use of film form- cinematography (including composition and framing) sound, images, mise-en-scene to highlight binary oppositions/ construct conflict/ challenge spectators/ deny spectators' expectations of the films' narrative/ generic codes and conventions

Critical approaches to film narrative/ the Structuralist approach:
Candidates may approach the question by exploring the Structuralist approach to film narrative. They may apply the theories of Claude-Levi Strauss to make points about binary oppositions and dramatic conflicts, **but they will not be penalised if they do not.**

Candidates may include the following in their responses, but these points are not exhaustive or prescriptive:

- ***Fish Tank*** – Mia's conflict with her mother (opposing goals/ ambitions); inner conflict represented in dance sequences/ emotions/ ambitions; Mia taking Connor's daughter- reaction/ response to his betrayal; binary conflict through absence/ presence of father figure; Mia wants leave- tension visualised- white horse; freedom vs entrapment (circumstances)- binary opposites. Contribution of film form to highlighting conflict: lighting/ contrast, pace of editing, sound and music: urban music, mise en scène; framing and composition- Mia- space, conflict/ tension.

- **Secrets and Lies** - Cynthia: inner conflict/ shame/ secrecy; conflict with Maurice and Monica; conflict with daughter Roxanne; Maurice- conflict between him and wife and with Cynthia (dramatic moment- Roxanne's birthday). Values and outlook- Monica and Cynthia (motherhood/ infertility- conflict/ tension); class and social conflict- Maurice and Cynthia; film poetics in *Secrets and Lies* (close-ups, framing and composition, stillness, long-takes). Dialogue and character exemplifies binary oppositions and sustains dramatic conflict- context of the film's realism.

- *This is England* - inner conflict linked to father's absence/ death; conflict between Shaun and mum; inner conflict- Shaun re: allegiances (Combo or Woody/ linked to patriotism); opposing values/ binary oppositions regarding patriotism- racism/ violence/ hatred/ conflict between characters. mise-en-scène in *This is England* (clothing, colour, symbols and flag, graffiti). Tension and conflict created through dialogue.

- *Under the Skin* - oppositions/ conflicts in - other worldliness/ alien world vs human world/ values/ norms; sense of conflict experienced by alien woman in her encounter with humans/ habits/ human world.

- *Sightseers*-the conflict between Tina and Chris's peculiar views/ attitudes and responses to events and situations in comparison with a 'normal' response to these; oppositions are manifest between Tina and Chris's view of the world and the outlook of the characters they meet; contribution of the narrative and generic conventions of horror/comedy/ black comedy.

- *We Need to Talk about Kevin*- inner conflict – Eva regarding her parenting of Kevin; opposing/ conflicting views of how to deal with Kevin between Franklin and Eva (Celia's eye); Eva and Franklin- reactions to events; underlying tensions and conflicts between Eva and Kevin (the shared dinner scene). Opposition in the construction of characters: Eva vs Franklin, Kevin (aggressive) vs Celia (passive).

- *Moon*- opposing goals- Sam/ clone Sam and Lunar Industries; conflict between Sam/ cloned Sam and authorities on earth/ Lunar Industries e.g blocking live feeds, communication, returning to earth;response to secrecy and conspiracy of corporation/ the mission- Sam and Gerty/ cloned Sam; inner conflict- Sam/ cloned Sam- memories of wife and daughter; his loneliness, grief, predicament, entrapment. Oppositions through characters: Sam (emotional/ feeling) vs Gerty (mechanical).

- *Shaun of the Dead*- Shaun and Liz- her ambitions more than going to pub; Shaun and Ed's friendship; external threats- Zombies, dealing with danger, getting Liz back; tension between Ed and step-dead; opposing forces, binaries- humans/ zombies. Conflict in the pairing of characters: Ed vs Shaun; Shaun vs Liz.

- *Sweet Sixteen*- Liam's love for mum conflicts with how sister feels about Jean; loyalties- Chantelle, Calum and Liam; Liam and Pinball's relationship/ loyalties; Jean's weak character- defending Stan, not Liam; Jean and Liam- she doesn't want to be with Liam after prison (the flat). Conflict between Chantelle's choices (education/ work) and Liam and Pinball turning to crime.

- *Trainspotting*- Renton conflicts with parents re: drug habit/ recovery; inner conflict- fighting his addiction; Renton and Diane- opposing goals/ her age; conflict re: robbery in London; Renton's new life in London- in comparison to friends in Edinburgh.

    In Bands 4 and 5 some candidates may well engage with ideological aspects in relation to the films' messages and values.

All valid alternatives must be credited.

Question 1(c): two-film study

Or,

(c)   'Film plots manipulate time to make stories more powerful.' How far is this true of the **two** films you have studied?

In your answer, you may consider:

- Editing techniques (e.g. continuity, non-linear storytelling)
- Narrative techniques (e.g. ellipsis, flashback)

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of how film plots manipulate time in the chosen films. • Excellent demonstration of knowledge and understanding of key elements and concepts.	**17-20 marks** • Excellent and sustained application of critical approaches to film narrative to analyse the chosen films. • Sophisticated exploration of how film plots manipulate time to make stories more powerful, in the narratives of their chosen films. • Highly detailed references to their chosen films to convincingly support their exploration and fully engage with the implications of the question. *At this level candidates will engage with complex aspects of film narrative.
4	**13-16 marks** • Good demonstration of knowledge and understanding of how film plots manipulate time in the chosen films. • Good demonstration of knowledge and understanding of key elements and concepts.	**13-16 marks** • Good application of critical approaches to film narrative to analyse the chosen films. • Good exploration of how film plots manipulate time to make stories powerful in the narratives of their chosen films. • Reasonably detailed references to both of their chosen films to support their exploration and engage at a reasonable level with the implications of the question.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of how film plots manipulate time in the chosen films. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**9-12 marks** • Satisfactory application of critical approaches to film narrative to analyse the chosen films. Some inconsistencies at this level. • Satisfactory exploration of how film plots manipulate time to make stories more powerful in the narratives of their chosen films. • Relevant references to their chosen films to support their exploration. There may be a tendency towards description when responding to the question.

		5-8 marks	5-8 marks
2		• Basic demonstration of knowledge and understanding of how film plots manipulate time in the chosen films. • Basic demonstration of knowledge and understanding of key elements and concepts.	• Basic exploration of critical approaches in an attempt to analyse film narrative in the chosen films. • Basic exploration of how film plots manipulate time to make stories more powerful, in the narratives of their chosen films. • Partially supported references to their chosen films, with a basic relevance to their exploration. Candidates will explore the question at a simplistic level.
		1-4 marks	**1-4 marks**
1		• Limited knowledge and understanding of how film plots manipulate time in the chosen films. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts.	• Limited awareness and understanding of the Formalist approach to film narratives with reference to the chosen films. • Limited, if any, exploration of how film plots manipulate time to make stories more powerful in the narratives of their chosen films. Tendency to offer generalised comments. • Limited references to their chosen films, with limited if any relevance to their exploration. Undeveloped, if any attempt to consider all aspects of the question.
	0 marks No response attempted or no response worthy of credit.		

Question 1(c): Indicative content

'Film plots manipulate time to make stories more powerful.' How far is this true of the two films you have studied?

In your answer, you may consider:

•   Editing techniques (e.g. continuity, non-linear storytelling)
•   Narrative techniques (e.g. ellipses, flashback)

If only one film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.

Candidates are not required to write about the two films equally but make substantial reference to a second film (at least one paragraph).

Candidates may consider some of the following in their response:

- Distinguishing between the films' plot and story- organising the narrative to create a sense of time/ time passing, duration

- Construction of time elliptically; time span/ scope of the story

- Use of narrative devices to manipulate time within the plot: flashbacks/ forwards/ linear/ non-linear narratives

- Contribution of elements of film which contribute to manipulation of time: sound/ music, editing, mise en scène, cinematography

- Narrative construction in relation to the films' poetics (combination of sound/ visuals, motifs)

Critical approaches to film narrative/ the Formalist approach

- Manipulation of time through construction of narrative: equilibrium, enigma, disruption, resolution

- Developing the narrative through 'cause and effect' with expectations of how the story unfolds: beginnings, enigmas, endings/ resolutions

- Formalist approach: exploration of this critical approach which engages with idea of narrative codes of the films' genre and/or expectations- e.g the passage of time, representation of story through realism

- manipulation of time within the story, in relation to Formalist approach. Candidates may write about Propp's theory, e.g archetypal characters (villains, victims, helpers, messengers, heroes) but **they should not be penalised if they do not.**

Candidates may include the following in their responses, but these points are not exhaustive or prescriptive:

- ***Shaun of the Dead*** - construction of time is linked to genre/ horror/ spoof conventions; time-span (24 hours); cause and effect, linear structure– reflects comedic and social dimension, applies Formalist approach (Propp's characters: Shaun and Ed 'heroes', Liz and mum victims); time in relation to beginning, middle and and end.

- ***Sightseers***, uses 'cause and effect' within the conventions of genre/ sub-genre, scope of time- several days; subverts narrative conventions/ expectations, unsettling 'resolution', what kind of equilibrium does it offer? Constructs time within linear narrative structure- but,
Tina and Chris's responses to events/ people/ situations arguably disrupts Formalist structure of 'cause and effect'; linear and single stranded; unpredictable – Tina ending; generic and narrative conventions- mixed genre; black comedy/ horror- contributes to expectations and narrative ending; resists mapping Formalist characters (e.g villains, victims, heroes) are Tina and Chris victims, heroes or villains?

- ***Under the Skin*** - consider within context of Sci-Fi genre, mixed with elements of realism; resists Formalist 'cause and effect'-? Episodic nature of narrative, repetition of events but not development towards equilibrium; resists Formalist narrative structure; begins with enigma not equilibrium. Genre conventions/ sub-genre dilutes construction/ manipulation of time; episodes are self-contained; sense of time passing is blurred.

- ***Moon*** - Formalist approach – characters (Sam victim, Lunar Industries Villain/s, Gerty helper); time span makes linear narrative complex (wife's death); complex Formalist approach- difficult to identify 'beginning, middle and end'- needed for passage of time; narrative builds and unfolds piecemeal within complex time-frame (hallucinations, memories, dreams)- these are narrative devices which manipulate time. Passage of time through equilibrium/ enigma and 'resolution' developed in complex ways (no coherent 'cause and effect'); arguably begins with enigma not equilibrium. Arguably the story is more powerful- through manipulation of time.

- ***Secrets and Lies*** – Formalist approach helps identify 'cause and effect'; linear structure unfolds story and strong sense of realism/ everyday (contribution of film poetics and elements of film form). Maurice's photography slows time down – the sequence draws out the sense of time through still image not moving image (also frequent use of long take enables sense of stillness and time/ duration to be prominent). Film maps out 'equilibrium, disruption/ enigma and new equilibrium' – leading to conventional construction of time.

- **Fish Tank** – within film's social realism, builds linear sense of time passing (contribution of cinematography and mise en scène); constructs linear 'cause and effect'- characters reactions and enables the story to unfold in conventional way: beginning, middle/ enigma and ending (new equilibrium). The linear and single-stranded devices focus on unfolding 'real' time over several weeks. Use of elements of film- sound and music (Mia's dancing) creative narrative spaces- sound and music suspend time and 'manipulate' the story-telling.

- ***This is England*** - offers plot and story within context of social realism. Strong sense of 'cause and effect' to construct linear narrative which is single-stranded. Manipulation of time is limited, but can be seen in the archive footage and montage shots. Duration of the story – summer/ rites of passage for Shaun; constructing beginning, middle and ending. Sound and images contribute to the construction of the story within the conventional linear structure (e.g the closing sequence).

- ***We Need to Talk about Kevin*** – uses a range of narrative devices and structures to offer a complex narrative. Challenging construction of time- manipulated through non-linear structure which cannot map out 'cause and effect'. Non- linear structure expands sense of time- manipulates the passage of time within the plot and delivers a 'powerful' story (closing revelation).

- *Sweet Sixteen* creates its narrative using cause and effect, develops linear narrative and offers mostly single-stranded story; works with Formalist critical approach (villains, heroes, victims) to extent – but within context of social realism; maps out time within a linear structure which is consistent to the realism of the genre/ British film; builds sense of equilibrium, enigma/ disruption and new equilibrium in complex not simplistic way. Unfolds a sense of considerable time passing- to represent events/ cause and effect- Liam's story.

- *Trainspotting* – critical approach within context of black comedy/ genre; manipulation of time works effectively in the context of the story (heroin addiction- losing sense of time); some 'cause and effect'- consequences/ recovery. Linear narrative within context of generic and narrative conventions; builds the story through passage of time through a relatively complex narrative structure- based on manipulation of genre as well as storytelling and editing techniques.

In Bands 4 and 5 some candidates may engage with ideological aspects in relation to the films' messages and values.

All valid alternatives must be credited.

Question 2 (a)

2. **(a)** Discuss how age **or** ethnicity is represented in **one** key sequence from your chosen film. [10]

Band	AO1 (5 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (5 marks) Apply knowledge and understanding of elements of film to analyse films.
5	**5 marks** • Excellent demonstration of knowledge and understanding of representation in the chosen film. • Excellent demonstration of knowledge and understanding of key elements and concepts.	**5 marks** • Excellent and sustained application of knowledge and understanding of the representation of age or ethnicity to analyse the chosen film. • Sophisticated discussion of how age or ethnicity is represented in a key sequence from the chosen film. • Insightful exemplification of how possible meanings and responses are created.
4	**4 marks** • Good demonstration of knowledge and understanding of representation in the chosen film. • Good demonstration of knowledge and understanding of key elements and concepts.	**4 marks** • Good application of knowledge and understanding of the representation of age or ethnicity to analyse the chosen film. • Good discussion of the representation of age or ethnicity in one sequence from the chosen film. • Good exemplification of how possible meanings and responses are created.
3	**3 marks** • Satisfactory demonstration of knowledge and understanding of representation in the chosen film. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**3 marks** • Satisfactory application of knowledge and understanding of the representation of age or ethnicity to analyse the chosen film. • Satisfactory discussion of the representation of age or ethnicity in one sequence from the chosen film. • At this level candidates may not exemplify their points consistently when discussing possible meanings and responses.
2	**2 marks** • Basic demonstration of knowledge and understanding of representation in the chosen film. • Basic demonstration of knowledge and understanding of key elements and concepts.	**2 marks** • Basic application of knowledge and understanding of the representation of age or ethnicity to consider the chosen film. • Basic attempt to discuss the representation of age or ethnicity in one sequence from the chosen film. • Points are simplistic and undeveloped in relation to possible meanings and responses.

1	**1 mark** • Limited demonstration of knowledge and understanding of representation in the chosen film. • Limited demonstration of knowledge and understanding of key elements and concepts.	**1 mark** • Limited application of knowledge and understanding of the representation of age or ethnicity to consider the chosen film. • At this level candidates will offer generalised points, with limited if any attempt to discuss the representation of age or ethnicity in the chosen film. • Limited, if any, points in relation to possible meanings and responses are very limited and superficial.
	0 marks No response attempted or no response worthy of credit.	

Question 2(a): Indicative content

*Candidates are required to illustrate their points by close reference to a sequence from their chosen film. If **no sequence** is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

If a sequence is implied and the discussion relates representations of age, or ethnicity to its context within a sequence, this can be accepted, depending of the quality of the response.

Candidates are required to discuss film as a medium of representation which generates meanings and responses. Films represent age and ethnicity through key and structural elements of film form.

Candidates in bands 4 and 5 may draw links between film as both an aesthetic and representational medium.

Candidates are required to discuss how age or ethnicity is represented in one key sequence. When discussing these aspects of age or ethnicity in one sequence, emphasis will be placed on their contribution to meaning and response. The following may be considered:

- how age or ethnicity is represented through structural elements of film form - cinematography and lighting, composition and framing, music and editing , evident in the specific chosen sequence

- how film form creates aesthetic effects which contribute to the representation of age or ethnicity (motifs/ colour/ sound)

- how aesthetic effects create meanings and responses for the spectator

- representations of age or ethnicity are significant in reflecting the culture and society of the film (highlighted in the chosen sequence).

Candidates may include the following in their responses, but these points are not exhaustive or prescriptive:

- ***The Diving Bell and Butterfly*** – sequence where Jean remembers day out with girlfriend- the pilgrimage to Lourdes. His youthfulness is heightened- he is healthy, mobile, in love. Driving his open top car reinforces both his physical and emotional energy for life- they speed down the open French countryside. Vivid recall, colours, aesthetic quality in his recollected memories of this experience – height of his youth. This memory contrasts with the stillness and immobility Jean experiences in the present/ after his accident. Being immobile makes him appear older; locked in syndrome has taken away his interaction with outside world; he has no independence or control.

- ***Ida***- representation of Ida's ethnic identity, in the sequence where she has just attended Wanda's funeral. Changing clothing (out of nun's habit), wearing aunt's clothes and shoes, trying to drink and smoke- represents the complex ways in which Ida expresses both her identity and ethnic identity. Representation of ethnicity reinforced through structural elements (mise en scène: clothing, props, colour, make-up) and elements of film form: lighting, cinematography- contribute to messages and values. Wider contextual elements of the film and the representation of culture, politics, norms, social traditions, religion and identities.

- ***Life is Beautiful***- in the wedding sequence, Guido as an Italian Jew, remains oblivious to his uncle's concerns about anti-Semitism. The painted white horse outside- visualises the horror and foreshadows the violence of anti-Semitism: within the context of 1930s Italy/ Fascism/ rise of Nazi power. Elements of film form- mise en scène, colour, and cinematography in the sequence contribute to messages and values- layers of meaning/ multiple interpretations around racism and intolerance.

- ***Mustang –*** opening sequence- representation of age/ youth. Sisters are innocent and care free, oblivious of their actions on the older population around them in the community. Age and innocence are represented through the natural location/ landscape and the expanse of the sea suggesting freedom and fun as limitless. They wear school uniforms- to reinforce their youth, whilst their uncle's reaction is to restrict their freedom (forbids them from going to school). Cultural and social context- patriarchal family structure, community's traditional values.

- ***Victoria:*** Victoria and Sonne in the café where she works. Sonne refers to his piano playing as good as Mozart – even though he was Austrian (echoing his and his friend's earlier claim that they are real Berliners) who will show Victoria the real Berlin. The notion of ethnic identity is subtle and nuanced- Victoria works in Berlin, but she is Spanish- a former pupil of the Conservatory; she is represented as cosmopolitan- who has settled in the cultural quarter of Berlin. The sequence represents ethnicity in a positive way- where ethnic difference is celebrated. Within the sequence and the film as a whole, ethnicity is represented as part of the film's rich social and cultural context. Film poetics and elements of film (motifs, colour, mise en scène, lighting, cinematography) reinforce the meanings around ethnicity.

- ***Pan's Labyrinth:*** opening sequence introduces Ofelia- her age and innocence are vital to the messages and values in the film; use of child to suggest renewal/ rebirth – representation of duality: real/ fantasy world; innocence has soft feminine qualities- as distinct from the harshness of the real world/ masculine- military regime/ rule. Key elements of film- contribute to representation of Ofelia – her innocence and strength/ power; within wider cultural, political and social contexts. Lighting, colour, mise en scène and cinematography contribute to the representational dimension of this sequence.

All valid alternatives must be credited.

Question 2(b)

Either,

(b)   Explore how filmmakers use mise-en-scène to enhance the themes of your chosen film.

In your answer, you may consider:
- Settings, props, costume
- Lighting, colour, framing

[20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of how filmmakers use mise-en-scène to enhance themes. • Excellent demonstration of knowledge and understanding of key elements and concepts.	**9-10 marks** • Excellent and sustained application of knowledge and understanding of how filmmakers use mise en scène to enhance the themes of the chosen film. • Sophisticated analysis of how filmmakers use mise en scène in the chosen film. • Insightful exploration of how filmmakers use mise en scène, which is strongly supported by highly detailed references to key sequences in the chosen film.
4	**7-8 marks** • Good demonstration of knowledge and understanding of how filmmakers use mise-en-scène to enhance themes. • Good demonstration of knowledge and understanding of key elements and concepts.	**7-8 marks** • Good application of knowledge and understanding of how filmmakers use mise en scène to enhance the themes of the chosen film. • Good exploration of elements of film to analyse how filmmakers use mise en scène in the chosen film. • Good exploration of how filmmakers use mise en scène, which is reasonably supported by detailed references to key sequences in the chosen film.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of how filmmakers use mise-en-scène to enhance themes. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**5-6 marks** • Satisfactory application of knowledge and understanding of how filmmakers use mise-en-scène to enhance the themes of the chosen film. • Satisfactory exploration of elements of film to analyse how filmmakers use mise en scène in the chosen film. • Satisfactory exploration of how filmmakers use mise en scène, with relevant references to key sequences in the chosen film.

		3-4 marks	3-4 marks
2		• Basic demonstration of knowledge and understanding of how filmmakers use mise-en-scène to enhance themes. • Basic demonstration of knowledge and understanding of key elements and concepts.	• Basic application of knowledge and understanding of how filmmakers use mise-en-scène to enhance the themes of the chosen film. • Basic exploration of elements of film to analyse how filmmakers use mise en scène in the chosen film. • Simplistic exploration of how filmmakers use mise en scene, with partially supported references to key sequences.
		1-2 marks	**1-2 marks**
1		• Limited demonstration of knowledge and understanding of how filmmakers use mise-en-scène to enhance themes. • Limited demonstration of knowledge and understanding of key elements and concepts. .	• Limited application of knowledge and understanding of how filmmakers use mise-en-scène to enhance the themes of the chosen film. • Limited exploration of elements of film to consider mise en scène in the chosen film. • Partial exploration of how filmmakers use mise en scène. Any references to key sequences are limited and lack specific relevance.
		**0 marks** No response attempted or no response worthy of credit.	

2(b): Indicative content

Candidates are required to explore how mise-en-scène enhances the themes within their chosen film.

Mise en scene can be discussed in terms of its principal components: setting, props, costume, make-up, colour, framing and composition. Most likely, candidates in bands 4 and 5 will make links between mise-en-scène and messages and values across their chosen film. Close reference to their chosen film is required, whilst examples from candidates' chosen films may vary. The following responses should be considered:

- How themes can be conveyed through mise-en-scène

- How changes in mise-en-scène contribute to the film's themes by creating a range of meanings

- How mise-en-scène generates multiple connotations and suggests a range of possible interpretations

- The contribution of mise-en-scène both naturalistically and expressively (focusing on the aesthetic dimension of mise-en-scène)

- The use of motifs and repeated patterns in mise-en-scène and their contribution in enhancing themes across the film

Band 4 and 5 candidates will be able to discuss the links between filmmakers' use of mise en scène and the themes of the chosen film in a fluent and sophisticated way. Within these bands, candidates will be able to analyse how mise en scène is an important element of film form, which creates multiple connotations in conjunction with other key and structural elements. At the very highest level, candidates will explore the full implications of the question in a fluent and sophisticated way, by making extensive references to specific sequences and then linking these, to their exploration and discussion of the film as a whole.

Candidates may include the following in their responses, but these points are not exhaustive or prescriptive:

- *Victoria*- opening sequence in night-club; the bar and bar-tender; graffiti near female cloakroom; lights, Victoria's clothing, her hair is up as she is dancing (conveys heat from atmosphere/ lights/ crowds). Mise en scène contributes to edgy risk taking atmosphere and creates meanings connected to the representation of youth/ Victoria/ young female. In the car park meeting with Andi: gun, drugs, colour/ filters: Victoria gets drawn in-enhances theme of her risk-taking/ naivety.

- *Mustang* – naturalistic and expressive opening sequence – the girls in the sea, blue and green colours; their innocent playfulness in the sea represented through clothing/ school uniform; framing and composition of opening shots; these contrasted later with bars on windows (framing and composition reinforces their entrapment); conservative dresses they asked to wear; the domestic setting and props in the kitchen where they are taught to cook- links with the theme of their restricted freedom and individuality, being taught to be modest and domestic/ ready for marriage; the representation of gender and patriarchy. Mise en scene contributes to representation of sisters within male-centred community/ society.

- *Pans Labyrinth*- in the fantasy world, mise en scène enhances the idea of possibility and magic; nurturing/feminine qualities; magical and mystical creatures (only Ofelia sees)-
Use of colour and lighting enhances idea that this world is unseen; Ofelia's journey to this other reality is captured through tones and aesthetic qualities of the mise-en-scene; enhancing the duality central to film; real vs fantasy world; magical vs material. Vidal's uniform and ammunition enhance the brutality of the military world/ Fascism in Spain at the time (masculine qualities). Framing in relation to character (e.g Ofelia and Vidal)

- *The Diving Bell and Butterfly*- use of colour when Jean has recollections-memory of being on the beach with children and their mother- the sea and space contribute to theme of mobility and freedom; contrast his locked-in state and enhance the contrast between his physical restriction and lively, intellectual state of mind, rich memories and strong and vivid recall. In Jean's father's apartment, mise en scène enhances the parallels between his father's old age and limited movement, with Jean's.

- *Life is Beautiful*- opulence of the hotel, space, whiteness, luxury, well dressed customers show how some people lived in Italy- in spite of the sinister rise of Fascism; mise en scène sustains the appearances of normality at a time of considerable political and cultural change (the anti-Semitic writing in green, on the white horse); in the concentration camp sequences- mise en scène (clothing, props, characters, colour) reinforce the harshness of Guido's circumstances, whilst he continues to divert his son from this reality.

- **Ida** – film's themes: the past/ identity, the truth. The film's monochrome cinematography captures this consistently and enhances these themes. E.g the sparseness of Wanda's apartment matching her loneliness since the occupation; Ida's reaction after the funeral- losing herself or trying to find herself: the dress and shoes, drink and cigarettes reinforce her emotional state and recklessness. Theme of identity/ ethnic identity, knowing the past. Underlying theme of occupation and anti-Semitism is nuanced, but its profound impact is captured through mise en scène (e.g the family burial plot in Lublin).

All valid alternatives must be credited.

Question 2(c)

Or,

(c) 'Knowing more about the cultural or political contexts can increase your understanding of a film.' How far is this true of the film you have studied?

In your answer, you may consider:
- political or cultural change (historical and/ or contemporary)
- movements, freedoms, restrictions

[20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of the cultural or political contexts of the chosen film. • Excellent demonstration of knowledge and understanding of key elements and concepts.	**9-10 arks** • Excellent application of knowledge and understanding of the cultural or political contexts to analyse the chosen film. • Sophisticated exploration of elements of film to analyse the cultural or political contexts in the chosen film. • Insightful exploration of cultural or political contexts, which is strongly supported by highly detailed references to key sequences in the chosen film.
4	**7-8 marks** • Good demonstration of knowledge and understanding of the cultural or political contexts of the chosen film. • Good demonstration of knowledge and understanding of key elements and concepts.	**7-8 marks** • Good application of knowledge and understanding of the cultural or political contexts to analyse the chosen film. • Good exploration of elements of film to analyse the cultural or political contexts of the chosen film. • Good exploration of cultural or political contexts, which is reasonably supported by detailed references to key sequences in the chosen film.
3	**5-6 Marks** • Satisfactory demonstration of knowledge and understanding of the cultural or political contexts of the chosen film. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**5-6 marks** • Satisfactory application of knowledge and understanding of the cultural or political contexts to analyse the chosen film. • Satisfactory exploration of elements of film to analyse the cultural or political contexts in the chosen film. • Satisfactory exploration of cultural or political contexts, with relevant references to key sequences in the chosen film.

		3-4 marks	3-4 marks
2		• Basic demonstration of knowledge and understanding of cultural or political contexts of the chosen film. • Basic demonstration of knowledge and understanding of key elements and concepts.	• Basic application of knowledge and understanding of the cultural or political contexts of the chosen film. • Basic exploration of elements of film to analyse the cultural or political contexts in the chosen film. • Simplistic exploration of cultural or political contexts, with partially supported references to key sequences in the chosen film.
		1-2 marks	**1-2 marks**
1		• Limited demonstration of knowledge and understanding of cultural or political contexts of the chosen film. • Limited demonstration of knowledge and understanding of key elements and concepts. .	• Limited application of knowledge and understanding of the cultural or political contexts of the chosen film. • Limited exploration of elements of film to consider cultural or political contexts in the chosen film. • Limited exploration of cultural or political contexts. Any references to key sequences are limited and lack specific relevance.
		**0 marks** No response attempted or no response worthy of credit.	

Question 2(c) Indicative content

Candidates are required to consider the cultural or political contexts of their chosen film, exploring how this contributes to an understanding of the film. They will explore either the cultural or political contexts, whilst it is likely that some candidates may refer to both.

Candidates are expected to consider how cultural or political contexts are important to film in the following way:

- by demonstrating their understanding of how films are shaped by the contexts in which they are produced

- exploring how cultural and political contexts either historical or current are important to a film's production, by influencing the film's meanings

- exploring cultural factors such as artistic or film movements which are significant to the film's production, with references across the film

- exploring how political factors impact on the film's production through a discussion of: freedom of expression/ restrictions/ censorship, debates, or movements contemporaneous with the film's production regarding political change/ freedom.

Band 4 and 5 candidates will be able to discuss the links between contexts and the key and structural elements in their chosen film in a sophisticated way. Within these bands, candidates may be able to discuss how contexts play a significant role in influencing the film's production by moving from context to the film in order to advance their discussion.

Close reference to their chosen film is required, as is a discussion of at least one specific context. Examples from candidates' chosen films may vary. Candidates should focus on how a specific context is relevant to their chosen film and discuss the ways in which this contextual framework is important to the film as a whole. At the very highest level, candidates will explore the full implications of the question in a fluent and sophisticated way, by making extensive references to specific sequences and then linking these, to their exploration and discussion of the film as a whole.

Candidates may include the following in their responses, but these points are not exhaustive or prescriptive:

- *Victoria*- The film's contemporary cultural context. Movement within the E.U; Victoria is Spanish- works in café; Berlin as a cultural environment- the location of the nightclub; Sonne and his friends want to show Victoria 'the real Berlin'- nuanced references to Berlin Wall, the post-war division of Germany and Berlin. The reference also suggests they belong as second or third generation migrants (perhaps from Turkey?). Strong sense of place captured through elements of film form, the long-take suggests the cultural vibe and youthful aspects of Berlin.

- *Mustang* – strong cultural context: the traditional values, patriarchal culture. The girls' restricted freedom; the football match- a large public space from which they are forbidden; the domestic values and preparation for marriage; the controlling nature of their upbringing within male-dominated society; contemporary life in Turkey- tensions; Istanbul represented as more liberal (Lale's teacher leaves for Istanbul); the film's reception- within current debates about tradition, culture and role for women. Reactions to film upon its release. The film's overall aesthetic and its contribution to the cultural context.

- ***Pans Labyrinth***- strong political context- real world of the film. 1940s Spain, Fascism, Franco's Spain, post-civil war. Vidal- represents this regime; rebellion (Mercedes). Two worlds, masculine and feminine qualities- historical and political contexts. Film's themes explored through innocence/ Ofelia/ child as a reaction to material world and brutal political regime. Setting the film within a historical context- but exploring ideas allegorically, to critique political regime. Elements of film form and their contribution to political contexts.

- ***The Diving Bell and Butterfly***- strong cultural context: Jean Do editor of Elle; film reflects real events; from book to screen; contemporary cultural context reflected in the sensitive care and support receives after his coma. Contemporary contexts represented in his relationships: the mother of his children; his speech therapist. Intellectual dimension- he writes a book before he dies. Attitudes to his syndrome (friends, family).

- ***Life is Beautiful***- political context (within historical setting); Italy, Second World War, Jewish population in Italy; focus on Guido. Rise of anti-Semitism; experience in the concentration camp; representation of Guido's experience in the camp (son, wife). Film's aesthetic style and its contribution to the political context.

- ***Ida*** – political context: Poland 1960s- post German occupation after Second World War; legacy of anti-Semitism in Europe; repercussions- Ida; truth/ secrecy- her family, Wanda's son; loss, loneliness, heritage. Political backdrop- religion. Contribution of key elements of film form to enhance political context.

Question 1(b): Indicative content

*If only **one** film is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands). The mark must then be divided by two.*

*Candidates **are not** required to write about the two films equally.*

Candidates may consider some aspects of the following to indicate what is meant by binary oppositions and dramatic conflict:

- *binary oppositions created through characters and what they might represent (values/ideology/social group)*

- *binary oppositions as structural elements to engage spectators in action/dilemmas/ conflict*

- *use of dialogue to construct and create conflict: between characters, messages and values, points of view, to align spectators with characters/action/distance them from characters (e.g. **Sightseers**, **We Need to Talk about Kevin**)*

- *use of film form- sound, images, mise-en-scene to highlight binary oppositions/ construct conflict/challenge spectators/deny spectators' expectations of the films' narrative*

Candidates may include the following in their responses:

- *binary opposition as structural elements which create dramatic conflict (Claude-Levi Strauss)*

- *use of characters and dialogue to construct oppositions, represent conflicting ideologies, points of view, values (class and social conflict in Secrets and Lies, Mia and Joanne in Fish Tank, ideologies and values in This is England - conflicting ideas of national pride and identity), conflict between Chantelle and Liam in Sweet Sixteen, binary opposition in the matching of characters in Shaun of the Dead*

- *conflict arising from actions: Combo in This is England, Pinball and Liam in Sweet Sixteen, Mia's relationship with Joanne in Fish Tank*

- *contribution of film form to highlighting conflict: lighting/contrast, pace of editing, sound and music: urban music in Fish Tank, the use of the white horse to create ideas of freedom and stillness/entrapment, mise-en-scene in This is England (clothing, colour, symbols and flag), film poetics in Secrets and Lies (close-ups, framing and composition, stillness, long-takes).*

Candidates will be expected to consider how binary oppositions are used to create dramatic conflict within the film's narrative.

All valid alternatives must be credited.