



GCE AS MARKING SCHEME

AUTUMN 2020

**AS
FILM STUDIES – COMPONENT 2
B670U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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 AUTUMN 2020

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.

Question 1 two-film study

- 1.1 Explore how sound creates meaning at key moments from **each** of the films you have studied. [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	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of sound in relation to the chosen films. Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p>9-10 marks</p> <ul style="list-style-type: none"> Excellent and sustained application of knowledge and understanding of sound to analyse the chosen films. Sophisticated analysis of sound in a key sequence from each of the chosen films. Insightful exploration of how sound creates meanings in each of the chosen films.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of sound in relation to the chosen films. Good demonstration of knowledge and understanding of key elements and concepts. 	<p>7-8 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of sound to analyse the chosen films. Good analysis of sound in a key sequence from each of the chosen films. Good exploration of how sound creates meanings in each of the chosen films.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of sound in relation to the chosen films. Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p>5-6 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of sound to analyse the chosen films. Satisfactory analysis of sound in a key sequence from each of the chosen films. Satisfactory exploration of how sound creates meanings in each of the chosen films.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of sound in relation to the chosen films. Basic demonstration of knowledge and understanding of key elements and concepts. 	<p>3-4 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of sound to consider the chosen films. Basic analysis of sound in a key sequence from each of the chosen films. Basic exploration of how sound creates meanings in each of the chosen films.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of sound in relation to the chosen films. Limited, if any, demonstration of knowledge and understanding of key elements and concepts 	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding of sound to consider the chosen films. Limited, if any, analysis of sound, with limited if any understanding of it use in a key sequence from the chosen films. Limited if any exploration of how sound creates meanings.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

Question 1:1 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.

Candidates are required to examine the contribution of sound in relation to a key sequence, from each film. An analysis of the relationship between sound and its function within the selected key sequence of each film is expected, with particular emphasis on how they contribute to meaning.

In this specification, the use of sound includes:

- Identifying parallel sound from contrapuntal sound
- Diegetic and non-diegetic sound
- Use of foley sound

Candidates may consider the following:

- Use of sound to create many connotations with different interpretations
- Use of sound in relation to characters
- Sound motifs
- Use of sound in relation to the development of the narrative
- The use of sound to convey messages and values
- How sound creates meaning in combination with other key elements of film form

Within Band 5 we can expect candidates to make confident and sophisticated connections between the specific uses of sound in a key sequence of each chosen film and: the range of possible meanings, values and messages, the contribution of sound to the narrative and how it portrays characters; in addition to the films' specific narrative and generic conventions and/ or use of realism.

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

Secrets and Lies - opening sequence: diegetic sounds at the funeral- singing a hymn, dialogue and sounds of walking sustain sombre mood and realism. Non-diegetic sound in the photography studio where Maurice works- suggests stillness and reflection as he frames different scenarios and people.

This is England - the soundtrack in the title sequence brings the ideas and wider context into view; the closing sequence using non-diegetic sound for a sense of narrative closure and works well with Shaun's decision to throw the flag away.

Fish Tank - in the club when Mia goes to try for a job, the diegetic sounds of the music selected by female dancers contribute to the tacky setting and enables Mia to conclude she doesn't belong here/ feels uncomfortable here.

Sweet Sixteen - Liam visiting his mum in prison. Extensive use of diegetic sound in the visiting area. The blend of background voices and the conversation between Jean, Stan, the grandad and Liam heightens the tension in the sequence. The contribution of sound is accentuated through the layers of diegetic noises of the setting whilst at the same time focusing on the family's drama and conflict. Liam's decision not to follow Stan's plan brings tension which increases as Liam tries hard to persuade Jean not to be part of it.

Trainspotting - the sequence where Renton has a plan to kick his drug habit is effectively captured through the combination of non-diegetic music and the diegetic sounds. The choice of classical music – Bizet's Carmen brings a ridiculous sense of ceremony and occasion which contrasts hugely with the actors, action and setting. With this soundtrack in the background, diegetic sounds are made up of the voice-over, revealing the details of the plan to wean off drugs, together with diegetic sounds of the tins and other shopping Renton has bought for his recovery plan.

We Need to Talk about Kevin - in the sequence where Eva gets ready to visit Kevin in prison, the soundtrack- non-diegetic music plays 'Nobody's Child'. Echoing as this does the underlying themes and Eva's own inner conflict, the lyrics and music contribute to the narrative. In this sequence, Eva is at home in the room she has created for Kevin, folding his clothes and putting them away. This normal domesticity and the irony of the situation are accented through the sound track, which travels into the early moments of the next scene which is the prison setting.

Moon - opening sequence blends non-diegetic music as background with the use of a male voice-over. This establishes the sci-fi element as the visuals reveal damage to the environment.

Shaun of the Dead - the sequence where Ed and Shaun see Mary the zombie in the garden. Diegetic sounds (zombie groans, Ed and Shaun's dialogue) blends in with the non-diegetic music to create the humour – combining codes and conventions of this narrative. For example the undercurrent of eerie diegetic sound echoes the zombie elements of the genre. Pace of the action and the build up of the sequence are created through these aspects of sound. Humour takes over with the diegetic sounds of crockery and vinyl thrown at Mary the zombie and the man in the garden.

Sightseers - in the sequence where Tina is taken to task for her dog's mess, diegetic sounds are effective in creating the sense of uncertainty for the spectator. There is an odd mix of elements coming from the beauty of the setting on the one hand and dialogue about the dog's mess. Chris's response is seen as over the top and the diegetic sounds of beating the man over the head add to the film's codes and conventions and the darkness of the comedy.

Under the Skin - Sound contributes to the sequence when the woman drives around at night time observing the city nightlife. The contrast between her world and the human world is captured through its realism: traffic sounds, sirens, passers by. As sound sustains the realism through diegetic sounds, the woman's difference and separation as well as her strangeness are heightened in stark contrast. Non-diegetic sounds contribute to the narrative's sci-fi genre.

All valid alternatives must be credited.

Question 1.2 two film study

Explore how specific narrative or plot devices help to tell the story in the **two** films you have studied.

In your answer, you may consider:

- Narrative structures (linear/ non-linear, time and duration)
- Ellipsis, repetition, editing

[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	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of narrative construction and plot devices in both of the chosen films. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent and sustained analysis of narrative construction and plot devices in their chosen films.* • Sophisticated exploration of filmmakers' choices when using elements of film form 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. <p>*At this level candidates will engage with complex aspects of film narrative.</p>
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of narrative construction and plot devices in both of the chosen films. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good analysis of the narrative construction and plot devices in their chosen films. • Good exploration of filmmakers' choices when using elements of film form in the 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	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of narrative construction and plot devices in both of the chosen films. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of the narrative construction and plot devices in their chosen films but with some inconsistencies. • Satisfactory exploration of filmmakers' choices when using elements of film form in the chosen films. • Relevant references to their chosen films to support their exploration. There may be a tendency towards description when responding to the question.

2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of narrative construction and plot devices in both of the chosen films. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic attempt to analyse the narrative construction and plot devices in their chosen films. • Basic exploration of filmmakers' choices when using elements of film form in the 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	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of Narrative construction and plot devices in both of the chosen films. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited awareness and understanding of narrative construction and plot devices in their chosen films. • Limited if any exploration of filmmakers' choices when using elements of film form in the 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.
<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>		

Question 1.2: Indicative content

Explore how narrative construction and plot devices help to tell the story in the two films you have studied.

In your answer, you may consider:

- Narrative structures (linear/ non-linear, time and duration)
- Ellipsis, repetition, editing

[40]

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 of the following in their response:

- Plot devices to represent events and time
- Use of voice-overs, linear or non-linear narratives, flashbacks/ forwards, ellipsis
- Use of editing for continuity or to suggest the passing of time; editing to connect events and characters
- Key elements of film form when constructing narrative e.g use of sound or editing
- Motifs, colour and lighting in relation to narrative suspense, tension, dramatic effects
- Contribution of key elements of film form e.g mise en scène when creating meanings/ connotations/ responses
- Links between the genre, codes and conventions and use of plot devices

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

- ***Fish Tank*** - urban setting and Mia's claustrophobia – through the mise en scène – the limited space in her flat; the tension and conflict between her and her mum; the horse as a symbol of freedom- it is tied down and she wants to set it free- wide shots; framing and composition- she looks out of the flat to the wider world beyond. Use of music – diegetic at the end when Mia, her sister and mum dance together; also framing to creates meanings of family/ love/ understanding.
- ***Secrets and Lies*** - long takes to allow tension and conflict- at Roxanne's birthday party; in Maurice's studio, the sense of realism and stillness captured through the long takes; mise en scène to capture Monica and Maurice's social mobility; non-diegetic music complements the realism. Use of non-diegetic music to create meaning/ atmosphere and give a sense of time passing
- ***This is England*** - close-ups increase tension and capture the dramatic conflict felt by all the characters in the sequence where Combo beats Milkie up; the piano is effective as non-diegetic music together with the non-diegetic music which picks up in tempo to contribute to the claustrophobic situation and violence.
- ***Under the Skin*** - POV shots are used extensively: when the woman walks around the shopping centre. This enables the spectator to see how she is outside of events, and how her strangeness is in contrast to the world around her. Night shots and low key lighting in the film heighten the enigma around her character and also the fact that her encounters with men are at night/ in the dark.

- **Sightseers** - the aspects of dark comedy, central to the narrative are captured through the mise en scene- Tina's mum's house and later in the extensive use of wide shots showing the natural beauty of countryside. As the setting for the action, the setting emerges in contrast to the unexpected and random acts of verbal and physical violence carried out by Tina and Chris. Natural lighting is used to communicate the unpredictable turn of events, in the cold light of day.
- **We Need to Talk about Kevin** - use of colour and lighting in the opening sequence, and also the red filter when we see Eva in the new home she has created. In both these sequences, colour and lighting sustain the tension and heighten our sensibilities to Eva's predicament and horror. Mise en scène in the first sequence proper enable the spectator to interpret how far she is in turmoil- we see the pills and drawn curtains. Moving between past and present- Eva's memory, state of mind and emotions. Use of non-linear narrative to offer contrast, to add psychological intensity and to build up the climax.
- **Moon** - the extensive use of white inside the space ship heightens the sci-fi element and the idea that Sam is alone and lonely and the voice over the computer suggests this non-human source of a voice is ironically comforting. Hi-key lighting in the interior scenes heightens the clinical dimension of Sam's life and routines and contributes to the horror and loneliness he experiences. Sci-fi element contributes to construction of time- Sam's routine, the dailiness of his life; his memory; the non-linear aspects of the narrative.
- **Shaun of the Dead** - sound track is a key element in bringing normality to this hybrid narrative. Mise en scène is effective in capturing the everyday realism which is part of Shaun, Liz's and Ed's life- in Shaun's house, the pub and Shaun's mum's house, whilst blending these everyday items with the zombie narrative. In the climax sequence, the Queen soundtrack brings heroism to the action and keeps up the comedy and hybrid codes to the end.
- **Sweet Sixteen** - mise en scène is effective in contributing to the harsh realities facing Liam. Framing in the prison scene captures him and his mum Jean talking across the table, indicating their different points of view and the tension and conflict between them. Clothing and setting heighten the realism of the narrative and the natural lighting creates a sense of the harshness of the characters' lives. Linear narrative unfolds the events and the 'cause and effect' aspects of the plot.
- **Trainspotting** - pace of editing such as at the beginning contributes to the blend of styles in the narrative; lighting and mise en scène are effective in the sequence where Renton tries to cure his habit; whilst the squalor of the drug den is realised through the camera angles and close-ups such as when the baby is seen crawling on the floor. The angle of the camera creates the idea of inappropriateness of the situation and setting for the baby.

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

All valid alternatives must be credited.

Question 1.3 two-film study

'The most interesting developments in a film's narrative occur when we gain insight into a character's mind'. Discuss this statement with reference to key sequences from the **two** films you have studied.

In your answer, you may consider:

- Psychological & emotional aspects of the characters
- Editing techniques & narrative devices (e.g. POV, flashback, voiceover). [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	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how film narratives create insight into a character's mind in their chosen films. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent and sustained analysis of how narratives create insight into a character's mind in their chosen films.* • Sophisticated exploration of how narratives create insight into a character's mind in their chosen films. • Highly detailed references to their chosen films to convincingly support their exploration and fully engage with the implications of the question. <p>*At this level candidates will engage with complex aspects of film narrative.</p>
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how film narratives create insight into a character's mind in their chosen films. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good analysis of how narratives create insight into a character in their chosen films. • Good exploration of how narratives create insight into a character's mind in 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	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how film narratives create insight into a character's mind in their chosen films. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of how narratives create insight into a character in their chosen films. Some inconsistencies at this level. • Satisfactory exploration of how narratives create insight into a character's mind in 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.

2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of how film narratives create insight into a character's mind knowledge in their chosen films. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic attempt to analyse how narratives create insight into a character's mind in their chosen films. • Simplistic exploration of how narratives create insight into a character's mind in 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	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of how film narratives create insight into a character's mind in their chosen films. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited if any analysis of how narratives create insight into a character in their chosen films. • Limited if any exploration of how narratives create insight into a character's mind in 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.
	<p style="text-align: center;">0 marks</p> <p style="text-align: center;">No response attempted or no response worthy of credit.</p>	

Question 1(c): Indicative content

'The most interesting developments in a film's narrative occur when we gain insight into a character's mind'. Discuss this statement with reference to key sequences from the two films you have studied.

In your answer, you may consider:

- Psychological & emotional aspects of the characters
- Editing techniques & narrative devices (e.g. POV, flashback, voiceover) [40]

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.

It is expected that candidates may consider some of the following in their response:

- Development of characters, inner conflict, psychologically complex and/ or interesting characters
- Conflict between characters, revealing insights, outlooks/ point of view/ values/ pairing of characters
- Contribution of psychologically complex and/ or emotional characters and narrative suspense, dramatic conflict and tension
- Use of dialogue to reveal and sustain insights
- Characters in context of British social realism or generic conventions
- Meanings and responses: characters' motives, predicaments, choices
- Voice-over to reveal characters' psychological/ emotional state
- Narrative devices which enhance character's state of mind: e.g flashbacks

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

- ***Shaun of the Dead*** - use of voice-over- builds bond between character and spectator, adds to tension and dramatic suspense; blends aspects of the genre with narrative conventions; use of characters to fulfil narrative function- equilibrium/ closure.
- ***Sightseers*** - Tina and Chris- complex and unpredictable characters/ quirky characters; actions and outbursts drive narrative and complement the hybridity of the genre; characters as opposites/ the dynamic in the relationship a point of interest and how it shifts as the plot develops. The linear structure of the narrative conflicts with the psychological and emotional nature of the characters.
- ***Under the Skin*** - central character of the woman a point of interest throughout; psychological complexity; her difference and separation heightens the plot and develops the idea of human vs non-human world; insights into character work alongside sci-fi elements of the film's genre
- ***Moon*** - Sam's loneliness a key aspect of the narrative and also his emotional and psychological state- e.g the reliance on Gerty the computer for guidance and company; the difference between the real vs cloned Sam; the predicament facing Sam in opposition to authorities- Lunar industries makes his goals a point of interest. Insight into his state of mind when he remembers his wife and daughter- an example of the intensity of his emotions- linked to the narrative structure of the film and the non-linear way in which the story unfolds. We experience Sam's frustrations because we have an insight into his experience of time and his memories.

- **Secrets and Lies** - Cynthia's past and anguish a point of interest and her new relationship with Hortense; the latter creates new dynamic between Cynthia and Roxanne as well as with Monica and Maurice; also creates conflict between siblings which is class related- Maurice doing well/ a house in the suburbs and a business vs Cynthia's struggles as a single parent. Use of dialogue to heighten characters' state of mind and emotions/ frustrations: e.g Roxanne at her birthday party, Cynthia and Monica's interchange on this same occasion and Maurice's expression of his pain of being in the middle of his family.
- **Fish Tank** - Mia's conflict with her mum and the inner conflict she feels about her circumstances; her need for freedom and love, and her mum's lack of maternal feelings and need for attention and love herself; Mia in her limited circumstances and her ambition for more. Characters state of mind revealed through key elements of film form: Mia dancing in the empty spaces, the dance in the closing sequence showing Mia, her sister and mum together.
- **This is England** - Shaun's need to belong and the choices he makes; the different attitudes held by Woody and Combo as much as the complexity of Combo's character/ views/ motives and actions. Combo's aggression and violence against Milkie reveals his state of mind, his psychologically complex character, his insecurities and emotions. In this sequence, dialogue and key elements of film form contribute to the insights into the characters' state of mind and their emotions.
- **We Need to Talk about Kevin** - family dynamics and the tensions between Eva and Franklin; the contrasting characters- Kevin and Cecilia; Kevin's deviancy, his complexities and darkness a real focal point of interest which centres plot and narrative. Mise en scene e.g in the opening sequence to reveal state of mind, and also in the sequence where Eva tidies Kevin's room before visiting him in prison.
- **Sweet Sixteen** - Liam's limited choices and his hankering after home life/ his mum/ love drives narrative; his relationship and conflict with Chantelle; the lack of love by his granddad and the friendship with Pinball contribute to the spectators' strong interest in the characters and what will happen to them. In the prison sequence, Liam's state of mind revealed when he pleads with his mum.
- **Trainspotting** - Renton's voice-over; trying to get off heroine, together with the non-diegetic music reveal his state of mind. Voice- over also reveals Renton's cynicism, and his feelings about his family and friends, thus aligning us with his POV.

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

All valid alternatives must be credited.

Question 2 (a)

2.1 Examine how camerawork creates meaning in **one** key sequence from the film you have studied. [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	<p>5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of camerawork and editing in the chosen film. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p>5 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of camerawork and editing to analyse the chosen film. • Sophisticated exploration of how camerawork and editing create meaning. • Sustained references to a key sequence from the chosen film.
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of camerawork and editing in the chosen film. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p>4 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of camerawork and editing to analyse the chosen film. • Good exploration of how camerawork and editing create meaning. • Detailed references to a key sequence from the chosen film.
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of camerawork and editing in the chosen film. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of camerawork and editing to analyse the chosen film. • Satisfactory exploration of how camerawork and editing create meaning. • Reasonable references to a key sequence from the chosen film.
2	<p>2 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of camerawork and editing in the chosen film. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p>2 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of camerawork and editing to analyse the chosen film. • Basic attempt to explore how camerawork and editing create meaning. • Inconsistent references to a key sequence from the chosen film.
1	<p>1 mark</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of camerawork and editing in the chosen film. • Limited demonstration of knowledge and understanding of key elements and concepts. 	<p>1 mark</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of camerawork and editing to analyse the chosen film. • At this level candidates will offer generalised points with limited if any attempt to explore how camerawork and editing create meaning. • At this level there will be limited if any references to a key sequence from the chosen film.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

Question 2:1

Indicative content

Examine how camerawork and editing create meaning in one key sequence from the film you have studied. [10]

*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 focuses on aspects of either the film's production or social context this can be accepted, depending on the quality of the response.

Candidates are required to discuss the significance of either the social or production context within a specific key sequence. It is expected that candidates in bands 4 and 5 will develop sophisticated responses with the confidence to explore how either production or social contexts generate different meanings, interpretations and responses. They will also discuss the use of either the production or social context to convey a range of complex ideas in relation to the chosen sequence.

The following responses may be considered:

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

Life is Beautiful - The sequence when Dora is meant to be engaged: wide- shots and long shots show the opulence of the setting and occasion and panning shots create the feeling of space. Some fast-paced cuts show Dora's reaction (under the table). Close- ups and medium close-ups enable the spectator to see how Guido and Dora and on the same side. When they ride on the horse out of the banquet, the camera remains steady before it follows them; as they are defiant.

Mustang - Opening sequence: wide shots by the sea expresses the girls' youth and freedom. Framing and composition captures them in the frame with the boys and suggests that their actions may be forbidden. There are long-takes, capturing the girls' fun and playfulness. Another sequence is when the girls have been confined to their house. Close-up shots of Lale in her bedroom realise the notion of their entrapment and claustrophobia. The style of editing amplifies both her boredom and incarceration effectively.

Victoria - The opening sequence builds up the intensity and adrenalin which suits the setting and themes. Medium upper body shots of Victoria appear and then upper body shots as she dances. When the camera moves in closer it suggests that she is 'in the moment' as she dances alone on the dance floor. With a range of close-ups and medium close-ups the opening 'sequence' introduces the main character and suggests that she is both alone and brave to be in a nightclub. The idea of a young woman living life in a spirited way is captured through the film's one long take, thus establishing the idea of the breathless, even hedonistic culture of the Berlin club scene.

Pan's Labyrinth - Opening sequence: camerawork sustains the notion of the dual worlds, the real world of 'pain' with the fairy tale world. Panning from left to right at the beginning suggests both going back in time and also being transported into another world. A canted angle which turns swiftly into a close-up- shows a young girl, Ofelia. The focus on her face shows the blood. As the camera zooms into an ECU a quick dissolve takes the spectator into the kingdom- reinforcing the initial idea of time and the other world.

Ida - The sequence when Ida and her aunt go to the family grave: the sadness of the moment is amplified through the low angle shot of the man who is digging to find the bodies. The slow pace of the sequence enables their anticipation to increase. The sequence suggests the idea of time passing. The close-up of the bodies which are unearthed on the one hand and the slow pace of the edit which cuts to show their reactions are effective. The editing skilfully cuts away so we don't see the aunt's response when the skeleton of her son is found. Editing also operates in an elliptical way as there is a sense of time passing when we next see the aunt back in the car.

The Diving Bell and Butterfly - When Jean-Dominique has a memory of going on a pilgrimage to Lourdes with a girlfriend: this sequence uses wide-shots and panning. He drives a convertible so the idea of movement and freedom on the open road emerges in stark contrast to his current condition of locked-in syndrome. The sequence effectively suggests the vividness of his inner life and memories- sustained through the movement of the camera and the quick paced editing as it cuts to the couple in the car.

All valid alternatives must be credited.

Question 2.2

Explore the representation of male characters in the film you have studied. Make references to key sequences.

In your answer, you may consider:

- How male characters conform to or subvert stereotypes
- Aspects of film form (e.g. cinematography, mise-en-scene, sound)

[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	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the representation of male characters in the chosen film. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of the representation of male characters in the chosen film. • Sophisticated analysis of the representation of male characters in the chosen film... • Insightful examination of the representation of male characters, which is strongly supported by highly detailed references to key sequences.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the representation of male characters in the chosen film. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the representation of male characters in the chosen film. • Good exploration of the representation of male characters in the chosen film. • Good examination of the representation of male characters, which is reasonably supported by detailed references to key sequences.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of the representation of male characters in the chosen film. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the representation of male characters in the chosen film. • Satisfactory exploration of the representation of male characters in the chosen film. • Satisfactory examination of the representation of male characters, supported by relevant references to key sequences.

2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of the representation of male characters in the chosen film. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the representation of male characters in the chosen film. • Basic exploration of the representation of male characters in the chosen film. • Simplistic examination of the representation of male characters with partially supported references to key sequences.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of the representation of male characters in the chosen film. • Limited demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the representation of male characters in the chosen film. • Limited exploration of the representation of male characters. • Partial of the representation of male characters in the chosen film. Any references to key sequences are limited and lack specific relevance.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

2: 2: Indicative content

Explore the representation of male characters with reference to key sequences from the film you have studied.

In your answer, you may consider:

- How male characters conform to or subvert stereotypes
- Aspects of film form (e.g. cinematography, mise-en-scene, sound)

This question asks candidates to explore the representation of male characters in 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:

- representation of male characters as typical or stereotypical and how the film reinforces or challenges particular stereotypes
- explorations of male characters which discusses attributes and qualities (in terms of gender- masculinity and/ or femininity)
- explorations of how the representation of male characters create meanings and responses- in conjunction with key elements of film form
- examination of cinematography, mise en scene and sound which independently and in combination contribute to the representation of male characters/ enhance
- exploration of male characters in the context of culture, society, values and traditions- which also form links with notions of gender
- a discussion of the representation of male characters which offers various interpretations and responses.
- Band 4 and 5 candidates will be able to draw links between the representation of male characters in their chosen film and the film's key elements of film form in sophisticated ways. Candidates will also be able to discuss how the representation of male characters conveys messages, values and connotations in subtle ways which generate multiple interpretations.

Examples from candidates' chosen films may vary, but close reference to sequences is required. 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 representation of male characters emerges in the context of a leading female character. The group of friends/ Berliners which Victoria links up with might arguably be represented as being stereotypical. They appear to be drifting without stable jobs and they also try to steal a car. Boxer has been in prison and must repay a gang leader called Andi for his inside protection. In spite of their lack of conventional behaviour and their deviancy, they are also represented as likeable. Sonne can play the piano and he shows kindness to Victoria. Arguably the overall message might also be that the male characters are weaker as Victoria emerges from the heist as the only survivor.

Mustang - in this film any negative stereotypes assigned to male characters are all embodied in the uncle. He represents a controlling patriarchal culture which dominates. At home, the uncle incarcerates the sisters by using culture and tradition as his rationale. Key elements of film form are pivotal in representing the notion of an aggressive male-dominated culture where freedom and public spaces outside the home are male domains, whilst in distinct contrast, closed spaces and domestic chores trap the female characters. Themes of liberty vs control are inextricably linked to the representation of male characters so that cinematography and mise en scene enhance these ideas.

Pans Labyrinth - Captain Vidal represents notions of control, power and aggression which are associated with masculine qualities and the Fascist regime of Franco's Spain. Within the dualities which unfold in this film Vidal represents a male character whose notions of realism is also aligned with the brutality and cruelty of the political regime and one which is in conflict with the more feminine qualities of the fable world. The representation of male characters is also viewed through doctor Ferreiro. Whilst siding with the rebels against Franco, the doctor is represented as a compassionate individual. Key elements of film form which enhance the representation of male characters include the use of military costume worn by Vidal, the use of settings and colour and the film's aesthetic which sustains a mood and atmosphere.

The Diving Bell and Butterfly - As the leading male character, Jean-Do is represented as sensitive, cultured, patient- perhaps arguably these are 'feminine' qualities. In so doing, he is not portrayed as a stereotypical male. His medical condition makes him vulnerable and reliant on others. We might say that he sees the world (as one with locked-in-syndrome) in a sensitive way, he is aware of the colour and vitality of life; his dreams and recollections are vivid. In one recollection he is seen to visit his father. Their interaction is represented in a sensitive and emotional way. Jean-Do is not possessive or controlling in his conversations with his ex-wife.

Life is Beautiful - Guido challenges any stereotypes of male characters, for the context in which the film is set. He is not a traditional/ conventional male character, but is consistently represented as kind and sensitive. In this way we might say that his attributes as a male character are more feminine than masculine. His innocent and whimsical manners are an example- the way he courts Dora and defies any etiquette. He rides off with her on horseback at what was meant to be her engagement. His ethnicity and class add to his humble character and marginality. Guido's relationship with his son is a significant aspect of his more 'feminine' qualities. He adopts more childlike mannerisms when communicating with his son- particularly at the concentration camp, to protect and nurture him. Guido emerges as a strong male character at a time of brutality/ Fascism, where his kind of strength is characterised in his compassion for his family.

Ida - Most male characters in this film are represented as being on the margins of the narrative or absent: Ida's father and brother, her cousin, the men whom her aunt sleeps with and the saxophonist Ida meets. The men whom aunt Wanda sleeps with are men who have no morals- they use her and perhaps cheat on other women. They are seen to be weak and dislikeable. The saxophonist who falls in love with Ida shows sincerity- but he is the only man in the film to do so. Male characters emerge against the backdrop of ideas about female chastity and modesty/ the convent on the one hand and the fact that aunt Wanda was a feared judge after the Second World War.

All valid alternatives must be credited.

Question 2.3

‘A film’s context is key to understanding its representations’. Discuss this statement with reference to the film you have studied.

In your answer, you may consider:

- Contextual factors (e.g. historical, social, political)
- Representations of ethnicity, gender, age

[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	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of context and representation in the chosen film. • Excellent demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of context and representation in the chosen film. • Sophisticated exploration of context and representation in the chosen film. • Insightful exploration which is strongly supported by highly detailed references to key sequences in the chosen film.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of context and representation in the chosen film. • Good demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of context and representation in the chosen film. • Good exploration of context and representation in the chosen film. • Good exploration which is reasonably supported by detailed references to key sequences in the chosen film.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of context and representation in the chosen film. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of in the chosen film. • Satisfactory exploration of context and representation in the chosen film. • Satisfactory exploration which is partially supported by references to key sequences in the chosen film.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of context and representation in the chosen film. • Basic demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of context and representation in the chosen film. • Basic exploration of context and representation in the chosen film. • Simplistic exploration with partially supported references to key sequences in the chosen film.

1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of context and representation in the chosen film. • Limited demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of context and representation in the chosen film. • Limited if any exploration of context and representation in the chosen film. • Limited if any exploration of. Any references to key sequences are limited and lack specific relevance.
	<p>0 marks</p> <p>No response attempted or no response worthy of credit.</p>	

Question 2.3

Indicative content

'A film's context is key to understanding its representations'. Discuss this statement with reference to the film you have studied.

In your answer, you may consider:

- Representations of ethnicity, gender, age
- Contextual factors (e.g. historical, social, political) [20]

Candidates are required to explore the relationship between the context and representations in their chosen film. Examples from candidates' chosen films may vary. The following responses should be considered:

- explorations of cultural, social, historical and political contexts
- wider contexts which influence the representation of ethnicity, gender and age (any or all of these where relevant)
- explorations of how elements of film form contribute enhance messages and ideas about the wider contexts
- discussions of key elements of film form in conjunction with the film's representations of age/ ethnicity/gender
- explorations of how context and representations in conjunction with key elements of film form create multiple meanings, interpretations and responses
- discussions of how the context and representations convey the film's messages, ideas and themes.

Band 4 and 5 candidates will be able to discuss the links between context and the film's representations in a fluent and sophisticated way. Within these bands, candidates will be able to analyse how selected aspects of film form create meanings and responses about the film's ideas and themes; with many interpretations. Candidates within these bands will offer their confident interpretation of their film's context and representations, supporting their response with extensive and specific references to sequences.

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

- **Victoria** - contemporary historical context and also cultural context: Berlin as a destination. Fits in with representation of youth- Victoria has arrived from Madrid, is living and working alone in a café for the minimum way. Representation of youth as risk-taking, liberal and free. Victoria is a 'failed' pianist from the conservatoire in Spain- who is able to move to Berlin (freedom of movement in EU/ employment). Representations of youth and gender unfold, within the context of Berlin's night-life and sub-culture. The four friends are at a loose end, have tried to steal a car, and have drugs on them.
- **Mustang** - contemporary Turkish is represented, with distinctions between norms, values and traditions of rural vs urban life. In spite of the contemporary historical context, the film explores attempts to control females, in ways which is incongruent with the film's contemporary aspect. Lale has travelled to Istanbul to find her teacher towards the end of the narrative, suggesting that the urban location accommodates more progressive thinkers. The wider social and cultural context encompasses the patriarchal rules which oppress the sisters. This wider context enhances the representations of a violent and coercive masculine culture- embodied in their uncle's actions. The sisters must be modest, domesticated and subservient- defining them in traditionally 'feminine' ways; and suppressing their impulses and freedoms in the name of tradition and culture.

- ***Pans Labyrinth*** - the wider historical and political contexts of Fascist Spain under Franco in the 1940s contributes enormously to the representations of age, gender and ethnicity. Masculine qualities represented in the military regime and embodied in General Vidal emerge as aggressive and 'real'. By contrast, youth and feminine qualities (emotions and compassion) are represented in Ofelia and the female characters (Mercedes). The doctor, who is against the regime, shows compassion to the rebels, and is represented in stark contrast to Vidal's brutal ways. The dualities inherent in the narrative are created within the wider contexts and the representations of age and gender; even ethnicity if Spanish pride and patriotism are associated with Franco's violent Fascism.
- ***The Diving Bell and Butterfly*** - the film establishes a contemporary historical context from which it explores a sensitive form of masculinity. John Do is a cultural and intellectual man, a former editor of the fashion journal *Elle*. His lack of physical movement and freedom due to his medical condition does not prevent him from responding in a sensitive and emotional way to his world. Representations of gender reveal his 'feminine' qualities, his patience and imagination. Arguably, in spite of his age, his ability to see colour in his recollections and dreams challenges stereotypes about both men and older characters.
- ***Life is Beautiful*** - the historical and political context of the Second World War, the holocaust and Fascism bring specificity to the film from which representations of gender, ethnicity and age emerge. Guido's more sensitive manner is understood against the aggression and horrors of the concentration camp. His comical and naïve like ways are represented as strengths in the face of ignorance and violence- the anti-Semitism he experiences. In the camp, his childlike more 'feminine' qualities as a man/ husband and father reveal his emotions and compassion; represent him in positive ways.
- ***Ida*** - the historical and political context of post Second World War Poland is a significant aspect for the representations of gender, age and ethnicity. Ida/ Anna (a Jew by birth) has been concealed in a Catholic nunnery as she was blonde and able to beguile the Nazis who invaded Poland during the Second World War. Her family (including her younger brother) were killed. Aunt Wanda is represented as a lonely older woman, who in spite of her position as a judge has spent the post-war years feeling the grief of losing her son. There are glimpses of an emerging liberal culture in Poland- after the war, represented in the clubs/ the saxophonist and a new generation. The film suggests the force of history and the political regime in bringing devastation to many individuals – Ida loses her only living relative and also decides to return to the life of the nunnery.