



GCE AS MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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 2019

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.

Section A: British Film (two-film study)

1.1 Explore how cinematography 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	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of cinematography 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 cinematography to analyse the chosen films. • Sophisticated analysis of cinematography in a key sequence from each of the chosen films. • Insightful exploration of how cinematography create 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 cinematography 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 cinematography to analyse the chosen films. • Good analysis of cinematography in a key sequence from each of the chosen films. • Good exploration of how cinematography create 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 cinematography 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 cinematography to analyse the chosen films. • Satisfactory analysis of cinematography in a key sequence from each of the chosen films. • Satisfactory exploration of how cinematography create 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 cinematography 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 cinematography to consider the chosen films. • Basic analysis of cinematography in a key sequence from each of the chosen films. • Basic exploration of how cinematography create 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 cinematography 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 cinematography to consider the chosen films. • Limited, if any, analysis of cinematography, with limited if any selected sequences from the chosen films. • Limited if any exploration of how cinematography 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 cinematography movement within one chosen sequence, from each film. An analysis of the relationship between camera shots and/or camera movement and their function within one key sequence is expected, with particular emphasis on how they contribute to meaning.

In this specification, cinematography includes:

- camera shots: point of view shots, focus and depth of field, angle shots, canted and expressive, handheld and Steadicam
- framing the shot, composition, balance and unbalanced shots
- camera movement: panning, tracking, zooming
- Monochrome cinematography
- The principles of 3-point lighting including key, fill and backlighting
- Chiaroscuro lighting and other expressive lighting effects

Candidates may consider the following:

- the use of cinematography to create a wide range of connotations and interpretations
- the use of cinematography to develop the narrative and convey messages and values
- within Band 5 we can expect candidates to make confident and sophisticated connections between cinematography and: the range of possible meanings, values and messages, the contribution of cinematography 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 - opening sequence wide shots to show location and mise en scène (characters, clothing, props) - creates realism. Zoom in focuses on details of the funeral service, revealing names and information – creates enigma at this early stage of the narrative.

This is England - sequence when Combo gets angry- close-up shots of Shaun, Milky and Combo sustains tension and anticipation; sense of claustrophobia, gives narrative space to the dialogue; medium-shots (camera zooming out) shows the reactions of other people in the room and makes us wonder if they are in danger too.

Fish Tank - opening sequence: back shot Mia- enigma/introducing character; her POV out of the housing estate- wider world; high-angle suggests she looks outwards and has ambitions to get away; C.U shots capture Mia in her environment; limited space/claustrophobia – her world/limited horizons in the flat/the estate; frustrated communication with her mum – realised through C.U.s; tracking shots follow her outside; wide-shots – the world beyond the estate/her life- suggests scope/new life; use of camera shots/movement to reinforce film's realism

Sweet Sixteen - in the car, Liam visiting mum with Stan and granddad. Tension and arguments amplified through C.U and M.C.U; hand held camera technique sustains realism and conflict.

Shaun of the Dead - Shaun goes to local for cornetto. Wide- shot reveals 'ordinary' street, sets realism but also captures zombies (he oblivious to in background) - camera work works in conjunction with character (ordinary guy/oblivious to surroundings), and also the spoof elements- the zombies who are revealed at the beginning and the end of this sequence through medium shots- keeping them and this aspect of the story in the background for now. Tracking of camera- follows Shaun and keeps narrative moving, whilst the medium shots and medium close-ups reveal horror conventions (blood stains on fridge in shop)

We Need to Talk about Kevin - Final scene/prison sequence: tension and deep psychological intensity between two characters; conversation predominantly captured through medium and medium close-up shots to create stillness; allows dialogue to unfold and be the focus. They are both sitting down- upper body shots reinforce focus on dialogue and revealing motives/insights. Framing and capturing each character in a medium close up one-shot exemplifies their isolation and lack of connection. Atmosphere, claustrophobia and uncomfortable mood down to long takes and focus on characters in turn- close-ups and medium close up.

Moon - early sequence, after title sequence- Sam on the treadmill. M.C.U shot – focuses on his feet- treadmill. Emphasis on stillness and movement- linked to fact that as he is confined in the spaceship. The intensity of the sequence sustained through C.U and M.C.U, with wide shots capturing the clinical and sanitised environment around him e.g. the white space, technology, and robot.

Trainspotting - 'Welcome to Mother Superior' sequence- e.g. of camera movement, panning and tracking- enhances pace of narrative and works with voice-over. Voice-over moves narrative along at a quick pace- so the camera's movement works in conjunction with this narrative. A zoom in focuses on needles on the floor/low angle. The pace of the voice-over links with idea of heroin addiction.

Under the Skin - early sequence when the female body goes into the shopping centre- captures idea of strangeness and enigma as she walks through, using back shots, medium shots and wide shots- situating her within the realistic setting of the shops; crowds, people looking ordinary. Camera follows her as she walks in and out of shops with C.U and M.C.U capturing her curiosity. Camera shots/movement emphasise her strangeness, builds curiosity and interest in this character.

Sightseers - e.g. Tina and Chris on the tram ride- some hand held which captures back shots and over the shoulder shots, lending realism; C.U and M.C.U- people on tram/Tina and Chris- linked to moment when Chris challenges man for littering, so adds to tension. Framing and composition of the shots brings out the funny and serious elements of this hybrid genre, the horror and the comedy – which are unexpected. This is the case in this sequence and the shots inside the tram and the tracking following it through the countryside create these alternating meanings.

All valid alternatives must be credited.

Either,

1.2 'Film narratives rely on conflict in the lives of characters to develop dramatic and powerful moments.' Explore this statement in relation to your **two** chosen films.

In your answer, you may consider:

- *Narrative structure including binary oppositions*
- *Key moments in the plot*

[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 rely on conflict in the lives of characters to develop dramatic and powerful moments 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 application of the Structuralist approach to film narrative, to analyse the chosen films. • Sophisticated exploration of how films rely on the conflict in the lives of the characters to develop dramatic and powerful moments 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 how film narratives rely on conflict in the lives of characters to develop dramatic and powerful moments 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 application of the Structuralist approach to film narrative, to analyse the chosen films. • Good exploration of how films rely on the conflict in the lives of the characters to develop dramatic and powerful moments 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	<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 rely on conflict in the lives of characters to develop dramatic and powerful moments 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 application of the Structuralist approach to film narrative to analyse the chosen films, with some inconsistencies. • Satisfactory exploration of how films develop dramatic and powerful moments 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	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how film narratives rely on conflict in the lives of characters to develop dramatic and powerful moments 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 application of the Structuralist approach to film narrative with basic analysis of the chosen films. • Basic exploration of how films develop dramatic and powerful moments in the chosen films. Basic attempts to address the complex aspects of film narrative. • 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 rely on conflict in the lives of characters to develop dramatic and powerful moments 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 the Structuralist approach to film narrative with reference the chosen films. • Limited if any exploration of how films develop dramatic and powerful moments 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

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:

- conflict in the lives of the characters (their relationships, circumstances, predicaments, events and others' actions)- social dimension/context
- opposing perspectives and points of view between characters, conflicting goals/values, responses to events, characters' actions and reactions
- conflict - lack of control, lack of opportunities, familial relationships, dysfunctional family life/absence of parents/father/role models) home life: Liam- Stan and grandad don't support him; conflict and opposing values between Liam and sister Chantelle; opposing views and responses between Chantelle and Liam over mum; inner conflict- Liam 'you're a man' sequence
- contribution of dialogue in highlighting conflict/oppositions
use of dialogue to create dramatic and powerful moments: *Secrets and Lies* (Hortense calls Cynthia, Cynthia calls her back); speech about being patriotic in *This is England*; *Sweet Sixteen* – Liam, Stan and grandad in the car- after visiting Jean, Mia and her mum in *Fish Tank*.
- Social context and setting - creating conflict (inner conflict and frustration for characters) and/or between characters as a consequence of family/circumstances, social aspects (class/housing/opportunities/relationships) e.g. Glasgow/Greenock for Liam in *Sweet Sixteen*, housing estate for Mia in *Fish Tank*, her relationship with mum Joanne, wanting to escape, comfortable urban Edinburgh (Diane)- *Trainspotting* vs squalor and poverty; comparisons between London and Edinburgh; social class *Secrets and Lies* (Maurice- North London, Cynthia South London)
- **Critical approaches/the Structuralist approach:** in addition to the above, candidates may emphasise how conflict results from opposing views, reactions to events and/or circumstances
- Exploration of binary oppositions in creating conflict; structuring the narrative and creating dramatic and/or powerful moments, conflicting motives
- Candidates may explore the work of Claude Lévi Strauss when discussing binary oppositions - **but they will not be penalised if they do not**
- film form: as key elements which create dramatic and powerful moments in the narrative and/or in conjunction with the presentation of conflict in characters' lives/their circumstances/actions/motives
- the combination of film form in specific sequences which heighten dramatic and powerful moments in the narrative: sound/music (diegetic and non-diegetic), mise en scène: *Moon*- conflict between Sam's emotions and the clinical/technical environment of the space-ship; settings and landscape in *Sightseers*. Urban environment in *Sweet Sixteen*, clothing and props lighting for emotions, settings and motifs for dramatic impact, editing for pace of the narrative; graffiti/racism/flag in *This is England*.

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; Mia wants leave- tension visualised- white horse; freedom vs entrapment (circumstances)- binary opposites.

Secrets and Lies - Cynthia: inner conflict/shame/secretcy; conflict with Maurice and Monica; conflict with daughter Roxanne; Maurice- conflict between him and wife and with Cynthia (dramatic moment- Roxanne's birthday).

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.

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).

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.

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.

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).

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 will engage with ideological aspects in relation to the films' messages and values.

All valid alternatives must be credited.

Or

1.3

'Most film plots lead to a predictable narrative resolution.' How far is this true of the endings of the **two** films you have studied?

In your answer, you may consider:

- Formalist approach to narrative (story and plot, cause and effect)
- Expectations based on conventions of narrative and/or genre

[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>17-20 marks</p> <ul style="list-style-type: none">• Excellent demonstration of knowledge and understanding of how most film plots lead to a predictable narrative resolution in their chosen films.• Excellent demonstration of knowledge and understanding of key elements and concepts.	<p>17-20 marks</p> <ul style="list-style-type: none">• Excellent and sustained application of the Formalist approach to film narrative to analyse the chosen films.• Sophisticated exploration of how film plots lead to a predictable narrative resolution 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	<p>13-16 marks</p> <ul style="list-style-type: none">• Good demonstration of knowledge and understanding of how most film plots lead to a predictable narrative resolution in their chosen films.• Good demonstration of knowledge and understanding of key elements and concepts.	<p>13-16 marks</p> <ul style="list-style-type: none">• Good application of the Formalist approach to film narrative to analyse the chosen films.• Good exploration of how film plots lead to a predictable narrative resolution 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	<p>9-12 marks</p> <ul style="list-style-type: none">• Satisfactory demonstration of knowledge and understanding of how most film plots lead to a predictable narrative resolution in their chosen films.• Satisfactory demonstration of knowledge and understanding of key elements and concepts.	<p>9-12 marks</p> <ul style="list-style-type: none">• Satisfactory application of the Formalist approach to film narrative to analyse the chosen films. Some inconsistencies at this level.• Satisfactory exploration of how film plots lead to a predictable narrative resolution 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.

2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how most film plots lead to a predictable narrative resolution 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 application of the Formalist approach to film narratives in an attempt to analyse the chosen films. • Simplistic exploration of how film plots lead to a predictable narrative resolution in the narratives of their chosen films. • Simplistic 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	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of how most film plots lead to a predictable narrative resolution 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 awareness and understanding of the Formalist approach to film narratives with reference to the chosen films. • Limited if any exploration of how film plots lead to a predictable narrative resolution in the narratives of their chosen films. Tendency to offer generalised comments. • Limited attempts to use elements of film and superficial use of subject-specific terminology. • 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 1.3: 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.

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

- Narrative devices which contribute to and/or develop particular resolutions: closed/open endings, equilibrium, enigma, disruption
- Predictable endings created through voice-over, flashback/flash-forward, use of linear or non-linear narrative structures, single or multi-stranded narratives- linked to expected/predictable endings/resolutions
- Developing the narrative through 'cause and effect' with expectations of 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 sense of an ending/specific ending or resolution linked to film narrative/film genre, codes and conventions
- 'Predictable resolutions' in relation to Formalist approach and characters (e.g. Propp's villains, victims, helpers, messengers, heroes)
- contribution of film form in creating predictable narrative resolutions: e. g sound/music, editing techniques, mise-en-scene and cinematography
- creating meaning through film form- images and sound amplifying narrative devices, anticipation of resolutions

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

Shaun of the Dead - 'predictable resolution' linked to genre/horror/spoof conventions, continuing predicament – reflects comedic and social dimension, applies Formalist approach (Propp's characters: Shaun and Ed 'heroes', Liz and mum victims)

Sightseers - uses 'cause and effect' within the conventions of genre/sub-genre, offers unexpected resolution, subverts narrative conventions/expectations, unsettling 'resolution', what kind of equilibrium does it offer?

Predictable- Tina and Chris's responses to events/people/situations, linear and single stranded; unpredictable – Tina ending; generic and narrative conventions- mixed genre; black comedy/horror- contributes to expectations and unknown/unpredictable narrative resolution; resists mapping Formalist characters (e.g. villains, victims, heroes)

Under the Skin - consider within context of Sci-Fi genre, mixed with elements of realism; resists predictable resolution- what is 'predictable' for this genre? Episodic nature of narrative, repetition of events but not development towards equilibrium; resists Formalist narrative structure; begins with enigma not equilibrium

Moon - Formalist approach – characters (Sam victim, Lunar Industries Villain/s, Gerty helper); time span make linear narrative complex; complex Formalist approach- difficult to identify 'beginning, middle and end'- needed for 'narrative resolution'; narrative builds and unfolds piecemeal within complex time-frame (hallucinations, memories, dreams). Possible argue both 'predictable' and 'not predictable', whilst equilibrium/enigma and 'resolution' developed in complex ways (no coherent 'cause and effect'); arguably begins with enigma not equilibrium

Secrets and Lies - Formalist approach helps identify 'cause and effect'; linear structure unfolds story and develops 'predictable' resolution- film maps out 'equilibrium, disruption/enigma and new equilibrium' – leading to predictably 'happy' narrative ending

Fish Tank - within film's social realism, builds up to uncertain narrative ending/resolution; offers both closed and open aspects, not entirely predictable; narrative works within 'cause and effect', offers linear and single-stranded narrative, but not necessarily to develop or reach expected resolution. Notion of 'resolution' understood differently in context of British social realism

This is England - offers resolution within context of social realism, not predictable, no clear villains and heroes in the story, within genre/social realism, offers sense of 'resolution' but not in 'predictable' way- both closed and open ending; uses sound and image to reach narrative resolution

We Need to Talk About Kevin - unexpected 'resolution', delivered through range of devices: non-linear narrative which goes some way to offer 'cause and effect', resists clear Formalist approach – within bands 4 and 5 candidates are likely to engage with narrative complexities/endings/conventions

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; makes resolution reasonably but not entirely predictable; builds sense of equilibrium, enigma/disruption and new equilibrium in complex not simplistic way

Trainspotting - critical approach within context of black comedy/genre; some mapping of key roles (victims, villains, helpers, heroes – Renton both victim and helper; heroine- 'villain'; addicts all victims), linear narrative within generic conventions of black comedy; arguably- not predictable if begin with enigma not equilibrium (heroin addiction there at start).

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.

Section B: Non-English language European film

- 2.1 Explore how lighting and colour create meaning 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	<p>5 marks</p> <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of lighting and colour 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 lighting and colour to analyse the chosen film. Sophisticated exploration of how lighting and colour create meaning in a key sequence from the chosen film. Insightful exemplification of how possible meanings and responses are created.
4	<p>4 marks</p> <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of lighting and colour 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 lighting and colour to analyse the chosen film. Good exploration of how lighting and colour create meaning in a key sequence from the chosen film. Good exemplification of how possible meanings and responses are created.
3	<p>3 marks</p> <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of lighting and colour 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 lighting and colour to analyse the chosen film. Satisfactory exploration of how lighting and colour create meaning in a key sequence from the chosen film. At this level candidates may not exemplify their points consistently when discussing possible meanings and responses.
2	<p>2 marks</p> <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of lighting and colour 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 lighting and colour to consider the chosen film. Basic attempt to explore how lighting and colour create meaning in a key sequence from the chosen film. Points are simplistic and undeveloped in relation to possible meanings and responses.

1	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of lighting and colour in the chosen film. • Limited demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of lighting and colour to consider the chosen film. • At this level candidates will offer generalised points with limited if any attempt to discuss how lighting and colour create meanings in the chosen film. • Limited, if any points in relation to possible meanings and responses are very limited and superficial.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

Question 2.1: 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 focuses on how lighting and/or colour create meaning as a key element of film form, this can be accepted, depending on the quality of the response.

Candidates are required to analyse how lighting and colour create meaning 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 lighting and colour generate different interpretations and responses. They will also explore the use of lighting and/or colour as a key aspect of film form, with potential to convey a range of complex ideas and meanings

The following responses may be considered:

- discussion of key, fill and backlighting, 3 point lighting
- use of lighting and/or colour to communicate meanings, messages and values
- lighting and/or colour to create and amplify meanings, suggest multiple connotations and interpretations; creating a mood, atmosphere, emotions, sense of location, place and setting
- the use of lighting and/or colour to highlight relationships between the characters
- the contribution of lighting and/or colour to the film's narrative development: events/actions/characters.

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

Life is Beautiful - artificial lighting in the wedding sequence contributing to idea of appearances, extravagance, show and display, opulence of the occasion (in spite of war). Sophisticated meanings with more complex messages- the hidden politics which will overwhelm events and characters, the use of key lighting to highlight the public and open show of wealth and social status (in contrast to Guido's humble situation) unflinching love and bold actions. Vivid colours- women's dresses, flowers, splendour and luxury/social class inside hotel compared to the horse painted in green with offensive Nazi words. Colour used to contrast the world inside in comparison to outside. Colour communicates sinister side of Fascism and Nazism/anti-Semitism.

Mustang - opening sequence natural lighting and natural colours (sea/landscape). Lighting contributes to idea of innocence and the girls' playfulness. They are out in the bright light of day- but they are forbidden from interacting with the boys, so the use of lighting and colour both captures their age/innocence and spontaneous energy whilst simultaneously playing with the film's representation of gender and patriarchy; they should not behave as they do- out in the open where they can be seen/misunderstood.

Victoria - underground car park- low key lighting, shadows/darkness, opaque and sepia colours all create mood and atmosphere: secret meeting, danger, Victoria taking risk; And-gangsters; planning heist, guns.

Pan's Labyrinth - early sequence after title sequence: Ofelia and Carmen travelling to meet the captain- dark and opaque outside/weather- mood and atmosphere (matches characters' apprehensions); inside their carriage, dark lighting highlights feelings of unknown/imminent danger/mystery.

Ida - sequence when she is with aunt Wanda and decides to taste night life: - club/low key lighting, unknown experience for Ida- contrasts previous experience/life; filters and dark colours add enigma and sustain mood- reflecting new experience for Ida.

The Diving Bell and Butterfly - opening sequence: Jean Do coming out of coma- adjusting to world/recalling memories, outside world is bright. High key lighting- gives emphasis to his condition and the brightness of the external world (harshness of lights, amplifies his stillness and entrapment); lighting and bright colours outside complemented by his voice-over/POV, whilst he suffers with locked-in syndrome.

All valid alternatives must be credited.

Either,

2.2 Examine how the aesthetic of your chosen film contributes to its themes. Make reference to key sequences.

In your answer, you may consider:

- the film’s aesthetic- style, look, mood
- Themes and Representations- social, cultural, political

[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 how the aesthetic of the chosen film contributes to its themes. • 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 how the aesthetic contributes to the themes of the chosen film. • Sophisticated analysis of how the aesthetic of the chosen film contributes to its themes. • Insightful examination of how the aesthetic of the chosen film contributes to its themes, 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 how the aesthetic of the chosen film contributes to its themes. • 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 how the aesthetic contributes to the themes of the chosen film. • Good examination of how the aesthetic of the chosen film contributes to its themes. • Good examination of how the aesthetic of the chosen film contributes to its themes, 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 how the aesthetic of the chosen film contributes to its themes. • 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 how the aesthetic contributes to the themes of the chosen film. • Satisfactory examination of how the aesthetic of the chosen film contributes to its themes. • Satisfactory examination of how the aesthetic of the chosen film contributes to its themes, with relevant 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 how the aesthetic of the chosen film contributes to its themes. • 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 how the aesthetic contributes to the themes of the chosen film. • Basic examination of how the aesthetic of the chosen film contributes to its themes. • Simplistic examination of how the aesthetic of the chosen film contributes to its themes, 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 how the aesthetic of the chosen film contributes to its themes. • 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 how the aesthetic contributes to the themes of the chosen film. • Limited examination of how the aesthetic of the chosen film contributes to its themes. • Partial examination of how the aesthetic of the chosen film contributes to its themes. 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

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.

This question asks candidates to examine the ways in which the aesthetic of their chosen film contributes to the film's themes. Close reference to their chosen film is required, whilst examples from candidates' chosen films may vary. The following responses should be considered:

- exploration of the film's themes through its use of aesthetic- the specific 'look', mood and atmosphere, also sounds/music/soundtrack
- examining the contribution of various elements of film form, including: mise en scène, cinematography, editing and sound/music which independently and in combination create and sustain the atmosphere/mood/look and link to the themes of their chosen film
- focusing on the contribution of aesthetics to the film's representations: characters, values, culture, society and traditions (film as a representational medium)
- links between aesthetics and social, political and cultural aspects which are represented in the film and significant to the themes
- the contribution of aesthetics in conveying a range of meanings which are open to various interpretations and responses

Band 4 and 5 candidates will be able to draw links between the film's aesthetics as a key structural element, in a sophisticated way. Candidates will also be able to discuss how aesthetics are part of the film's representational medium, conveying 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 in a discussion of aesthetics. Candidates should then discuss the ways in which aesthetics 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 - film aesthetic creates edgy youthful culture; Berlin nightlife, club scene, the heist and getaway: night shots- naturalism, dark lighting/low key (club, café, car park); club setting- filters, lighting, close-ups, mood, music beats- intensity, long-take adds breathless pace, intensity, builds atmosphere/mood; youth culture, representation of cosmopolitan life- Berlin, cultural and social representations- night life, heist, risk-taking.

Mustang - naturalistic 'look', real locations and settings (the beach in opening e.g.) mise en scène, clothing, motifs and props- themes of entrapment/freedom, individual choice/liberty vs control, locations – vast and boundless space vs entrapment and restrictions/bars/no schooling, culture and gender, representations of tradition/values/patriarchy; appearances/culture/traditions.

Pans Labyrinth - masculine political culture- military costume, historical context (Franco/Fascism/rebellion) two worlds, Captain Vidal/cruelty: fantasy/underworld vs human

world; filters and colours/dark settings/magical world- mise en scène, props and characters (faun), Ofelia-innocence

The Diving Bell and Butterfly - imagination and vivid memories- Jean-Do (Bauby) aesthetics convey his lack of physical movement (locked-in syndrome), contrasting it with rich and colourful dreams and recollections- family on the beach, friends and vivid and intellectual mental state; setting and mise en scène exemplifies his physical impairment/convalescence and captures tension between life/movement outside and his locked in state

Life is Beautiful - naturalism; innocence, Guido's humble disposition- links to representation of innocence; his relationship with son; hidden danger/evil; aesthetic contributes to theme of insidiousness of power/fascism; wedding banquet scene- splendour and extravagance contrasts poverty/circumstances (political and cultural representations); aesthetic/greyness in concentration camp marks change in regime/fits with location, mise en scène; reflects father's mood/feelings and contrasts own attitude towards his son

Ida - aesthetic: use of monochrome- historical 'look'/authentic, clothing, settings/mise-en scène; values and traditions- nuns/religion (symbols, clothing) - representations of past (graveyard); cinematography/lighting, night-club sounds/music- freedom, mood and atmosphere – filters, Ida's clothing in club; austerity of aunt's apartment/life- her loneliness

All valid alternatives must be credited.

Or,

2.3 Explore the representation of a female character in your chosen film. Use key sequences to illustrate your response.

In your answer, you may consider:

- Elements of film form
- Contextual factors e.g. Social and Cultural

[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 the representation of a female character 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 the representation of a female character to analyse the chosen film. • Sophisticated exploration of elements of film to analyse the representation of a female character in the chosen film. • Insightful exploration of the representation of a female character, 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 the representation of a female character 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 the representation of a female character to analyse the chosen film. • Good exploration of elements of film to analyse the representation of a female character in the chosen film. • Good exploration of the representation of a female character, 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 the representation of a female character 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 the representation of a female character to analyse the chosen film. • Satisfactory exploration of elements of film to analyse the representation of a female character in the chosen film. • Satisfactory exploration of the representation of a female character, with relevant 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 the representation of a female character 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 the representation of a female character to analyse the chosen film. • Basic exploration of elements of film to analyse the representation of a female character in the chosen film. • Simplistic exploration of the representation of a female character, 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 the representation of a female character 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 the representation of a female character in the chosen film. • Limited exploration of elements of film to analyse the representation of a female character in the chosen film. • Limited exploration of the representation of a female character. Any references to key sequences are limited and lack specific relevance.
<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>		

Question 2.3: Indicative content

Candidates are required to illustrate their points by close reference to key sequences 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.

Candidates are required to consider the representation of a female character 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:

- explorations of how a female character is represented, in relation to the film's narrative
- the representation of the female character in the context of the film's cultural, social and political contexts
- discussion of the female character with reference to the key elements of film form- and their contribution in creating meaning (e.g. mise en scène colour, props and/or costumes), specific camera shots, editing, sound and lighting.
- the representation of a female character to generate a range of meanings, responses and interpretations.

Band 4 and 5 candidates will be able to discuss the links between the representation of a female character and key elements of film form, in a fluent and sophisticated way. Within these bands, candidates will be able to analyse how film becomes an important medium of representation, which creates multiple connotations in conjunction with its 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 - discussion of Victoria- only female character; bold/brave; travelled to Berlin independently, works in café, alone/lonely, naïve and innocent or more complex; development of her character as narrative develops; holds her own in male friendship group; becomes bolder and stronger in dangerous situation; film form: long-take, pace, filters and lighting, hand held and diegetic sound in reinforce representations of Victoria.

Mustang - arguable that all sisters represent one female character; Lale- youngest, daring and feisty (football match), wants freedom, struggles to oppose patriarchy; her successful attempt to leave and go to Istanbul represents opposition to circumstances, restricted freedom. Elements of film form represent spontaneous energy of girls/Lale; natural locations, sound, lighting and mise en scène.

Pans Labyrinth - Ofelia/Moanna represents innocence (in contrast to adult world/politics/corruption/masculinity and aggression); Mercedes- a servant/bold – hides brother, counters Fascism- supports rebels, brave- background of social, cultural and political context- representation of Franco regime in Spain; elements of film form reinforce feminine qualities of female characters compared to Vidal's violence and aggression; duality of two worlds- lighting/colours.

The Diving Bell and Butterfly - Celine is carefree and sophisticated- clothing and make-up; on the periphery to Jean-Do; mistress and mother; loving, supportive
Claude - speech therapist: attentive, sensitive and supportive, compassionate.
Narrative focuses on Jean- his condition and struggle, so the representation of female characters is captured from his point of view/perspective. Celine's or Claude's reactions to

Jean reveals aspects of their character. Cultural context- Claude is intellectual and a match for Jean-Do; social context- Celine is mother but not wife. Celine represented as emotionally independent. She is content, loving and affectionate (both to the children and Jean).

Life is Beautiful - Dora is strong and independently minded for the times- 1930s, Fascist Italy (political context); tries to stand up to mum- wedding scene; when coerced to attend, she leaves with Guido. Defying conventions/social norms, she marries a humble waiter (she is a teacher- cultural and social context; class division).

Representation of *Dora* - through elements of film form: framing and composition (wedding sequence, opera). Dora is sensitive and feminine but strong, intelligent and assertive- for the times.

Ida - Wanda the aunt- lonely, professional- judge/strong and worldly; protective of Ida; Ida- identity/past; innocent and vulnerable- also emotionally strong; film form- mise en scène reinforces character/shifting identities/exploration of identity and individuality (night club/gig/clothing/new experiences) representations of character in context of religion/war/guilt/past/history/personal identity and origins. Elements of film (aesthetics/mise en scène- colour and monochrome cinematography).