GCE AS MARKING SCHEME

SUMMER 2022

AS
FILM STUDIES – COMPONENT 2
B670U20-1

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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

SUMMER 2022 MARK SCHEME

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 a female character is represented in **one** key sequence 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	**9-10 marks** • Excellent demonstration of knowledge and understanding of how a female character is represented in relation to the chosen films. • Excellent demonstration of knowledge and understanding of key elements and concepts.	**9-10 marks** • Excellent and sustained application of knowledge and understanding of how a female character is represented in one key sequence from the chosen films. • Sophisticated analysis of how a female character is represented in a key sequence from each of the chosen films. • Insightful exploration how a female character is represented in one key sequence from each of the chosen films.
4	**7-8 marks** • Good demonstration of knowledge and understanding of how a female character is represented in relation to the chosen films. • Good demonstration of knowledge and understanding of key elements and concepts.	**7-8 marks** • Good application of knowledge and understanding of how a female character is represented in the chosen films. • Good analysis of how a female character is represented in one key sequence from each of the chosen films. • Good exploration of how a female character is represented in one key sequence from each of the chosen films.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of how a female character is represented in relation to the chosen films. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**5-6 marks** • Satisfactory application of knowledge and understanding of how a female character is represented in one key sequence from the chosen films. • Satisfactory analysis of how a female character is represented in one key sequence from each of the chosen films. • Satisfactory exploration of how a female character is represented in one key sequence from each of the chosen films.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of how a female character is represented in relation to the chosen films. • Basic demonstration of knowledge and understanding of key elements and concepts.	**3-4 marks** • Basic application of knowledge and understanding of how a female character is represented in one key sequence from each the chosen films. • Basic analysis of how a female character is represented in one key sequence from each of the chosen films. • Basic exploration of how a female character is represented in each of the chosen films.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of how a female character is represented in relation to the chosen films. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts	**1-2 marks** • Limited application of knowledge and understanding of how a female character is represented in one key sequence from the chosen films. • Limited, if any, analysis of how a female character is represented from the chosen films. Limited if any reference to specific sequences. • Limited if any exploration of how a female character is represented in each of the chosen films.
	0 marks No response attempted or no response worthy of credit.	

Question 1:1 Indicative content

Explore how a female character is represented in one key sequence from each of the films you have studied. [20]

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 explore the representation of a female character in a key sequence from each of their chosen films. Candidates are expected to examine how different meanings are created through specific discussion of one character in relation to one sequence.

In this specification, the representation includes:

- The way in which film is medium of representation to create meanings and responses
- Exploring how key elements of film form contribute to meanings, generate responses and create multiple interpretations
- Explorations of how representations (in this case of a female character) emerge as part of the representation of cultures and societies

Candidates may consider the following:
- Representations of a female character to convey messages and values
- Representations which create multiple meanings and generate a range of interpretations and responses
- Representations within the context of the films' social realism
- Links between representations of the female character and the film's generic conventions

Within Band 5 we can expect candidates to make confident and sophisticated connections between the representation of a female character in a key sequence of each chosen film and: the range of possible meanings, values and messages, the contribution of social realism and generic conventions.

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

Secrets and Lies - Roxanne's birthday party sequence: representation of Cynthia as someone who has coped with being a single parent. Her struggles, shame and secrets come to the surface. She is seen as emotional but also as someone who wants to share the burden of her secret with her family. Her nervousness represents her sense of guilt which might also reflect how a woman of her generation and social circumstances would have felt.

This is England - Shaun's mum is represented in a positive way. She is seen to be strong and loving. She brings Shaun up alone and makes decisions on her own. In the sequence when she wants to know who cut Shaun's hair, she is represented as measured and calm. She communicates her reservations to Combo and the group clearly, stating that she is grateful they have looked after Shaun, but also confidently pointing out that they should ask next time.

Fish Tank - representations of Joanne, Mia's mum are complex in order to capture her own emotions and frustrations. In the sequence when she invites people round to party in her flat, Joanne is seen as a single mum who still wants to enjoy herself first; before prioritising her girls' needs. In this sequence some of the meanings evolve around stereotypes of the single council-house parent. Joanne is cruel to her girls, shutting them out in order to enjoy herself. She is represented as a single mum who wants to be loved and have male attention.

Sweet Sixteen - In the sequence when Liam visits his mum in prison, Jean is seen to be weak and malleable to Stan's plan. She is willing to risk doing more time in prison and not being with Liam- something which Liam doesn't want. Jean is represented as a woman who is easily controlled by the aggressive and coercive behaviour of someone like Stan. Her willingness to put Stan and his drug dealing first makes her reprehensible. She is seen in a negative light with regards to Liam, failing to put his needs first.

Trainspotting - Diane, a school girl who looks more mature when she is out is seen to be assertive and confident. She allures Renton when leaving a nightclub and is seen to be sexually mature, establishing some power over him. Her willingness to blackmail Renton into seeing her again when he realises she is an underage school girl, portrays her as manipulative, with a hold over him. When she puts on her school uniform the next day, her appearance of school-girl innocence conceals her ability to trap Renton.

We Need to Talk about Kevin - in the sequence where Eva and Kevin go out to dinner, she is seen as a mother who wants to find a way of communicating with her adolescent son. Her attempts to find have a dialogue with him, to eat at a nice restaurant and to try and understand him are easily undermined by his manipulative character. As a female, her maternal instincts which define a part of her are challenged by his behaviour. Consequently she is represented in this sequence as vulnerable and even humiliated, even if he is only a young adolescent.

Moon - in the sequence when Sam plays back recorded messages of his wife Tess, she is seen as loving and supportive. Tess is represented through Sam's recollections – he has been away for three years.

Shaun of the Dead - Liz is represented as a female character who wants more than spending every night at the pub. She is seen trying to assert her ideas in the early sequence in the Winchester. Shaun appears to be stuck in a routine, with a job he doesn't enjoy much or care about and the tendency to be in the pub every night. Within the context of the film's binary opposites, her ambitions are seen to contrast Shaun's. In this sequence, she wants more from life generally, representing her as more mature than Shaun. The representation of Liz emerges within the film's wider generic and narrative conventions.

Sightseers - in the final sequence when Chris and Tina run to the top of Ribblehead Viaduct, her willingness to trick him suggests Tina's darker side. She has been portrayed as weaker than Chris, willing to go along with his plans and also accepting of his drastic way of dealing with conflict and disagreements. By calling her his 'muse' it also makes her the more subservient of the two in their bizarre relationship. Whilst her final actions are a surprise, representing her ability to be both random and ruthless, her character and behaviour are not entirely inconsistent with the overall narrative and generic conventions.

Under the Skin - As the woman drives through the city observing the city nightlife, she is represented as alone and distant. The contrast between who she is and the human world she is distanced from also suggests her detachment from a world of emotions and feelings. The realism of the world around her contrasts with the representation of a woman as an alien force. She is portrayed as the non-human entity and predator; and also as female character within the context of the film's sci-fi elements.

All valid alternatives must be credited.

Question 1.2

'Film-makers use a variety of narrative devices to construct interesting stories'. Examine this statement in relation to the **two** films you have studied.

In your answer, you may consider:
- Narrative structures and devices (e.g. voice-over, flashback, ellipsis)
- Aspects of film form (e.g. sound, cinematography, mise-en-scène)

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of how filmmakers use a variety of narrative devices to construct interesting stories in both of the chosen films. • Excellent demonstration of knowledge and understanding of key elements and concepts.	**17-20 marks** • Excellent and sustained analysis of how filmmakers use a variety of narrative devices to construct interesting stories in both of their chosen films.* • Sophisticated exploration of how filmmakers' use a variety of narrative devices to construct interesting stories in the chosen films. • Highly detailed references to both of their chosen films to convincingly support their exploration and fully engage with the implications of the question. *At this level candidates will engage with complex aspects of film narrative.
4	**13-16 marks** • Good demonstration of how filmmakers use a variety of narrative devices to construct interesting stories knowledge and understanding of in both of the chosen films. • Good demonstration of knowledge and understanding of key elements and concepts.	**13-16 marks** • Good analysis of devices in both of the chosen films. • Good exploration of filmmakers 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	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of how filmmakers use a variety of narrative devices to construct interesting stories in both of the chosen films. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**9-12 marks** • Satisfactory analysis of devices in both of the chosen films but with some inconsistencies. • Satisfactory exploration of filmmakers' 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.

		5-8 marks	5-8 marks
2		• Basic demonstration of knowledge and understanding of how filmmakers use a variety of narrative devices to construct interesting stories in both of the chosen films. • Basic demonstration of knowledge and understanding of key elements and concepts.	• Basic attempt to analyse devices in both of the chosen films. • Basic exploration of filmmakers' 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		**1-4 marks** • Limited knowledge and understanding of how filmmakers use a variety of narrative devices to construct interesting stories. In both of the chosen films. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts.	**1-4 marks** • Limited awareness and understanding of devices in both of the chosen films. • Limited if any exploration of filmmakers 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.
		0 marks No response attempted or no response worthy of credit.	

Question 1.2: Indicative content

'Film-makers use a variety of narrative devices to construct interesting stories'. Examine this statement in relation to the two films you have studied.

In your answer, you may consider:
- Narrative structures and devices (e.g. voice-over, flashback, ellipsis)
- Aspects of film form (e.g. sound, cinematography, mise-en-scène)   [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, differences between the 'plot' and the story
- Use of narrative structures and devices: voice-overs, linear or non-linear narratives, single or multi-stranded narratives, flashbacks/ forwards, ellipsis
- Construction of events and time; duration, realism
- Key elements of film form when constructing narrative e.g use of sound or editing
- Relationship between key elements of film form and their contribution/ effectiveness to construction of events/ plot/ time

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

- *Fish Tank* - Linear structure constructs time- creates interest/ realism, everyday events and people/ settings- links to the boredom/ frustration and lack of purpose experienced by main characters (Mia, mum, sister); narrative driven by key elements of film form- sound and music to express mood, realism and emotions- Mia's dancing sequences effectively communicate her complex feelings and intractable situation and develop the narrative in so doing. Dance sequence is form of closure at the end and point of interest for the audience. Recurring motifs in the narrative contribute to development of narrative and become driving device e.g horse to suggest both entrapment and freedom/ Mia's own predicament.

- *Secrets and Lies* - elliptical aspects of the narrative create interest by suggesting events taking place in between the on-screen moments- also contributing to the strong social realism- that is, real life goes on. Linear technique establishes this realism and complements the plot. Use of key elements of film form support the everyday aspects of the characters' lives: e.g the long-take in Maurice's studio suggests 'time' unfolding in very visible ways, whilst mise-en-scène in other sequences, e.g Roxanne's birthday contributes as a narrative device to the secrecy and awkwardness of the occasion. Use of non-diegetic sound creates curiosity and interest in the dialogue and conflict.

- *This is England* - Narrative development is overwhelmingly linear, offering moments and events. However, there are elliptical moments where events unravel. This works with the strong realism of the setting and characters. Effective narrative devices are also the montage sequences which offer information and drive the narrative through combined elements of film form- e.g the Skin Heads walking together, the opening devices. The story unfolds through the combined realism- enforced through contextual references and the use of sound, cinematography and editing to convey meanings.

- *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.

  Opening sequence acts as short 'episode'. The narrative resists conventional development or structure, with individual sequences as self-contained narrative moments. This style of telling the plot brings intrigue and enigma, linking the narrative devices coherently to the genre and central character. The isolated narrative episodes highlight the duality of the human vs non-human world and the sci-fi elements which are visible across the film. We experience events and time as the main non-human characters experiences them. This is effective to the overall development of the plot.

- *Sightseers* - constructs the narrative through a range of devices: linear yet not causal. The dislocated sense of events complements the quirkiness and random behaviour of the leading characters and also the aspects of dark comedy. These are central to the narrative and captured through the mise-en-scène e.g- 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* - overwhelmingly non-linear style effectively constructs the story from Eva's perspective/ memory. Moving between time structures/ past and present amplifies her thought processes, self- questioning, search for early signs in Kevin/ her relationship with Kevin and her maternal attitude. The frequent use of flashback sustains our interest and focus, whilst offering Eva's POV. Fragmenting the narrative is pivotal both for the idea of human memory- Eva's reflection in this case, and also to her state of mind and depression in the present moment. Moving across these time structures suggests that very little 'real' narrative unfolds.

- **Moon** - resists a linear account of Sam's experience and contributes to the theme of his isolation, loneliness and state of mind. Flashbacks of his wife are vivid and interact with the present day events. His lively memory creates a different time structure which is colourful and lively, whilst he stuck in the present/ on the space craft. The non-linear narrative amplifies Sam's confusion and highlights how he experiences the passing of time.

- *Shaun of the Dead* - Uses conventional narrative devices – linear structure with disruption and new equilibrium. In so doing, the conventions of the genre and hybrid code and conventions emerge. The plot relies on mapping out the events piece by piece, creating the comedic elements expected in narratives of this genre. Both a linear narrative and closed ending (with some perpetual disruption – Ed in the Shed) fulfill and also subvert familiar conventions.

- *Sweet Sixteen* - sustains realism through linear narrative. Classic narrative- suggesting that Liam's world is already disrupted when we meet him. The suspense and dramatic tension around Liam and his family/friends builds to a climax and works effectively with the linear narrative. This device works as 'cause' and 'effect' which is relevant to the events and characters. The ending brings both closure and some uncertainty- open-ness, reflecting the film's realism.

- ***Trainspotting*** - blend of styles- realism and surrealism which is central to the narrative reflected in the devices- bringing new perspective to the gritty realism of the setting and characters. Construction of time/ duration builds in sense of developments and sustains the passage of time. Use of key elements of film form often break the intensity of the realism/ the grimness of the events; complementing dark comedy.

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

'Characters play an important role in creating suspense and excitement.' Explore this statement with reference to the two films you have studied.

In your answer, you may consider:
- Interactions between characters (e.g. use of dialogue)
- Binary oppositions (e.g. characters' conflicting values) [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of, how characters play an important role in creating suspense and excitement in their chosen films. • Excellent demonstration of knowledge and understanding of key elements and concepts.	**17-20 marks** • Excellent and sustained analysis of how characters play an important role in creating suspense and excitement in their chosen films.* • Sophisticated exploration of how characters play an important role in creating suspense and excitement 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. *At this level candidates will engage with complex aspects of film narrative.
4	**13-16 marks** • Good demonstration of knowledge and understanding of how characters play an important role in creating suspense and excitement in their chosen films. • Good demonstration of knowledge and understanding of key elements and concepts.	**13-16 marks** • Good analysis of how characters play an important role in creating suspense and excitement in their chosen films. • Good exploration of how characters play an important role in creating suspense and excitement 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	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of how characters play an important role in creating suspense and excitement in their chosen films. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**9-12 marks** • Satisfactory analysis of how characters play an important role in creating suspense and excitement in their chosen films. Some inconsistencies at this level. • Satisfactory exploration of how characters play an important role in creating suspense and excitement 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.

		5-8 marks	**5-8 marks**
2		• Basic demonstration of knowledge and understanding of how characters play an important role in creating suspense and excitement in their chosen films. • Basic demonstration of knowledge and understanding of key elements and concepts.	• Basic attempt to analyse how characters play an important role in creating suspense and excitement in their chosen films. • Simplistic exploration of how characters play an important role in creating suspense and excitement 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.
		1-4 marks	**1-4 marks**
1		• Limited knowledge and understanding of how characters play an important role in creating suspense and excitement in their chosen films. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts.	• Limited if any analysis of how characters play an important role in creating suspense and excitement in their chosen films. • Limited if any exploration of how characters play an important role in creating suspense and excitement 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.
	0 marks No response attempted or no response worthy of credit.		

Question 1.3: Indicative content

'Characters play an important role in creating suspense and excitement.' Explore this statement with reference to the two films you have studied.

In your answer, you may consider:
- Interactions between characters (e.g. use of dialogue)
- Binary oppositions (e.g. characters' conflicting values) [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:
- Use of dialogue to construct and sustain dramatic effect
- Conflict between characters: points of view/ values/ outlook/ pairing of characters/ contrasting characters
- Use of characters to create opposition/ binaries/develop the narrative tension and conflict
- Characters in context of British social realism or generic conventions
- Meanings and responses: characters' motives, predicaments, choices

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

- *Shaun of the Dead* - pairing and opposites- Liz as sensible and mature, Shaun as immature; Ed vs Shaun, boyish and more mature; blending genres and narrative conventions; using characters / clash of characters to create dramatic tension and conflict; move the narrative forward. Excitement and suspense in how other characters interact with Shaun- his mum and step-dad for example.

- *Sightseers* - quirky characters sustain our interest and become key in driving the narrative. Chris and Tina as characters with the same and then conflicting attitudes/ goals- also 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. Dramatic tension/ suspense through dialogue/ responses to their actions/ unpredictable nature of actions

- *Under the Skin* - central character of the woman a point of interest throughout; her difference and separation heightens the plot and develops the idea of human vs non-human world; binary oppositions – visualised through female/ non-human character's actions and POV; binary opposition here creates conflict/ clash between the values and habits of the human vs non-human world.

- *Moon* - binary opposition of Sam vs Gerty, the real/ human vs the computer brings tension and conflict; real Sam and cloned Sam – sustains tension. Sam's loneliness a key aspect of the narrative and the reliance on Gerty the computer for guidance and company; the relationship and aims of real vs cloned Sam; the predicament facing Sam in opposition to authorities- Lunar industries makes his goals and situation point of interest, conflict and dramatic tension.

- ***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.Cynthia's past and secrecy- brings conflict between her and Roxanne. Cynthia clashes with Monica – class, family support, maternal attitudes.

- ***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. Joanne's conflict with both daughters – own frustrations and aspirations. The family's dynamic and conflict within the context of Social Realism- setting, cinematography and other key elements of film form.

- ***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. Opposing views on being patriotic/ British – heightens tension in key sequences (the speech; Combo's 'drawing a line'; his aggression against Milkie)

- ***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.

- **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. The prison sequence delivers heightened suspense, tension and conflict- different characters with opposing motives and outlook.

- ***Trainspotting*** - individuality of the characters and also their connection; Renton's actions, his friendships and the group's relationship sustain interest and create a powerful narrative. Renton's intentions to overcome addiction; his plans in England; the tensions between the friends and the individual motives.

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

Question 2.1

Explore the use of mise-en-scène 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	**5 marks** - Excellent demonstration of knowledge and understanding of mise- en-scène in the chosen film. - Excellent demonstration of knowledge and understanding of key elements and concepts.	**5 marks** - Excellent and sustained application of knowledge and understanding of mise-en-scène to analyse the chosen film. - Sophisticated exploration of mise- en-scène in the selected sequence. - Sustained references to a key sequence from the chosen film.
4	**4 marks** - Good demonstration of knowledge and understanding of mise- en-scène in the chosen film. - Good demonstration of knowledge and understanding of key elements and concepts.	**4 marks** - Good application of mise- en-scène to analyse the chosen film. - Good exploration of the significance of mise- en-scène in the selected sequence. - Detailed references to a key sequence from the chosen film.
3	**3 marks** - Satisfactory demonstration of knowledge and understanding of mise- en-scène in the chosen film. - Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**3 marks** - Satisfactory application of knowledge and understanding of t mise- en-scène to analyse the chosen film. - Satisfactory exploration of knowledge and understanding of editing in the selected sequence. - Reasonable references to a key sequence from the chosen film.
2	**2 marks** - Basic demonstration of knowledge and understanding of mise- en-scène in the chosen film. - Basic demonstration of knowledge and understanding of key elements and concepts.	**2 marks** - Basic application of knowledge and understanding of mise- en-scène to analyse the chosen film. - Basic attempt to explore the significance of mise- en-scène in the selected sequence. . - Inconsistent references to a key sequence from the chosen film.
1	**1 mark** - Limited demonstration of knowledge and understanding of mise- en-scène in the chosen film. - Limited demonstration of knowledge and understanding of key elements and concepts.	**1 mark** - Limited application of knowledge and understanding of mise- en-scène to analyse the chosen film. - At this level candidates will offer generalised points with limited if any attempt to discuss the significance of mise- en-scène - At this level there will be limited if any references to a key sequence from the chosen film.
	0 marks No response attempted or no response worthy of credit.	

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 editing across the film, this can be accepted, depending on the quality of the response.

Candidates are required to explore how editing creates 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 editing generates different meanings, interpretations and responses.

The following responses may be considered:
- How aspects of mise-en-scène (setting, props, costume and make-up) create many connotations which can be interpreted in multiple ways
- The use of mise-en-scène to develop the narrative or character/s
- How mise-en-scène conveys a range of messages and values
- The use of mise-en-scène in relation to other aspects of film form (e.g cinematography, framing, colour and composition)
- The use and significance of mise-en-scène when used realistically/ naturally and expressively
- The significance of motifs and their repetition in mise-en-scène

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

Life is Beautiful - Use of colour and framing in the opening sequence: the open road and the countryside through which Guido drives – the brightness and freedom suggests life is carefree before the rise of anti-Semitism. In the engagement sequence the opulence of the occasion is established through the food, costume and wide-shots, showing the grandeur and social status of those attending. Guido's costume contrasts that of the guests and establishes meanings around his lower social status.

Mustang - The opening sequence frames the girls and the boys splashing in the sea. They are wearing school uniforms- but they have rolled up their sleeves and untied the ties. The wide-shot establishes the characters' freedom and playfulness, balancing the idea of restriction and discipline suggested by their school uniform. Framing and composition complement the mise- en-scène with a naturalistic use of space which unfolds many connotations about the girls' sense of freedom.

Victoria - Mise- en-scène in the opening sequence- contemporary context. The night club is effectively captured through cinematography- the blue and red filters, the framing and CU shots. The graffiti on the wall by the women's toilets suggest the edgy youth culture of the club as do Victoria's clothing. Her make-up is minimal, suggesting a natural look and she during this moment in the club, she plays with her hair, putting up to cool down.

Pan's Labyrinth - In the fantasy world, mise-en-scène enhances the idea of possibility and magic; nurturing/feminine qualities; magical and mystical creatures (only Ofelia sees)- Use of colour and lighting enhances idea that this world is unseen; Ofelia's journey to this other reality is captured through tones and aesthetic qualities of the mise-en-scène; enhancing the duality central to film; real vs fantasy world; magical vs material. Vidal's uniform and ammunition enhance the brutality of the military world/ Fascism in Spain at the time of Franco (masculine qualities). Framing in relation to character (e.g Ofelia and Vidal) Pale-Man sequence- enhances meanings around people's suffering/ famine. Use of animatronics and make-up distinctive.

Ida - In the opening sequence, the sparsity of life in the nunnery is effectively captured. The young novices are in the snow, the white colour suggests their innocence and simplicity as well as the harshness of their lives. They stand out against the vastness of the snow. They are seen to carry and erect a statue of Christ- this has symbolic significance. Use of cinematography effectively captures their movements, which are precise and disciplined- realised through aerial shots.

The Diving Bell and Butterfly - Jean Doe's memory of the day trip to Lourdes with a girlfriend- the open roof car and the open road suggest his freedom and mobility before his stroke; use of colour is effective to create meanings around the vitality of life and the richness of his memories. The mobility of the camera, panning and tracking is effective in sustaining meanings around Jean Do's vivid recollections; and the idea that his physical restriction is distinct to his rich and powerful memories.

All valid alternatives must be credited.

Question 2.2

Discuss the representation of gender in the film you have studied. Use key sequences to illustrate your response.

In your answer, you may consider:
- Representations of masculinity and/or femininity
- Social and historical context   [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of the representation of gender in the chosen film. • Excellent demonstration of knowledge and understanding of key elements and concepts.	**9-10 marks** • Excellent and sustained application of knowledge and understanding of the representation of gender in the chosen film. • Sophisticated analysis of the representation of gender in the chosen film. • Insightful examination of the representation of gender, which is strongly supported by highly detailed references to key sequences.
4	**7-8 marks** • Good demonstration of knowledge and understanding of the representation of gender in the chosen film. • Good demonstration of knowledge and understanding of key elements and concepts.	**7-8 marks** • Good application of knowledge and understanding of the representation of gender in the chosen film. • Good examination of the representation of gender in the chosen film • Good examination of the representation of gender, which is reasonably supported by detailed references to key sequences.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of the representation of gender in the chosen film. • Satisfactory demonstration of knowledge and understanding of key elements and concepts.	**5-6 marks** • Satisfactory application of knowledge and understanding of the representation of gender in the chosen film. • Satisfactory analysis of the representation of gender in the chosen film. • Satisfactory examination of the representation of gender, supported by relevant references to key sequences.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of the representation of gender in the chosen film. • Basic demonstration of knowledge and understanding of key elements and concepts.	**3-4 marks** • Basic application of knowledge and understanding of the representation of gender in the chosen film. • Basic examination of the representation gender in the chosen film. • Simplistic examination of, with partially supported references to key sequences.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of the representation of gender in the chosen film. • Limited demonstration of knowledge and understanding of key elements and concepts.	**1-2 marks** • Limited application of knowledge and understanding of the representation of gender in the chosen film. • Limited examination of the representation gender in the chosen film. • Partial examination of the representation of gender. Any references to key sequences are limited and lack specific relevance.
	0 marks No response attempted or no response worthy of credit.	

Question 2.2: Indicative content

Discuss the representation of gender in the film you have studied. Use key sequences to illustrate your response.

In your answer, you may consider:
- Representations of masculinity and/or femininity
- Social and historical context

This question asks candidates to explore the representation of gender in their chosen film, with close references to key sequences. Candidates are expected to explore how the representation of gender in the wider context of the culture and society of the times. Examples will vary across candidates, but the following responses should be considered:
- the representations of gender (both masculinity and femininity)
- representations of gender within the wider context of the film's social and cultural norms; the historical and social contexts and their influence on the representation of gender
- exploration of key elements of film form in communicating aspects of culture, society, values and traditions which link to representations of gender
- the contribution of aesthetics in conveying a range of meanings around gender- which are open to various interpretations and responses
- exploration of the mood and atmosphere as film aesthetics which link to and enhance ideas and meanings about gender/ masculinity/ femininity

Band 4 and 5 candidates will be able to examine the representation of gender in a sophisticated way. Candidates will also be able to discuss how the representation of gender forms part of the film's representational medium, conveying messages, values and connotations in subtle ways which generate multiple interpretations about the society and culture in which the film is set.

Examples from candidates' chosen films may vary, but close reference to sequences is required in a discussion of the representation of gender. Candidates may explore both femininity and/ or masculinity. At the very highest level, candidates will explore the full implications of the question in a fluent and sophisticated way often linking their exploration to key elements of film form; and by making extensive references to specific sequences and linking these to their exploration of the film as a whole.

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

Victoria - with a female protagonist, all male characters can be seen as marginal, and at key points both emotionally and physically weak. Victoria is strong and brave- alone in Berlin, working for little pay. Sonne and his friends appear as friendly and fun-loving, but also as aimless and caught up with gang affairs. They are out all night with Victoria- without suggesting they have jobs the next day. Boxer owes Andi a favour- for protecting him in prison.

Andi - a powerful and intimidating gang leader is overtly masculine and intimidating. He is ruthless, even to Victoria- insists on keeping her captive whilst the men complete the bank heist. Men are seen to be weak and unable to cope under pressure- Victoria in closing sequence with Sonne, remains strong and in control. She might arguably be seen to possess some 'masculine' qualities, such as when she is coerced into driving the car for the heist.

Mustang - The football match sequence amplifies the role of men in Turkish society. They are represented as coercive, traditionally masculine and in control. Men have been banned from this match- due to hooliganism. This suggests the violence which men are capable of, in different spheres of society. The sisters' uncle is ultra-conservative, representing ideas held by some in Turkish culture and society. Older women in the rural village uphold this patriarchal culture- also oppressing girls, colluding in the attempts to control them and confine them to the home and domestic sphere. Representation of gender in the film reflects traditional notions of femininity and masculinity which are conservative, even in contemporary setting of Turkish society. Young man/ driver who helps Lale represents more liberal male attitudes in Turkish society. Use of colour, lighting and mise-en-scène as aesthetic qualities to enhance gender roles. In the traditional rural setting where the sisters are brought up- men are allowed in public spaces, whilst women are expected to inhabit the space of the home.

Pans Labyrinth - Captain Vidal- representation of masculinity that portrays ideas of dominance, violence and power: his blue uniform- a sign of his loyalty to the Franco dictatorship. Vidal's character embodies all that is negative in the film which is associated with the military and Fascism. Vidal's actions suggest his brutality and need to dominate- he confines Carmen to a wheelchair, suggesting her weakness and his overbearing power. In the fantasy world his cruel actions continue through the Toad and Pale Man: being monstrous, controlling, rationing food. Contrasting representations of male characters through the doctor- compassionate, challenges Vidal on his certainty about his unborn son and Pedro- helping the Nationalists against Franco. Pedro and the doctor's sensitivity and kindness represents them as different men to Vidal (perhaps giving them more feminine emotions). Vidal represents a masculinity shaped by power and brutality. The world Ofelia discovers, represents feminine qualities- thus using gender attributes within the historical and social context of the times to create distinctions between masculine and feminine attributes.

The Diving Bell and Butterfly - Jean-Do main character, represented as a sensitive male who is cultured and patient. He is represented as stylish and intellectual – the editor of Elle magazine. His sensitivity is shown when he visits his elderly father, to shave him and keep him company. Jean Do is attended to by female nursing staff and language therapists. He interacts with them in a sensitive way- finally writing a book with assistance. He is not represented as a masculine male in the sense of being dominant and overpowering- although we might observe that his medical condition might mitigate against this quality. The film's aesthetic qualities enhance the representation of his character and reveal his ability to see the world through rich and vivid images and colour; colourful dreams and recollections. Jean is seen as a loving father – the beach sequence.

Life is Beautiful - Representations of gender at a historical time when roles were more traditional. Gender has significance in the context of a brutal/ masculine regime- Fascism. Guido is not only humble, but innocent, whimsical and sensitive- not the norm in this historical and political context. Guido's relationship with his son; nurturing, caring, protecting- not 'typical' masculine role for the times. Guido is brave to pursue Dora, in spite of their social differences. The outlandish setting, mise-en-scène and colour in the wedding sequence enhance the social divisions and effectively represent the boldness of Guido's actions; he rejects the social norms/ male-dominated values at the time. Clothing, lighting and bold colours enhance representations- Dora looks very feminine but has atypical character and assertiveness for the times; Guido's poverty revealed through his clothing, but his vulnerability and status as a poor Italian-Jewish waiter emphasises a strength through his compassion and sensitivity; at first through his love for Dora and then for his son.

Ida - Gender is represented within the wider social, cultural and political context of Poland, post Second World War as well as the historical context of the holocaust. The film represents the lives of two women- Ida is initially seen as passive and innocent- she is going to be a nun. Aunt Wanda is seen to live like a might do – for the times. She is sexually promiscuous, assertive and also feared as the State Prosecutor. The men Wanda dates are typically masculine, inconsiderate and brutish, but by contrast the Saxophonist Ida meets represents a new sensitive masculinity in the younger generation. Ida's inner strength and her final decision suggest that she is not stereotypically feminine- although she tries on her aunt's clothes, shoes and wears make-up in an attempt to experience the 'real' world she has missed out on.

All valid alternatives must be credited.

Question 2.3

Explore how an awareness of the social context of the film you have studied informs your understanding of its themes.

In your answer, you may consider:
- Representation of society, time and place
- Issues (e.g. ideas, attitudes and debates) [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of social context in the chosen film. • Excellent demonstration of knowledge and understanding of subject-specific terminology.	**9-10 marks** • Excellent and sustained application of knowledge and understanding of how social context has informed an understanding of the chosen film. • Sophisticated exploration of social context in the chosen film. • Insightful exploration of social context which is strongly supported by highly detailed references to key sequences in the chosen film.
4	**7-8 marks** • Good demonstration of knowledge and understanding of social context in the chosen film. • Good demonstration of knowledge and understanding of subject-specific terminology.	**7-8 marks** • Good application of knowledge and understanding of how social context has informed an understanding of the chosen film. • Good exploration of social context in the chosen film. • Good exploration of social context, which is reasonably supported by detailed references to key sequences in the chosen film.
3	**5-6 marks** • Satisfactory demonstration of social context in the chosen film. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology.	**5-6 marks** • Satisfactory application of knowledge and understanding of how social context has informed an understanding in the chosen film. • Satisfactory exploration of social context in the chosen film. • Satisfactory exploration of social context which offers relevant references to key sequences in the chosen film.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of social context in the chosen film. • Basic demonstration of knowledge and understanding of subject-specific terminology.	**3-4 marks** • Basic application of knowledge and understanding of how social context has informed an understanding of the chosen film. • Basic exploration of social context in the chosen film. • Simplistic exploration of social context, with partially supported references to key sequences in the chosen film.

1	**1-2 marks** - Limited demonstration of knowledge and understanding of social context in the chosen film. - Limited demonstration of knowledge and understanding of subject-specific terminology.	**1-2 marks** - Limited application of knowledge and understanding of how social context has increased an understanding in the chosen film. - Limited if any exploration of social context in the chosen film. - Limited if any exploration of social context. Any references to key sequences are limited and lack specific relevance.
	0 marks No response attempted or no response worthy of credit.	

Question 2.3: Indicative content

Explore how an awareness of the social context of the film you have studied informs your understanding of its themes.

In your answer, you may consider:
- Representation of society, time and place
- Issues (e.g. ideas, attitudes and debates) [20]

Candidates are required to examine how a focus on the social and/ or cultural contexts has increased their understanding of their chosen film. Examples from candidates' chosen films may vary. The following responses should be considered:

- exploring how social context is important to the film's ideas, messages, meanings
- explorations of issues and debates through a study of social context which reveals aspect of culture and society
- exploring how representations (gender, ethnicity, age) become meaningful when set in wider social contexts
- an exploration of the social context through the key elements of film form- which enhance our understanding of the film

Band 4 and 5 candidates will be able to discuss how wider social context is useful when exploring their film, in fluent and sophisticated ways. Within these bands, candidates will be able to analyse specific aspects of the wider social context with strong supported evidence from selected sequences. They will be able to form confident explorations of how meanings and responses are created through key elements of film form. Candidates will support their interpretations 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* - wider social context of Berlin, a popular destiny for cultural life; sub-culture and youth culture. The all night club and night-life. Victoria is from Madrid, a young woman working and living alone in Berlin: represents free movement across EU; mobility and work opportunities. Sonne and his friends speak English and German, but they are also second generation (possibly Turkish) - reflects social context of Germany. Sonne says he and his friends are 'real' Berliners- perhaps revealing wider cultural and social dimension of migration and also the post 1989 climate: dismantling of the Berlin Wall built to separate East and West Berlin after the Second World War. Cinematography and editing as key elements of film form suggest the theme of freedom: tracking shots earlier in the film follow Victoria, Sonne and his friends as they walk through Berlin, enhancing their freedom and mobility.

- *Mustang* - opening sequence captures freedom and naturalness: framing and composition of the sisters in the sea suggests their carefree spirit and also frames them with boys in a wide-shot to indicate ideas about social values. Ideas about gender and modesty at the centre of the film. Current debate about the role of women, modesty/ place in society/ public life. Traditions and values around gender- a male-dominated, patriarchal society with social and cultural norms reinforcing male views about the role of women. Social context enables us to understand girls' entrapment and coercion into marriage and domesticity. When the sisters are forbidden to go out in public, hand held camera techniques, camera angles and close-ups heighten the idea of space, claustrophobia and incarceration.

Contribution of lighting to the representation of ideas about gender/ tradition/ norms.

- *Pans Labyrinth* - social context are vital when representing Fascist regime. The masculine ideas are embodied in General Vidal – power, dominance, brutality – in conflict with the fantasy world (more feminine). Wider references- religion and painting (Goya) - captured in mise en scène. Nationalists/ Guerrillas hide in the mountains, anti-Franco- aided by doctor and Pedro. Social divisions/ poverty and food rations part of wider context which are mirrored in the underworld- Pale Man sequence. Carmen marrying the General reveals wider social factors such as the position of women at the time. She represents a woman who belongs to a higher social class, with opportunities to marry a general.

- The *Diving Bell and Butterfly* - Jean- Do's condition explored through wider social context of his former role and status: intellectual, editor of Elle. He is represented as a cultured and sensitive male- affectionate towards mother of his children. Liberal views of John's relationship- a memory of a day out to Lourdes with a girlfriend. Religion is present but peripheral, without it dictating social norms or values. Celine is presented as content, independent and loving; also capable in bringing up the children on her own. Jean-Do never married the woman who gave him children- but this is represented as acceptable within the contemporary context of French society.

- *Life is Beautiful* - Underlying themes and ideas about class, racism and political doctrines are communicated through the sense of space created in the banquet sequence. Point of view shots capture Guido's perspective and enable the spectator to consider events from his point of view as an outsider. He is socially marginalised through his social class and ethnicity- making social context highly relevant for these representations. Social context vital to understanding of events and their significance: Italy under Mussolini during Second World War, Fascism and spread of anti-Semitism. Social division between Guido and Dora is clear during her engagement sequence. Guido's bold and humble actions- for love in spite of social class difference. Anti-Semitisim – undercurrent which increases. Even through comedic elements – wider context of intolerance and hatred, reaching dramatic height in the camp.

- *Ida* - Post Second World War Poland has endured Nazi occupation, anti-Semitism and holocaust events as well as Soviet interference. Social context explains understand why Ida is living in a convent, about to take her vowels as a Catholic. She has only one surviving relative- aunt Wanda. Wanda's agony, loneliness and despair: has lost her son and sister; family buried with unmarked graves; family home taken over by Nazi collaborators. Social milieu of 1960s Poland- influence of wider culture- clubs, saxophonist- music, but these attempts to build Poland are set against the visible traces and layers of recent events. Buildings not fully restored. The role of women in post-war Poland. Aunt Wanda is free (she is arguably promiscuous) and independent- she is a State Prosecutor.