GCE A LEVEL

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WJEC Eduqas GCE A LEVEL in

FILM STUDIES

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SAMPLE ASSESSMENT MATERIALS

Teaching from 2017



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For teaching from 2017
For award from 2019

GCE A LEVEL FILM STUDIES

SAMPLE ASSESSMENT MATERIALS

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Contents

		Page
COMPONENT 1:	**Varieties of film and filmmaking**	**5**
	Question paper	5
	Mark scheme	8
COMPONENT 2:	**Global filmmaking perspectives**	**21**
	Question paper	21
	Mark scheme	24
COMPONENT 3:	**Production**	**41**
	Production brief	41
	Marking grids	42

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A LEVEL FILM STUDIES

COMPONENT 1

Varieties of film and filmmaking

SAMPLE ASSESSMENT MATERIALS

2 hours 30 minutes

ADDITIONAL MATERIALS

16 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer all questions.

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

Answers to all questions must be written on the separate answer booklet provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer booklet.

Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

INFORMATION FOR CANDIDATES

Candidates are reminded that they will be assessed on their use of subject-specific terminology in Section A.

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately **50 minutes** on your chosen question in each of **Sections A, B and C.**

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Answer **one** *question from each of Sections A, B and C.*

You are advised to spend approximately ***50 minutes*** *on your chosen question in each of* **Sections A, B and C.**

Section A: Hollywood 1930-1990 (comparative study)

Compare **one** *film from group 1 and* **one** *film from group 2.*

Group 1: Classical Hollywood

- *Casablanca* (Curtiz, 1942)
- *The Lady from Shanghai* (Welles, 1947)
- *Johnny Guitar* (Ray, 1954)
- *Vertigo* (Hitchcock, 1958)
- *Some Like It Hot* (Wilder, 1959)

Group 2: New Hollywood

- *Bonnie and Clyde* (Penn, 1967)
- *One Flew Over the Cuckoo's Nest* (Forman, 1975)
- *Apocalypse Now* (Coppola, 1979)
- *Blade Runner* (Scott, 1982)*
- *Do the Right Thing* (Lee, 1989).

*To be studied in the Director's Cut version, released 1992.

Either,

1. **(a)** Compare how far your chosen films reflect the auteur signature features of their filmmakers. [40]

Or,

(b) Compare how far your chosen films reflect their different production contexts. [40]

Section B: American film since 2005 (two-film study)

Answer on **one** *film from group 1 and* **one** *film from group 2.*

Group 1: Mainstream film

- *No Country for Old Men* (Coen Brothers, 2007)
- *Inception* (Nolan, 2010)
- *Selma* (Duvernay, 2013)
- *Carol* (Haynes, 2015)
- *La La Land* (Chazelle, 2016).

Group 2: Contemporary independent film

- *Winter's Bone* (Granik, 2010)
- *Frances Ha!* (Baumbach, 2012)
- *Beasts of the Southern Wild* (Zeitlin, 2012)
- *Boyhood* (Linklater, 2015)
- *Captain Fantastic* (Ross, 2015).

Either,

2. **(a)** How far do your chosen films demonstrate a constant shift between passive and active spectatorship? Refer in detail to at least **one** sequence from each film. [40]

Or,

(b) How far do your chosen films demonstrate the importance of visual and soundtrack cues in influencing spectator response? Refer in detail to at least **one** sequence from each film. [40]

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Section C: British film since 1995 (two-film study)

Answer on **two** *of the following films.*

- *Secrets and Lies* (Leigh, 1996)
- *Trainspotting* (Boyle, 1996)
- *Sweet Sixteen* (Loach, 2002)
- *Shaun of the Dead* (Wright, 2004)
- *This is England* (Meadows, 2006)
- *Moon* (Jones, 2009)
- *Fish Tank* (Arnold, 2009)
- *We need to Talk about Kevin* (Ramsay, 2011)
- *Sightseers* (Wheatley, 2012)
- *Under the Skin* (Glazer, 2013)

Either,

3. **(a)** How useful has an ideological critical approach been in understanding the narrative resolution of your chosen films? [40]

Or,

(b) How useful has an ideological critical approach been in understanding binary oppositions in the narratives of your chosen films? [40]

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COMPONENT 1: VARIETIES OF FILM AND FILMMAKING – 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, which include guidance on how to allocate marks within bands, 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 highest mark should be awarded, depending on the strength of the answer
- Where the candidate's work *less securely* meets the descriptors, the lowest mark 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 in their response to a question. 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
- evaluate the significance of critical approaches
- analyse and evaluate own work in relation to other professionally produced work.

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Section A: Hollywood 1930-1990 (comparative study)

Either,

1. (a) Compare how far your chosen films reflect the auteur signature features of their filmmakers. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films.
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of auteurism • Excellent demonstration of knowledge and understanding of subject specific terminology.	**17-20 marks** • Excellent application of knowledge and understanding of auteurism to compare films. • Uses excellent points to develop a sophisticated comparison of how far both films reflect auteur signature features of their filmmakers.
4	**13-16 marks** • Good demonstration of knowledge and understanding of auteurism. • Good demonstration of knowledge and understanding of subject-specific terminology.	**13-16 marks** • Good application of knowledge and understanding of auteurism to compare films. • Uses good points to develop a detailed comparison of how far both films reflect auteur signature features of their filmmakers.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of auteurism. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology.	**9-12 marks** • Satisfactory application of knowledge and understanding of auteurism to compare films. • Uses satisfactory points to develop a reasonably coherent comparison of how far both films reflect auteur signature features of their filmmakers.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of auteurism. • Basic demonstration of knowledge and understanding of subject-specific terminology.	**5-8 marks** • Basic application of knowledge and understanding of auteurism to compare films. • Uses basic points to develop a partial comparison of how far both films reflect auteur signature features with little comment on the degree to which they reflect these features.
1	**1-4 marks** • Limited demonstration of knowledge and understanding of auteurism. • Limited, if any, demonstration of knowledge and understanding of subject-specific terminology.	**1-4 marks** • Limited application of knowledge and understanding of auteurism to compare films. • Uses limited points in an attempt to make some, if any, comparison of how the films reflect auteur signature features. Limited/no reference to 'how far'.
	0 marks No response attempted or no response worthy of credit.	

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Question 1(a): Indicative content

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

- Although candidates are most likely to discuss the auteur in terms of a film's director, any significant role (e.g. director, cinematographer, star, editor, composer or studio) is acceptable and should be assessed on merit.

Candidates may include the following:

- how key features of the films reflect an auteur signature
- a discussion of an auteur signature in terms of stylistic and/or thematic features
- a recognition that some auteurs have a stronger signature than others with a corresponding focus on the degree to which both films reflect auteur signature features (which may form the basis of the comparison of the two films)
- some consideration of the tension between a single auteur and the collaborative nature of filmmaking.

  Band 5 responses may recognise factors constraining an auteur (such as the relationship with the producing institution or a conflict between two auteur styles, such as star and director).

All valid alternatives must be credited.

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Or,

(b) Compare how far your chosen films reflect their different production contexts. [40]

Band	AO1 (20 marks) **Demonstrate knowledge and understanding of elements of film**	AO2 (20 marks) **Apply knowledge and understanding of elements of film to compare films**
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of the production contexts of the chosen films. • Excellent demonstration of knowledge and understanding of subject-specific terminology.	**17-20 marks** • Excellent application of knowledge and understanding of the relevant production contexts to compare films. • Uses excellent points to develop a sophisticated comparison of how far both films reflect their production contexts.
4	**13-16 marks** • Good demonstration of knowledge and understanding of the production contexts of the chosen films. • Good demonstration of knowledge and understanding of subject-specific terminology.	**13-16 marks** • Good application of knowledge and understanding of the relevant production contexts to compare films. • Uses good points to develop a detailed comparison of how far both films reflect their production contexts.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of the production contexts of the chosen films. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology.	**9-12 marks** • Satisfactory application of knowledge and understanding of the relevant production contexts to compare films. • Uses satisfactory points to develop a reasonably coherent comparison of how far both films reflect their production contexts.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of the production contexts of the chosen films. • Basic demonstration of knowledge and understanding of subject-specific terminology.	**5-8 marks** • Basic application of knowledge and understanding of the relevant production contexts to compare films. • Uses basic points to develop a partial comparison of how far both films reflect their production contexts with little comment on the degree to which they reflect contexts.
1	**1-4 marks** • Limited demonstration of knowledge and understanding of the production contexts of the chosen films. • Limited demonstration of knowledge and understanding of subject-specific terminology.	**1-4 marks** • Limited application of knowledge and understanding of the relevant production contexts to compare films. • Uses limited points in an attempt to make some, if any, comparison of how the films reflect their production contexts with no comment on the degree to which they reflect contexts. Limited/no reference to 'how far'.
	0 marks No response attempted or no response worthy of credit.	

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Question 1(b): Indicative content

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

- Candidates may discuss the production context in terms of the Hollywood studio system or in terms of production companies and their relationship to Hollywood as an institution. Either approach is acceptable.

Candidates may include the following:

- how key features of the films reflect their production contexts (e.g. stylistic features, the presence of stars, the nature of the narrative and production values)
- a discussion of production contexts in terms of budget, institutional working practices, technological resources and possibly the target audience as defined by the institution
- a recognition that production contexts are likely to have an impact on the nature of the narrative and its representations (which may form the basis of the comparison of the two films)
- some consideration of the relationship between production context and the aims of the director.

- **Band 5** responses may consider how a film may reflect a director challenging production constraints or being given more freedom.

All valid alternatives must be credited.

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Section B: American film since 2005 (two-film study)

Either,

2. (a) How far do your chosen films demonstrate a constant shift between passive and active spectatorship? Refer in detail to at least **one** sequence from each film. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of the dynamic relationship between active and passive spectatorship in relation to the chosen films.	**17-20 marks** • Excellent application of knowledge and understanding of the dynamic relationship between active and passive spectatorship to analyse the chosen films. • Uses excellent points to develop a sophisticated exploration of how far spectators respond both actively and passively to film.
4	**13-16 marks** • Good demonstration of knowledge and understanding of the dynamic relationship between active and passive spectatorship in relation to the chosen films.	**13-16 marks** • Good application of knowledge and understanding of the dynamic relationship between active and passive spectatorship to analyse the chosen films. • Uses good points to develop a detailed exploration of how far spectators respond both actively and passively to film.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of the dynamic relationship between active and passive spectatorship in relation to the chosen films.	**9-12 marks** • Satisfactory application of knowledge and understanding of the dynamic relationship between active and passive spectatorship to analyse the chosen films. • Uses satisfactory points to develop a reasonably coherent exploration of how far spectators respond both actively and passively to film.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of the dynamic relationship between active and passive spectatorship in relation to the chosen films.	**5-8 marks** • Basic application of knowledge and understanding of the dynamic relationship between active and passive spectatorship to consider the chosen films. • Uses basic points to develop a partial consideration of how far spectators respond actively and passively to film with little comment on 'how far'.
1	**1-4 marks** • Limited demonstration of knowledge and understanding of the dynamic relationship between active and passive spectatorship in relation to the chosen films.	**1-4 marks** • Limited application of knowledge and understanding of the dynamic relationship between active and passive spectatorship to consider the chosen films. • Uses limited points in an attempt to develop a consideration of how spectators respond actively and passively to film, with limited/no reference to 'how far'.
	0 marks No response attempted or no response worthy of credit.	

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Question 2(a): Indicative content

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

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

*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.*

- Candidates may discuss passive and active spectatorship in terms of the degree of spectator involvement or in terms of the degree to which spectators accept or challenge the way they are aligned/positioned. Either approach is acceptable.

Candidates may include the following:

- an understanding of spectatorship in terms of the level and type of engagement a film elicits in the spectator including, for example, concepts such as identification, alignment and allegiance
- how key features of the films, such as camera position, editing, sound, performance or aspects of narrative and genre can create passive and active responses
- some recognition of the role of viewing context and spectators' social and cultural background in influencing spectator response
- a recognition that spectators are likely to shift between passive and active viewing.

- **Band 5** responses may see the relationship between passive and active spectatorship both in terms of shifting responses and as a tension between spectators' points of view (their ideological positions) and the points of view (ideologies) films may convey.

All valid alternatives must be credited.

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Or,

(b) How far do your chosen films demonstrate the importance of visual and soundtrack cues in influencing spectator response? Refer in detail to at least **one** sequence from each film. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of the importance of visual and soundtrack cues in influencing spectator response in relation to the chosen films.	**17-20 marks** • Excellent application of knowledge and understanding of the importance of visual and soundtrack cues in influencing spectator response to analyse the chosen films. • Uses excellent points to develop a sophisticated exploration of how far spectator responses are influenced by visual and soundtrack cues.
4	**13-16 marks** • Good demonstration of knowledge and understanding of the importance of visual and soundtrack cues in influencing spectator response in relation to the chosen films.	**13-16 marks** • Good application of knowledge and understanding of the importance of visual and soundtrack cues in influencing spectator response to analyse the chosen films. • Uses good points to develop a detailed exploration of how far spectator responses are influenced by visual and soundtrack cues.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of the importance of visual and soundtrack cues in influencing spectator response in relation to the chosen films.	**9-12 marks** • Satisfactory application of knowledge and understanding of the importance of visual and soundtrack cues in influencing spectator response to analyse the chosen films. • Uses satisfactory points to develop a reasonably coherent exploration of how far spectator responses are influenced by visual and soundtrack cues.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of the importance of visual and soundtrack cues in influencing spectator response in relation to the chosen films.	**5-8 marks** • Basic application of knowledge and understanding of the importance of visual and soundtrack cues in influencing spectator response to consider the chosen films. • Uses basic points to develop a partial consideration of how far spectator responses are influenced by visual and soundtrack cues with little comment on 'how far'.
1	**1-4 marks** • Limited demonstration of knowledge and understanding of the importance of visual and soundtrack cues in influencing spectator response in relation to the chosen films.	**1-4 marks** • Limited application of knowledge and understanding of the importance of visual and soundtrack cues in influencing spectator response to consider the chosen films. • Uses limited points in an attempt to develop a consideration of how spectator responses are influenced by visual and soundtrack cues, with limited/no reference to 'how far'.
	0 marks No response attempted or no response worthy of credit.	

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Question 2(b): Indicative content

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

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

*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.*

- Candidates may consider visual and sound cues together or separately and may place more emphasis on one more than the other. Some reference to *both* visual and sound cues is required. If only one type of cue is considered, a mark up to the top of Band 2 may be awarded.

Candidates may include the following:

- an understanding of spectatorship in terms of the level and type of engagement a film elicits in the spectator including, for example, concepts such as identification, alignment and allegiance
- an understanding of visual cues in terms of varieties of cinematography (e.g. distance, angle and movement), intensity of lighting, specific aspects of mise-en-scène (e.g. setting, props and costume) and performance
- an understanding of sound cues in terms of diegetic sound (distinctive dialogue, voice, foley sound, sound effects) or non-diegetic sound (music or other aspects of sound design)
- a recognition that visual and sound cues play a significant role in spectators' responses.

- **Band 5** responses may recognise that spectators do not always respond in the way they are encouraged to ('cued to') and may provide reasons.

All valid alternatives must be credited.

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Section C: British film since 1995 (two-film study)

Either,

3. (a) How useful has an ideological critical approach been in understanding the narrative resolution of your chosen films? [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of the narrative resolution of chosen films.	**17-20 marks** • Excellent application of knowledge and understanding of an ideological critical approach to analyse films. • Uses excellent points to develop a sophisticated exploration of how useful an ideological critical approach has been in understanding the narrative resolutions of the chosen films.
4	**13-16 marks** • Good demonstration of knowledge and understanding of the narrative resolution of chosen films.	**13-16 marks** • Good application of knowledge and understanding of an ideological critical approach to analyse films. • Uses good points to develop a detailed exploration of how useful an ideological critical approach has been in understanding the narrative resolutions of the chosen films.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of the narrative resolution of chosen films.	**9-12 marks** • Satisfactory application of knowledge and understanding of an ideological critical approach to analyse films. • Uses satisfactory points to develop a reasonably coherent exploration of how useful an ideological critical approach has been in understanding the narrative resolutions of the chosen films.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of the narrative resolution of chosen films.	**5-8 marks** • Basic exploration of knowledge and understanding of an ideological critical approach to consider films. • Uses basic points to develop a partial consideration of how useful an ideological critical approach has been in understanding the narrative resolutions of the chosen films.
1	**1-4 marks** • Limited knowledge and understanding of the narrative resolution of chosen films.	**1-4 marks** • Limited application of knowledge and understanding of an ideological critical approach to consider films. • Uses limited points to attempt a consideration of the usefulness of the critical approach. Limited/no reference to 'how useful' the critical approach has been in understanding the narrative resolutions of the chosen films.
	0 marks No response attempted or no response worthy of credit.	

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Question 3(a): Indicative content

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

- Candidates may consider an ideological critical approach based on either a deductive analysis of ideological features contained in the films or an approach in which a particular ideological field, such as gender, race, class, is the basis for analysis. Either approach is acceptable.

Candidates may include the following:

- an understanding that narrative resolutions will have ideological implications – which may be discussed in terms of how conventional the narrative resolution of the film is.
- a discussion of how the ideologies conveyed by the film inform the resolution (which may be expressed in terms of key representations or issues raised by the film)
- some reference that ideologies are not always intended by filmmakers
- a conclusion that ideological analysis has been significant in understanding the narrative resolutions of the two films.

- **Band 5** responses may recognise how far narrative resolutions either confirm or challenge dominant ideologies.

All valid alternatives must be credited.

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Or,

(b) How useful has an ideological critical approach been in understanding binary oppositions in the narratives of your chosen films? [40]

Band	AO1 (20 marks) **Demonstrate knowledge and understanding of elements of film.**	AO2 (20 marks) **Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.**
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of binary oppositions within narratives of chosen films.	**17-20 marks** • Excellent application of knowledge and understanding of an ideological critical approach to analyse films. • Uses excellent examples and points to develop a sophisticated exploration of how useful an ideological critical approach has been in understanding binary oppositions.
4	**13-16 marks** • Good demonstration of knowledge and understanding of binary oppositions within narratives of chosen films.	**13-16 marks** • Good application of knowledge and understanding of an ideological critical approach to analyse films. • Uses good examples and points to develop a detailed exploration of how useful an ideological critical approach has been in understanding binary oppositions.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of binary oppositions within narratives of chosen films.	**9-12 marks** • Satisfactory application of knowledge and understanding of an ideological critical approach to analyse films. • Uses satisfactory examples and points to develop a reasonably coherent exploration of how useful an ideological critical approach has been in understanding binary oppositions.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of binary oppositions within narratives of chosen films.	**5-8 marks** • Basic exploration of knowledge and understanding of an ideological critical approach to consider films. • Uses basic examples and points to develop a partial consideration of how useful an ideological critical approach has been in understanding binary oppositions with little reference to 'how useful'.
1	**1-4 marks** • Limited knowledge and understanding of binary oppositions within narratives of chosen films.	**1-4 marks** • Limited application of knowledge and understanding of an ideological critical approach to consider films. • Uses limited points to attempt a consideration of the usefulness of the critical approach. Limited/no reference to 'how useful' the critical approach has been in understanding binary oppositions.
	0 marks No response attempted or no response worthy of credit.	

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Question 3(b): Indicative content

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

- Candidates may consider an ideological critical approach based on either a deductive analysis of ideological features contained in the films or an approach in which a particular ideological field, such as gender, race, class, is the basis for analysis. Either approach is acceptable.

Candidates may include the following:

- a discussion of binary oppositions in whatever form they may appear in the chosen films (which could include opposing characters, ideas, representations, mise-en-scène)
- an understanding that binary oppositions in whatever form are rooted in ideologies, which will be revealed through applying an ideological critical approach
- a consideration of the way binary oppositions are developed and resolved, which will have ideological implications
- a conclusion that an ideological critical approach provides understanding of the ideological nature of film.

- **Band 5 responses** may show how the films' ideologies either reinforce or challenge dominant ideologies.

All valid alternatives must be credited.

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A LEVEL FILM STUDIES

COMPONENT 2

Global filmmaking perspectives

SAMPLE ASSESSMENT MATERIALS

2 hours 30 minutes

ADDITIONAL MATERIALS

A 16 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer all questions.

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

Answers to all questions must be written on the separate answer book provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer book.

Write your name, centre number and candidate number in the spaces at the top of all answer books. At the end of the examination, the answer book must be handed to the invigilator.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question. The number of marks indicates the length of the response required.

You are advised to spend approximately:

- **60 minutes** on your chosen question in **Section A**
- **30 minutes** on your chosen question in each of **Sections B, C and D.**

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Answer **one** *question from each of Sections A, B, C and D.*

You are advised to spend approximately ***60 minutes*** *on your chosen question in* **Section A** *and approximately* ***30 minutes*** *on your chosen question in each of* **Sections B, C and D.**

Section A: Global film (two-film study)

Answer on **one** *film from group 1 and* **one** *film from group 2.*

Group 1: European film

- *Life is Beautiful (Benigni, Italy, 1997)*
- *Pan's Labyrinth* (Del Toro, Spain, 2006)
- *The Diving Bell and the Butterfly* (Schnabel France, 2007)
- *Ida* (Pawlikowski, Poland, 2013)
- *Mustang* (Ergűnez, France/Turkey, 2015)
- *Victoria* (Schipper, Germany, 2015)

Group 2: Outside Europe

- *Dil Se* (Ratnam, India, 1998)
- *City of God* (Mereilles, Brazil, 2002)
- *House of Flying Daggers* (Zhang, China, 2004)
- *Timbuktu* (Sissako, Mauritania, 2014)
- *Wild Tales (*Szifrón, Argentina, 2014)
- *Taxi Tehran* (Panahi, Iran, 2015).

Either,

1. **(a)** With close reference to the **two** films you have studied, explore how **either** performance **or** mise-en-scène create meaning. [40]

Or,

(b) With close reference to the **two** films you have studied, explore how **either** editing **or** sound create meaning. [40]

Section B: Documentary film

Answer on ***one*** *of the following documentary films.*

- *Sisters in Law* (Ayisi/Longinotto, Cameroon/UK, 2005)
- *The Arbor* (Barnard, UK, 2010)
- *Stories We Tell* (Polley, Canada, 2012)
- *20,000 Days on Earth* (Forsyth / Pollard, UK, 2014)
- *Amy* (Kapadia, UK, 2015)

Either,

2. **(a)** Apply **one** filmmaker's theory of documentary film you have studied to your chosen documentary. How far does this increase your understanding of the film? [20]

Or,

(b) 'Portable, digital cameras, digital sound recording equipment and non-linear digital editing have had a very significant impact on documentary film.' How far has digital technology had an impact on your chosen documentary film? [20]

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Section C: Film movements - Silent cinema

Answer on **one** *of the following film options.*

- Keaton shorts - *One Week* (1920), *The Scarecrow* (1920), *The 'High Sign'* (1921) **and** *Cops* (1922)
- *Man With a Movie Camera* (Vertov, USSR, 1929) **and** *A Propos de Nice* (Vigo, 1930)
- *Strike* (Eisenstein, USSR, 1924)
- *Sunrise* (Murnau, US, 1927)
- *Spies* (Lang, Germany, 1928).

Either,

3. **(a)** Discuss how far your chosen film or films reflect aesthetic qualities associated with a particular film movement. [20]

Or,

(b) Discuss how far your chosen film or films reflect cultural contexts associated with a particular film movement. [20]

Section D: Film movements - Experimental film (1960-2000)

Answer on **one** *of the following film options.*

- *Vivre sa vie* (Godard, France, 1962)
- *Daisies* (Chytilova, Czechoslovakia, 1965) **and** *Saute ma ville* (Akerman, Belgium, 1968)
- *Pulp Fiction* (Tarantino, US, 1994)
- *Fallen Angels* (Wong, Hong Kong, 1995)
- *Timecode* (Figgis, US, 2000).

Either,

4. **(a)** Explore how far your chosen film or films are experimental in challenging conventional approaches to narrative. [20]

Or,

(b) Explore how far cinematography contributes to the 'experimental' identity of your chosen film or films. [20]

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COMPONENT 2: GLOBAL FILMMAKING PERSPECTIVES - 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, which include guidance on how to allocate marks within bands, 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 highest mark should be awarded, depending on the strength of the answer
- Where the candidate's work *less securely* meets the descriptors, the lowest mark 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 in their response to a question. 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
- evaluate the significance of critical approaches
- analyse and evaluate own work in relation to other professionally produced work.

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Section A: Global film (two-film study)

Either,

1. (a) With close reference to the **two** films you have studied, explore how **either** performance **or** mise-en-scène create meaning.

[40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to analyse films.
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of performance or mise-en-scène in relation to the chosen films.	**17-20 marks** • Excellent application of knowledge and understanding of performance or mise-en-scène in analysis of the chosen films. • Uses excellent points to develop a sophisticated exploration of how performance or mise-en-scène create meaning.
4	**13-16 marks** • Good demonstration of knowledge and understanding of performance or mise-en-scène in relation to the chosen films.	**13-16 marks** • Good application of knowledge and understanding of performance or mise-en-scène in analysis of the chosen films. • Uses good points to develop a detailed exploration of how performance or mise-en-scène create meaning.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of performance or mise-en-scène in relation to the chosen films.	**9-12 marks** • Satisfactory application of knowledge and understanding of performance or mise-en-scène in analysis of the chosen films. • Uses satisfactory points to develop a reasonably coherent exploration of how performance or mise-en-scène create meaning.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of performance or mise-en-scène in relation to the chosen films.	**5-8 marks** • Basic application of knowledge and understanding of performance or mise-en-scène in consideration of the chosen films. • Uses basic points to develop a partial consideration of how performance or mise-en-scène create meaning.
1	**1-4 marks** • Limited demonstration of knowledge and understanding of performance or mise-en-scène in relation to the chosen films.	**1-4 marks** • Limited application of knowledge and understanding of performance or mise-en-scène in consideration of the chosen films. • Uses limited points in an attempt to consider how performance or mise-en-scène create meaning.
	0 marks No response attempted or no response worthy of credit.	

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Question 1(a): Indicative content

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

Candidates may consider how either performance or mise-en-scène create meaning by exploring their connotations or they may relate their discussion to a wider appreciation of the narratives and thematic concerns of the films. Either approach is acceptable.

This specification treats lighting as part of cinematography. Some candidates may, following traditional academic approaches, consider lighting as part of mise-en-scène. This is acceptable.

Candidates considering performance may include the following:

- a discussion of performance in terms of, for example, casting, the use of voice and non-verbal gesture, performance style, interaction between actors and the broader 'choreography' of movement
- a consideration of how these aspects of performance convey meaning, communicating messages and values to spectators
- a recognition that aspects of performance may give rise to multiple connotations and consequently different meanings and competing interpretations.

- **Band 5** responses may consider the ideological implications of performance.

Candidates considering mise-en-scène may include the following:

- A discussion of mise-en-scène in terms of**,** for example, setting, costume, props and staging
- a consideration of how these aspects of mise-en-scène convey meaning, communicating messages and values to spectators
- a recognition that aspects of mise-en-scène may give rise to multiple connotations and consequently different meanings and competing interpretations.

- Band 5 responses may consider the ideological implications of mise-en-scène.

All valid alternatives must be credited.

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Or,

(b) With close reference to the **two** films you have studied, explore how **either** editing **or** sound create meaning. [40]

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (20 marks) Apply knowledge and understanding of elements of film to compare films.
5	**17-20 marks** • Excellent demonstration of knowledge and understanding of editing or sound in relation to the chosen films.	**17-20 marks** • Excellent application of knowledge and understanding of editing or sound in analysis of the chosen films. • Uses excellent points to develop a sophisticated exploration of how editing or sound create meaning.
4	**13-16 marks** • Good demonstration of knowledge and understanding of editing or sound in relation to the chosen films.	**13-16 marks** • Good application of knowledge and understanding of editing or sound in analysis of the chosen films. • Uses good points to develop a detailed exploration of how editing or sound create meaning.
3	**9-12 marks** • Satisfactory demonstration of knowledge and understanding of editing or sound in relation to the chosen films.	**9-12 marks** • Satisfactory application of knowledge and understanding of editing or sound in analysis of the chosen films. • Uses satisfactory points to develop a reasonably coherent exploration of how editing or sound create meaning.
2	**5-8 marks** • Basic demonstration of knowledge and understanding of editing or sound in relation to the chosen films.	**5-8 marks** • Basic application of knowledge and understanding of editing or sound in consideration of the chosen films. • Uses basic points to develop a partial consideration of how editing or sound create meaning.
1	**1-4 marks** • Limited demonstration of knowledge and understanding of editing or sound in relation to the chosen films.	**1-4 marks** • Limited application of knowledge and understanding of editing or sound in consideration of the chosen films. • Uses limited points in an attempt to consider how editing or sound create meaning.
	0 marks No response attempted or no response worthy of credit.	

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Question 1(b): Indicative content

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

Candidates may consider how either editing or sound create meaning by exploring their connotations or they may relate their discussion to a wider appreciation of the narratives and thematic concerns of the films. Either approach is acceptable.

Candidates considering editing may include the following:

- a discussion of editing in terms of, for example, the shot to shot relationships of continuity editing, montage editing, examples of stylised forms of editing and visual effects created in post-production
- a consideration of how these editing convey meaning, communicating messages and values to spectators
- a recognition that aspects of editing may give rise to multiple connotations and consequently different meanings and competing interpretations.

- **Band 5** responses may consider the ideological implications of editing.

Candidates considering sound may include the following:

- a discussion of sound in terms of, for example, parallel and contrapuntal sound, diegetic, non-diegetic sound, foley sound, examples of expressive uses of sound the relationship between dialogue and ambient sound and the uses of multi-track sound mixing and layering
- a consideration of how these sound convey meaning, communicating messages and values to spectators
- a recognition that aspects of sound may give rise to multiple connotations and consequently different meanings and competing interpretations.

- **Band 5** responses may consider the ideological implications of sound.

All valid alternatives must be credited.

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Section B: Documentary Film

2. (a) Apply **one** filmmaker's theory of documentary film you have studied to your chosen documentary. How far does this increase your understanding of the film? [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 chosen documentary film, underpinned by a filmmaker's theory.	**9-10 marks** • Excellent application of knowledge and understanding of a filmmaker's theory to analyse documentary film. • Uses excellent points to develop a sophisticated exploration of how far the application of a filmmaker's theory increases understanding of the chosen documentary film.
4	**7-8 marks** • Good demonstration of knowledge and understanding of the chosen documentary film, underpinned by a filmmaker's theory.	**7-8 marks** • Good application of knowledge and understanding of a filmmaker's theory to analyse documentary film. • Uses good points to develop a detailed exploration of how far the application of a filmmaker's theory increases understanding of the chosen documentary film.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of the chosen documentary film, with some reference to a filmmaker's theory.	**5-6 marks** • Satisfactory application of knowledge and understanding of a filmmaker's theory to analyse documentary film. • Uses satisfactory points to develop a reasonably coherent exploration of how far the application of a filmmaker's theory increases understanding of the chosen documentary film.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of the chosen documentary film, with little reference to a filmmaker's theory.	**3-4 marks** • Basic application of knowledge and understanding of a filmmaker's theory to consider documentary film. • Uses basic points to develop a partial consideration of a filmmaker's theory, with little reference to 'how far' understanding is increased.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of the chosen documentary film, with no reference to a filmmaker's theory.	**1-2 marks** • Limited application of knowledge and understanding of a filmmaker's theory to consider documentary film. • Uses limited points and shows limited engagement with a filmmaker's theory, with limited/no reference to 'how far' understanding is increased.
	0 marks No response attempted or no response worthy of credit.	

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Question 2(a): Indicative content

- Candidates may consider any of the set filmmakers' theories of documentary film Watkins, Broomfield, Longinotto or Moore. They may take any aspects of their theories but will be expected to clarify the central ideas they are applying to their chosen documentary. Any theory can be applied to any chosen documentary. Responses should be awarded on merit.

Candidates may include the following:

- an understanding of the chosen filmmaker's theory demonstrated through highlighting its key features
- a discussion of how the chosen theory relates to the relevant documentary and its approach to documentary making or filmmaking in general.
- a discussion of the techniques used in the documentary to convey representations of the real in terms of the claims of filmmaker's theory
- a conclusion that the application of the filmmaker's theory is likely to have increased understanding of the chosen documentary.

- **Band 5** responses may claim that documentaries can only convey an ideological representation of their subject which may be highlighted through application of a theory.

All valid alternatives must be credited.

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Or,

(b) 'Portable, digital cameras, digital sound recording equipment and non-linear digital editing have had a very significant impact on documentary film.' How far has digital technology had an impact on your chosen documentary film?

[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 impact of the digital on the chosen documentary film.	**9-10 marks** • Excellent application of knowledge and understanding to analyse the impact of the digital on documentary film. • Uses excellent points to develop a sophisticated exploration of the impact of the digital on the chosen documentary film.
4	**7-8 marks** • Good demonstration of knowledge and understanding of the impact of the digital on the chosen documentary film.	**7-8 marks** • Good application of knowledge and understanding to analyse the impact of the digital on documentary film. • Uses good points to develop a detailed exploration of the impact of the digital on the chosen documentary film.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of the impact of the digital on the chosen documentary film.	**5-6 marks** • Satisfactory application of knowledge and understanding to analyse the impact of the digital on documentary film. • Uses satisfactory points to develop a reasonably coherent exploration of the impact of the digital on the chosen documentary film.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of the impact of the digital on the chosen documentary film.	**3-4 marks** • Basic application of knowledge and understanding to consider the impact of the digital on documentary film. • Uses basic points to develop a partial exploration of the impact of the digital on the chosen documentary film.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of the impact of the digital on the chosen documentary film.	**1-2 marks** • Limited application of knowledge and understanding to consider the impact of the digital on documentary film. • Uses limited points in an attempt to consider the impact of the digital on the chosen documentary film.
	0 marks No response attempted or no response worthy of credit.	

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Question 3(a): Indicative content

Candidates may consider any aspect of digital technology in relation to their chosen documentary and may reach any conclusion in terms of its impact. Responses must be awarded on merit.

Candidates may include the following:

- an understanding of digital technology relevant to the chosen documentary (which may include the role of portable, digital cameras and digital sound recording equipment which facilitate a closer connection with subjects) or non-linear digital editing (which may lead to conscious manipulation of material or the blurring of 'fact' and 'fiction' in some documentary filmmakers' work)
- some discussion of the significance of the move from film to digital in the production of moving image work in more general terms
- some discussion of the impact of digital technology on documentary style, for example, a particular kind of observational intimacy or a sense of mobility and improvisation.

- **Band 5** responses may recognise that some aspects of digital production (e.g. handheld cameras) may be used to convey an illusory sense of the real (i.e. that they are coded to give the impression of reality to spectators).

All valid alternatives must be credited.

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Section C: Film movements - Silent cinema

Either,

3. (a) Discuss how far your chosen film or films reflect aesthetic qualities associated with a particular film movement. [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 film as an aesthetic medium.	**9-10 marks** • Excellent application of knowledge and understanding of film as an aesthetic medium to analyse the chosen film(s). • Uses excellent points to develop a sophisticated exploration of how far the chosen film reflects aesthetic qualities associated with a specific film movement.
4	**7-8 marks** • Good demonstration of knowledge and understanding of elements of film as an aesthetic medium.	**7-8 marks** • Good application of knowledge and understanding of film as an aesthetic medium to analyse the chosen film(s). • Uses good points to develop a detailed exploration of how far the chosen film reflects aesthetic qualities associated with a specific film movement.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of film as an aesthetic medium.	**5-6 marks** • Satisfactory application of knowledge and understanding of film as an aesthetic medium to analyse the chosen film(s). • Uses satisfactory points to develop a reasonably coherent exploration of how far the chosen film reflects aesthetic qualities associated with a specific film movement.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of film as an aesthetic medium.	**3-4 marks** • Basic application of knowledge and understanding of film as an aesthetic medium to consider the chosen film(s). • Uses basic points to develop a partial consideration of how far the chosen film reflects aesthetic qualities associated with a specific film movement with little reference to 'how far'.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of film as an aesthetic medium.	**1-2 marks** • Limited application of knowledge and understanding of film as an aesthetic medium to consider the chosen film(s). • Uses limited points in an attempt to consider how the chosen film reflects aesthetic qualities associated with a specific film movement with limited/no reference to 'how far'.
	0 marks No response attempted or no response worthy of credit.	

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Question 3(a): Indicative Content

- Candidates will demonstrate a knowledge of the identity of their chosen film within a film movement:
  - *Strike* - Soviet Montage
  - *Spies* and *Sunrise* - German Expressionism
  - *Man with a Movie Camera* and *A Propos de Nice* - Constructivism and Modernism
  - Keaton shorts - American Silent Comedy.
- If candidates relate their film to an inappropriate film movement, marks may be awarded up to upper Band 1 depending on the quality of the discussion of aesthetic features within the chosen film.

Candidates may include the following:

- an understanding of characteristic aesthetic qualities associated with the relevant film movement, applying these to the chosen film
- a discussion of aesthetic qualities which, depending on the film movement, may relate to cinematography, editing, mise-en-scène or performance or a combination of all four
- a recognition that the aesthetic qualities of the relevant films are integral to the film movement associated with them
- some discussion of the wider context of the film movement and its aesthetic characteristics.

- **Band 5** responses may recognise that aesthetic qualities associated with film movements are ideological.

All valid alternatives must be credited.

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***O*r,**

(b) Discuss how far your chosen film or films reflect cultural contexts associated with a particular film movement. [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 film
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of the relevant cultural contexts of the chosen film(s).	**9-10 marks** • Excellent application of knowledge and understanding of the relevant cultural contexts of the chosen film to analyse it. • Uses excellent points to develop a sophisticated exploration of how far the chosen film(s) reflect(s) cultural contexts associated with a particular film movement.
4	**7-8 marks** • Good demonstration of knowledge and understanding of the relevant cultural contexts of the chosen film(s).	**7-8 marks** • Good application of knowledge and understanding of the relevant cultural contexts of the chosen film(s) to analyse it. • Uses good points to develop a detailed exploration of how far the chosen film(s) reflect(s) cultural contexts associated with a particular film movement.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of the relevant cultural contexts of the chosen film(s).	**5-6 marks** • Satisfactory application of knowledge and understanding of the relevant cultural contexts of the chosen film(s) to analyse it. • Uses satisfactory points to develop a reasonably coherent exploration of how far the chosen film(s) reflect(s) cultural contexts associated with a particular film movement.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of the relevant cultural contexts of the chosen film(s).	**3-4 marks** • Basic application of knowledge and understanding of the relevant cultural contexts of the chosen film(s) to consider it. • Uses basic points to develop a partial consideration of how the chosen film(s) reflect(s) cultural contexts associated with a particular film movement.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of the relevant cultural contexts of the chosen film(s).	**1-2 marks** • Limited application of knowledge and understanding of the relevant cultural contexts of the chosen film(s) to consider it. • Uses limited points in an attempt to consider how the chosen film(s) reflect(s) cultural contexts associated with a particular film movement. Limited/no reference to 'how far'.
	0 marks No response attempted or no response worthy of credit.	

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Question 3(b): Indicative content

- Candidates will demonstrate a knowledge of the identity of their chosen film within a film movement:
  - *Strike* - Soviet Montage
  - *Spies* and *Sunrise* - German Expressionism
  - *Man with a Movie Camera* and *A Propos de Nice* - Constructivism and Modernism
  - Keaton shorts - American Silent Comedy.
- If candidates relate their chosen film to an inappropriate film, marks may be awarded up to upper Band 1 depending on the quality of the discussion.

Candidates may include the following:

- an understanding of characteristic features associated with the relevant film movement, including the cultural context of the film movement
- depending on the film movement, discussion may involve a specific art movement (e.g. Expressionism, Constructivism) or a broader cultural shift (Modernism)
- a consideration of the challenge and modernity represented by each film movement to varying degrees
- some understanding of the relationship between cultural contexts and the chosen films.

- **Band 5** responses may recognise that cultural contexts are a determining factor in the style, form or ideology of the chosen film.

All valid alternatives must be credited.

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Section D: Film movements - Experimental film (1960-2000)

Either,

4. (a) Explore how far your chosen film or films are experimental in challenging conventional approaches to narrative. [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 experimental film, including the use of unconventional narrative structures.	**9-10 marks** • Excellent application of knowledge and understanding of experimental film, including the use of unconventional narrative structures, to analyse film. • Uses excellent points to develop a sophisticated exploration of how far the chosen film(s) are experimental in challenging conventional approaches to narrative.
4	**7-8 marks** • Good demonstration of knowledge and understanding of experimental film, including the use of unconventional narrative structures.	**7-8 marks** • Good application of knowledge and understanding of experimental film, including the use of unconventional narrative structures, to analyse film. • Uses good points to develop a detailed exploration of how far the chosen film(s) are experimental in challenging conventional approaches to narrative.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of experimental film, including the use of unconventional narrative structures.	**5-6 marks** • Satisfactory application of knowledge and understanding of experimental film, including the use of unconventional narrative structures, to analyse film. • Uses satisfactory points to develop a reasonably coherent exploration of how far the chosen film(s) are experimental in challenging conventional approaches to narrative.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of experimental film, with basic reference to the use of unconventional narrative structures.	**3-4 marks** • Basic application of knowledge and understanding of experimental film, with basic reference to unconventional narrative structures. • Uses basic points to develop a partial consideration of how far the chosen film(s) are experimental in challenging conventional approaches to narrative with little reference to 'how far'.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of experimental film, with limited reference to unconventional narrative structures.	**1-2 marks** • Limited application of knowledge and understanding of experimental film which makes limited/no reference to unconventional narrative structures • Uses limited points in an attempt to consider how the chosen film(s) are experimental in challenging conventional approaches to narrative. Limited/no reference to 'how far'.
	0 marks No response attempted or no response worthy of credit.	

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Question 4(a): Indicative content

There is no requirement for candidates to illustrate conventional approaches to narrative through direct discussion of particular examples of them.

Candidates may include the following:

- a knowledge and understanding of the specific experimental characteristics of the chosen film's narrative - which will reflect the movement relevant to the chosen film
- a consideration of, for example, narrative discontinuity, fragmentation, episodic narratives, playful narratives, multiple narrative strands, simultaneous narratives (depending on the film chosen)
- an understanding of how these characteristics differ from more conventional approaches to film narrative
- some consideration of the rationale for narrative experimentation.

- **Band 5** responses may recognise that experimental narratives frequently embody ideological challenge.

All valid alternatives must be credited.

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Or,

(b) Explore how far cinematography contributes to the 'experimental' identity of your chosen film or films. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	**9-10 marks** • Excellent demonstration of knowledge and understanding of experimental film.	**9-10 marks** • Excellent application of knowledge and understanding of experimental film to analyse its experimental identity. • Uses excellent points to develop a sophisticated exploration of how far the cinematography of the chosen film(s) contributes to its experimental nature.
4	**7-8 marks** • Good demonstration of knowledge and understanding of elements of experimental film.	**7-8 marks** • Good application of knowledge and understanding of experimental film to analyse its experimental identity. • Uses good points to develop a detailed exploration of how far the cinematography of the chosen film(s) contributes to its experimental nature.
3	**5-6 marks** • Satisfactory demonstration of knowledge and understanding of experimental film.	**5-6 marks** • Satisfactory application of knowledge and understanding of experimental film to analyse its experimental identity. • Uses satisfactory points to develop a reasonably coherent exploration of how far the cinematography of the chosen film(s) contributes to its experimental nature.
2	**3-4 marks** • Basic demonstration of knowledge and understanding of experimental film.	**3-4 marks** • Basic application of knowledge and understanding of experimental film to consider its experimental identity. • Uses basic points to develop a partial consideration of how far the cinematography of the chosen film(s) contributes to its experimental nature.
1	**1-2 marks** • Limited demonstration of knowledge and understanding of experimental film.	**1-2 marks** • Limited application of knowledge and understanding of experimental film to consider its experimental identity. • Uses limited points in an attempt to consider how the cinematography of the chosen film(s) contributes to its experimental nature. Limited/no reference to 'how far'.
	0 marks No response attempted or no response worthy of credit.	

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Question 4(b): Indicative content

- **Candidates may include the following:**
  - a knowledge and understanding of the specific characteristics of the film's cinematography - which will reflect the movement relevant to the chosen film (e.g. European avant-garde, new wave, postmodernism, digital experimentation)
  - a discussion of key and distinctive aspects of the film's cinematography which will vary depending on the film but are likely to include camera movement including the use of tracking and dolly shots and handheld camera, depth of field and framing.
  - some discussion of the role of cinematography in creating the chosen film's experimental identity in contrast to other potentially experimental aspects of the chosen film, for example editing and sound.

  - **Band 5** responses may put into context the experimental identity of the chosen film and consider how far it is ideological.

All valid alternatives must be credited.

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A LEVEL FILM STUDIES

COMPONENT 3

Production

(First assessment, Summer 2019; last assessment, Summer 2021)

Production brief

Learners are required to create an **individual** production consisting of:

EITHER

(i) a short film of between **4 and 5 minutes** which includes **one** of the following:

- a narrative twist
- a narrative which begins with an enigma
- a narrative which establishes and develops a single character
- a narrative which portrays a conflict between two central characters.

OR

(ii) a screenplay for a short film of between **1600 and 1800 words** which includes **one** of the following:

- a narrative twist
- a narrative which begins with an enigma
- a narrative which establishes and develops a single character
- a narrative which portrays a conflict between two central characters.

The screenplay **must** be accompanied by a digitally photographed storyboard of a key section from the screenplay (approximately 2 minutes' screen time, corresponding to approximately two pages of screenplay and to approximately 20 storyboard shots).

Evaluative analysis

Learners must complete an evaluative analysis of their production of between **1600 and 1800 words** and make reference to **all** short films selected for study from the compilation set by WJEC (at least **three** short films totalling a minimum of 80 minutes). The evaluative analysis will include:

- **narrative structure of the short film** – an analysis of how the narrative features and dramatic qualities of *all* short films studied are constructed, including through dialogue, highlighting key ideas which informed learners' own production
- **cinematic influences** – an analysis of how visual/audio elements of other professionally produced films or screenplays, including short films, influenced their short film.
- **creating meaning and effect** – an evaluative analysis of how their production creates meanings and generates responses for the spectator in relation to other professionally produced films or screenplays, including at least one of the short films studied.

Learners must submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts. Screenplay extracts used to illustrate the evaluative analysis are excluded from the word count of 1600 – 1800 words.

See Section 3.2 for the conditions relating to individual production and the conditions for completing the production and evaluative analysis.

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COMPONENT 3: Marking grids
Production (filmmaking or screenwriting): short film

For each band:

- ***If work securely meets the criteria for a particular band, award a mark in the centre of the band.***
- ***Award higher or lower marks depending on the degree to which production work meets the criteria for that band.***

Production: filmmaking – short film Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a film or screenplay (20%)		
Band	**Filmmaking: application of structural elements (narrative construction, including mise-en-scène)**	**Filmmaking: application of key elements (cinematography, editing and sound)**
Band 5	**21-25 marks** • Applies an excellent knowledge and understanding of elements of film to the production of a short film. • Demonstrates an excellent ability to construct a short film appropriate to the chosen brief. • Incorporates an excellent sense of mise-en-scène, with an excellent use of appropriate and meaningful location(s) which contribute(s) to the short film in a sophisticated way.	**13-15 marks** • Excellent application of knowledge and understanding of cinematography, editing and sound. • There is an excellent variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots. • Camera movement, where used, will be resourceful, controlled and purposeful. • Editing will establish meaning very clearly and demonstrate a range of continuity features. • Sound is used to excellent effect, very clearly establishing mood to create an intentional and appropriate audience response.
Band 4	**16-20 marks** • Applies a good knowledge and understanding of elements of film to the production of a short film. • Demonstrates a good ability to construct a short film appropriate to the chosen brief. • Incorporates a good sense of mise-en-scène, with a good use of appropriate location(s) which contribute(s) effectively to the short film.	**10-12 marks** • Good application of knowledge and understanding of cinematography, editing and sound. • There is a good variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots. • Camera movement, where used, will be controlled and purposeful. • Editing will establish meaning well and demonstrate continuity features. • Sound is used to good effect, clearly establishing mood to create an intentional and appropriate audience response.

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Band 3	**11-15 marks** • Applies a satisfactory knowledge and understanding of elements of film to the production of a short film. • Demonstrates a satisfactory ability to construct a short film appropriate to the chosen brief. • Incorporates a satisfactory sense of mise-en-scène, with appropriate location(s) which contribute(s) reasonably to the short film.	**7-9 marks** • Satisfactory application of knowledge and understanding of cinematography, editing and sound. • There is a satisfactory variety of shot types, camera angles, including close-ups and (where appropriate) establishing shots. • Camera movement, where used, will be satisfactory and not always controlled or purposeful. • Editing will establish meaning satisfactorily and demonstrate some evidence of continuity features. • Sound is used to satisfactory effect, establishing mood to create an appropriate audience response.
Band 2	**6-10 marks** • Applies a basic knowledge and understanding of elements of film to the production of a short film. • Demonstrates a basic ability to construct a short film appropriate to the chosen brief. • Incorporates a basic sense of mise-en-scène, with some attention to appropriate location(s) which makes only a basic contribution to the short film.	**4-6 marks** • Basic application of knowledge and understanding of cinematography, editing and sound. • There is a basic range of shot types, camera angles, with a tendency to repeat shots. Close-ups may be used but not always appropriately. • Camera movement, where used, will be basic and not always controlled. • Editing will be basic, not always able to establish meaning with only a basic sense of continuity features. • Sound is used to basic effect, not always able to establish mood to create an appropriate audience response.
Band 1	**1-5 marks** • Applies a limited knowledge and understanding of elements of film to the production of a short film. • Demonstrates a limited ability to construct a short film appropriate to the chosen brief. • Incorporates a limited sense of mise-en-scène, with little attention to location(s) and little contribution to the short film.	**1-3 marks** • Limited application of knowledge and understanding of cinematography, editing and sound. • There is a limited range of shot types, with many shots repeated. Close-ups may be used but not always appropriately. • Little intentional camera movement, where used, will be limited and, not controlled. • Editing will be limited, only sporadically able to establish meaning and with a limited sense of continuity features. • Sound used has limited effect, is unable to establish mood to create an appropriate audience response.
	0 marks No production work submitted or not worthy of credit.	

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Production: screenwriting – short film - and its accompanying storyboard Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a film or screenplay (20%)		
Band	**Screenwriting (and illustrative storyboard): application of structural elements (narrative construction, including mise-en-scène)**	**Screenwriting (and illustrative storyboard): application of key elements (cinematography, editing and sound)**
Band 5	**21-25 marks** • Applies an excellent knowledge and understanding of elements of film to the production of a screenplay for a short film and an illustrative storyboard. • Demonstrates an excellent ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief. • Incorporates an excellent sense of mise-en-scène through sluglines and scene descriptions, with an excellent use of appropriate and meaningful location(s) which contribute(s) to the short film in a sophisticated way.	**13-15 marks** • Excellent application of knowledge and understanding of screenwriting. • Excellent and consistent use of the 'master scene script' layout. Dialogue is used purposefully and convincingly. • The illustrative storyboard illustrates an excellent variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement, editing and sound. • Screenplay and illustrative storyboard indicate that the narrative is sequenced skilfully and establishes meaning in a clear and sophisticated way.
Band 4	**16-20 marks** • Applies a good knowledge and understanding of elements of film to the production of a screenplay for a short film and an illustrative storyboard. • Demonstrates a good ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief. • Incorporates a good sense of mise-en-scène through sluglines and scene descriptions, with a good use of appropriate location(s) which contribute(s) effectively to the short film.	**10-12 marks** • Good application of knowledge and understanding of screenwriting. • Good and consistent use of the 'master scene script' layout. Dialogue is used convincingly. • The illustrative storyboard illustrates a good variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement, editing and sound. • Screenplay and illustrative storyboard indicate that the narrative is sequenced appropriately and establishes meaning clearly.

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Band 3	**11-15 marks** • Applies a satisfactory knowledge and understanding of elements of film to the production of a screenplay for a short film and an illustrative storyboard. • Demonstrates a satisfactory ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief. • Incorporates a satisfactory sense of mise-en-scène through sluglines and scene descriptions, with appropriate location(s) which contribute(s) reasonably to the short film.	**7-9 marks** • Satisfactory application of knowledge and understanding of screenwriting. • Satisfactory and reasonably consistent use of the 'master scene script' layout. Dialogue is convincing in parts. • The illustrative storyboard illustrates a satisfactory range of shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement, editing and sound. • Screenplay and illustrative storyboard indicate that the narrative is sequenced reasonably appropriately and establishes meaning.
Band 2	**6-10 marks** • Applies a basic knowledge and understanding of elements of film to the production of a screenplay for a short film and an illustrative storyboard. • Demonstrates a basic ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief. • Incorporates a basic sense of mise-en-scène through sluglines and scene descriptions, with some attention to appropriate location(s) which makes only a basic contribution to the short film.	**4-6 marks** • Basic application of knowledge and understanding of screenwriting. • Basic and not always consistent use of the 'master scene script' layout. Dialogue is mostly unconvincing. • The illustrative storyboard illustrates a basic range of shot types, camera angles, with a tendency to repeat shots. Close-ups may be used but not always appropriately. Only a basic sense of camera movement, editing and sound conveyed. • Screenplay and illustrative storyboard indicate that the narrative is sequenced in a basic way, not always able to establish meaning.
Band 1	**1-5 marks** • Applies a limited knowledge and understanding of elements of film to the production of a screenplay for a short film and an illustrative storyboard. • Demonstrates a limited ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief. • Incorporates a limited sense of mise-en-scène through sluglines and not adequately detailed scene descriptions, with little attention to location(s) and little contribution to the short film.	**1-3 marks** • Limited application of knowledge and understanding of screenwriting. • Limited and inconsistent use of the 'master scene script' layout (if used at all). Dialogue is unconvincing. • The illustrative storyboard illustrates a limited range of shot types, with a tendency to repeat shots. Few, if any, close ups will be used. Little, if any reference to editing and sound. • Screenplay and illustrative storyboard indicate that the narrative is sequenced in a limited way, only occasionally establishing meaning.
	0 marks No production work submitted or not worthy of credit.	

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Production (evaluative analysis)

For each band:

- ***If work securely meets the criteria for a particular band, award a mark in the centre of the band.***
- ***Award higher or lower marks depending on the degree to which the evaluative analysis meets the criteria for that band.***

Evaluative Analysis of the Production: short film or screenplay for a short film plus illustrative storyboard Marking grid		
AO2: Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work (10%)		
Band	**Filmmaking – short film**	**Screenwriting – short film plus illustrative storyboard**
Band 5	**17-20 marks** • Excellent application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • An excellent consideration of the cinematic influences on the production, including short films. • An excellent and perceptive evaluative analysis of how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films.	**17-20 marks** • Excellent application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • An excellent consideration of the cinematic influences on the production, including short films. • An excellent and perceptive evaluative analysis of how screenplay, visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced screenplays, including screenplays for short films.
Band 4	**13-16 marks** • Good application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A good consideration of the cinematic influences on the production, including short films. • A good evaluative analysis of how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films.	**13-16 marks** • Good application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A good consideration of the cinematic influences on the production, including short films. • A good evaluative analysis of how screenplay, visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced screenplays, including screenplays for short films.

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Band 3	**9-12 marks** • Satisfactory application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A satisfactory consideration of the cinematic influences on the production, including short films. • A satisfactory evaluative analysis of how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films.	**9-12 marks** • Satisfactory application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A satisfactory consideration of the cinematic influences on the production, including short films. • A satisfactory evaluative analysis of how screenplay, visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced screenplays, including screenplays for short films.
Band 2	**5-8 marks** • Basic application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A basic consideration of the cinematic influences on the production, including short films. • A basic evaluative analysis of how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films.	**5-8 marks** • Basic application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A basic consideration of the cinematic influences on the production, including short films. • A basic evaluative analysis of how screenplay, visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced screenplays, including screenplays for short films.
Band 1	**1-4 marks** • Limited application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A limited consideration of the cinematic influences on the production, including short films. • A limited evaluative analysis of how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films	**1-4 marks** • Limited application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A limited consideration of the cinematic influences on the production, including short films. • A limited evaluative analysis of how screenplay, visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced screenplays, including screenplays for short films.
	0 marks No evaluative analysis submitted or not worthy of credit.	

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