

GCE A LEVEL



WJEC Eduqas GCE A LEVEL in
FILM STUDIES

COMPONENT 2

Varieties of film and filmmaking
ADDITIONAL SAMPLE QUESTIONS
version 2



**A LEVEL FILM STUDIES
COMPONENT 2
Global filmmaking perspectives
SAMPLE ASSESSMENT MATERIALS: 2
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 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

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**.

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)
- *Mustang* (Ergüven, France/Turkey, 2015)
- *Portrait of a Lady on Fire* (Sciamma, France, 2019)
- *Another Round* (Vinterberg, Denmark, 2020)
- *The Worst Person in the World* (Trier, Norway, 2021)

Group 2: Outside Europe

- *City of God* (Meirelles, Brazil, 2002)
- *House of Flying Daggers* (Zhang, China, 2004)
- *Taxi Tehran* (Panahi, Iran, 2015)
- *A Fantastic Woman* (Lelio, Chile, 2017)
- *Roma* (Cuaron, Mexico, 2018)
- *Parasite* (Bong Joon-Ho, South Korea, 2019)

Either,

1	1
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Discuss some of the ways in which mise-en-scène and editing are used in each of your chosen films to present a key issue. Refer in detail to specific sequences.

[40]

Or,

1	2
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To what extent do aesthetic qualities contribute to the impact of your two chosen films? Refer in detail to specific sequences.

[40]

Section B: Documentary film

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

- *Sisters in Law* (Ayisi/Longinotto, Cameroon/UK, 2005)
- *Stories We Tell* (Polley, Canada, 2012)
- *Amy* (Kapadia, UK, 2015)
- *For Sama* (Al-Kateab, UK, 2019)
- *Exit Through the Gift Shop* (Banksy, UK, 2010)

Either,

2	1
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To what extent can it be said that your chosen documentary is shaped by the filmmaker's approach? Refer to at least **one** filmmaker's theory you have studied.

[20]

Or,

2	2
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'The significance of digital technology is overrated in contemporary filmmaking.' To what extent do you agree or disagree with this statement in relation to your chosen documentary?

[20]

Section C: Film movements – Silent cinema

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

- | | |
|---|---|
| <ul style="list-style-type: none"> • <i>One Week</i> (1920), and <i>The Scarecrow</i> (1920), and <i>The 'High Sign'</i> (1921), and <i>Cops</i> (1922), (Keaton, US) • <i>Strike</i> (Eisenstein, USSR, 1924) | <ul style="list-style-type: none"> • <i>Sunrise</i> (Murnau, US, 1927) • <i>Spies</i> (Lang, Germany, 1928) • <i>Man with a Movie Camera</i> (Vertov, USSR, 1928), and <i>A Propos de Nice</i> (Vigo, France, 1930) |
|---|---|

Either,

3	1
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To what extent can it be said that your chosen film movement represents an expressionist as opposed to a realist approach to filmmaking? Make detailed reference to examples from the silent film or films you have studied.

[20]

Or,

3	2
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'Films without recorded speech can succeed brilliantly in communicating ideas and emotions.' How true is this statement in relation to the silent film or films you have studied?

[20]

Section D: Film movements – Experimental film (1960–2001)

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

- | | |
|--|---|
| <ul style="list-style-type: none"> • <i>Cleo from 5 to 7</i> (Varda, France, 1962) • <i>Daisies</i> (Chytilova, Czechoslovakia, 1965), and <i>Saute ma ville</i> (Akerman, Belgium, 1968) | <ul style="list-style-type: none"> • <i>Fallen Angels</i> (Wong, Hong Kong, 1995) • <i>Memento</i> (Nolan, US, 2000) • <i>Mulholland Drive</i> (Lynch, US, 2001) |
|--|---|

Either,

4	1
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To what extent does your film study demonstrate a bold experiment in narrative?

[20]

Or,

4	2
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'Unfamiliar approaches to narrative can be both difficult and exciting for the spectator'. Discuss this comment in relation to your film study.

[20]

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.

Section A: Global film (two-film study)

Either,

1	1	Discuss some of the ways in which mise-en-scène and editing are used in each of your chosen films to present a key issue. Refer in detail to specific sequences.	[40]
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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 mise-en-scène and editing, in relation to the chosen films. - Excellent identification of a key issue or theme in each of the chosen films.	17–20 marks - Excellent application of knowledge and understanding of mise-en-scène and editing, in analysis of the chosen films. - Uses excellent points to develop a sophisticated discussion of how mise-en-scène and editing contribute significantly to the presentation of the identified key issue or theme.
4	13–16 marks - Good demonstration of knowledge and understanding of mise-en-scène and editing, in relation to the chosen films. - Good identification of a key issue or theme in each of the chosen films.	13–16 marks - Good application of knowledge and understanding of mise-en-scène and editing, in analysis of the chosen films. - Uses good points to develop a discussion of how mise-en-scène and editing contribute significantly to the presentation of the identified key issue or theme.
3	9–12 marks - Satisfactory demonstration of knowledge and understanding of mise-en-scène and editing, in relation to the chosen films. - Satisfactory identification of a key issue or theme in each of the chosen films.	9–12 marks - Satisfactory application of knowledge and understanding of mise-en-scène and editing, in analysis of the chosen films. - Uses satisfactory points to develop a reasonably coherent discussion of how mise-en-scène and editing contribute to the presentation of the identified key issue or theme.
2	5–8 marks - Basic demonstration of knowledge and understanding of mise-en-scène and editing, in relation to the chosen films. - Basic identification of a key issue or theme in each of the chosen films.	5–8 marks - Basic application of knowledge and understanding of mise-en-scène and editing, in analysis of the chosen films. - Uses basic points to develop a partial discussion of how mise-en-scène and editing contribute to the presentation of the identified key issue or theme.
1	1–4 marks - Very limited demonstration of knowledge and understanding of mise-en-scène and editing, in relation to the chosen films. - Very limited identification of a key issue or theme in each of the chosen films.	1–4 marks - Very limited application of knowledge and understanding of mise-en-scène and editing, in analysis of the chosen films. - Uses very limited points in an attempt to consider how mise-en-scène and editing contribute to the presentation of the identified key issue or theme.
	0 marks No response attempted or no response worthy of credit.	

Question 1-1: Indicative content

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

Candidates will identify an appropriate and significant key issue or theme in each of their chosen films. One productive sequence from each film is sufficient. Candidates who refer to more than one sequence from each film will not necessarily receive greater credit; the level of detail and complexity of analysis will be of primary value.

Candidates will consider how mise-en-scène and editing contribute to the presentation of key ideas in the chosen films. There may be a greater or lesser emphasis on mise-en-scène; a greater or lesser emphasis on editing. Either approach is acceptable and may be determined by the particular films chosen. Specifically, the answer will include some or all of the following:

- a discussion of mise-en-scène in terms of, for example, setting, props, costumes, make-up, lighting; how mise-en-scène conveys messages and values and can generate a variety of connotations
- a discussion of editing in terms of, for example, suggesting connections between characters, and between characters and objects of significance; how editing both encourages a preferred reading and can generate a variety of connotations
- a consideration of how these elements of film contribute to the communication of a key issue in each film.

Band 5 responses may engage in lively debate in relation to the relative significance of mise-en-scène and editing and show a sophisticated awareness of how these elements of film can not only communicate a key idea but establish a particular ideological take on this idea.

Note: There is no requirement to compare the two films, although higher level answers may do so for the purpose of making specific points more effectively.

All valid alternatives must be credited.

Or,

1	2
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To what extent do aesthetic qualities contribute to the impact of your two chosen films? Refer in detail to specific sequences.

[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 identified aesthetic qualities in relation to the chosen film sequences. - Excellent demonstration of knowledge and understanding of how aesthetic qualities impact on the spectator.	17–20 marks - Excellent application of knowledge and understanding of film aesthetics in the analysis of chosen sequences. - Uses excellent examples to develop a sophisticated and detailed exploration of how the identified aesthetic qualities have an impact on the spectator.
4	13–16 marks - Good demonstration of knowledge and understanding of identified aesthetic qualities in relation to the chosen film sequences. - Good demonstration of knowledge and understanding of how aesthetic qualities impact on the spectator.	13–16 marks - Good application of knowledge and understanding of film aesthetics in the analysis of chosen sequences. - Uses good examples to develop an exploration of how the identified aesthetic qualities have an impact on the spectator.
3	9–12 marks - Satisfactory demonstration of knowledge and understanding of identified aesthetic qualities in relation to the chosen film sequences. - Satisfactory demonstration of knowledge and understanding of how aesthetic qualities impact on the spectator.	9–12 marks - Satisfactory application of knowledge and understanding of film aesthetics in the analysis of chosen sequences. - Uses satisfactory examples to develop a reasonably coherent account of how the identified aesthetic qualities have an impact on the spectator.
2	5–8 marks - Basic demonstration of knowledge and understanding of identified aesthetic qualities in relation to the chosen film sequences. - Basic demonstration of knowledge and understanding of how aesthetic qualities impact on the spectator.	5–8 marks - Basic application of knowledge and understanding of film aesthetics in the analysis of chosen sequences. - Uses basic examples to develop a partial account of how the identified aesthetic qualities have an impact on the spectator.
1	1–4 marks - Very limited demonstration of knowledge and understanding of a film's aesthetic qualities and struggles to identify these in relation to the chosen film sequences. - Very limited demonstration of knowledge and understanding of how aesthetic qualities impact on the spectator.	1 – 4 marks - Very limited application of knowledge and understanding of film aesthetics in the analysis of chosen sequences. - Uses very limited examples in a largely unfocused account of how the identified aesthetic qualities have an impact on the spectator.
	0 marks No response attempted or no response worthy of credit.	

Question 1-2: Indicative content

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

Candidates will identify sequences in each of their chosen films which illustrate effectively aspects of film aesthetics. This will reflect their broader understanding and appreciation of the aesthetic dimension of film in general. They will identify some of the key aesthetic qualities of each of their sequences, possibly focusing in detail on one or more of the key elements of film. They may identify what is distinctive about the aesthetics of each film.

Candidates may refer to a smaller or greater number of examples. The latter will not necessarily receive greater credit; the level of detail and complexity of analysis will be of primary value.

Candidates will have an understanding of what is meant by the impact of aesthetics on the spectator. Specifically, the answer will include some or all of the following, embodied in detailed references:

- the role of mise-en-scène, cinematography including lighting, composition and framing creating aesthetic effects
- the role of staging and direction in conjunction with the above in creating aesthetic effects
- the further contribution of editing and sound – possibly with a focus on music if relevant – in contributing to the creation of aesthetic effect
- the spectator's receptivity to the aesthetic dimension of film.

Band 5 responses may engage in a specific discussion of the extent to which a film's foregrounding of aesthetics can produce forms of spectator pleasure which are distinct from those associated with narrative.

All valid alternatives must be credited.

Section B: Documentary Film

2 **1** To what extent can it be said that your chosen documentary is shaped by the filmmaker's approach? Refer to at least **one** filmmaker's theory 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 the chosen documentary film and identification of a specific filmmaking approach. - Excellent knowledge and understanding of theoretical ideas informing documentary filmmaking, including excellent reference to specific filmmakers' theories studied.	9–10 marks - Excellent application of knowledge and understanding of - filmmaking ideas informing a key aspect of the chosen documentary - documentary filmmakers' theories studied. - Makes excellent points to develop a sophisticated exploration of the importance (or not) of a documentary filmmaker having a specific approach to his/her work.
4	7–8 marks - Good demonstration of knowledge and understanding of the chosen documentary film and identification of a specific filmmaking approach. - Good knowledge and understanding of theoretical ideas informing documentary filmmaking, including good reference to specific filmmakers' theories studied.	7–8 marks - Good application of knowledge and understanding of - filmmaking ideas informing a key aspect of the chosen documentary - documentary filmmakers' theories studied. - Makes good points to develop a sophisticated exploration of the importance (or not) of a documentary filmmaker having a specific approach to his/her work.
3	5–6 marks - Satisfactory demonstration of knowledge and understanding of the chosen documentary film and identification of a specific filmmaking approach. - Satisfactory knowledge and understanding of theoretical ideas informing documentary filmmaking, including satisfactory reference to specific filmmakers' theories studied.	5–6 marks - Satisfactory application of knowledge and understanding of - filmmaking ideas informing a key aspect of the chosen documentary - documentary filmmakers' theories studied. - Makes satisfactory points to develop a position on the importance (or not) of a documentary filmmaker having a specific approach to his/her work.
2	3–4 marks - Basic demonstration of knowledge and understanding of the chosen documentary film and identification of a specific filmmaking approach. - Basic knowledge and understanding of theoretical ideas informing documentary filmmaking, including basic reference to specific filmmakers' theories studied.	3–4 marks - Basic application of knowledge and understanding of - filmmaking ideas informing a key aspect of the chosen documentary - documentary filmmakers' theories studied. - Makes basic points to develop a partial consideration of the importance (or not) of a documentary filmmaker having a specific approach to his/her work.

1	1–2 marks • Very limited demonstration of knowledge and understanding of the chosen documentary film and very limited identification of a specific filmmaking approach. • Very limited knowledge and understanding of theoretical ideas informing documentary filmmaking, including very limited (if any) reference to specific filmmakers' theories studied.	1–2 marks • Very limited application of knowledge and understanding of - filmmaking ideas informing a key aspect of the chosen documentary - documentary filmmakers' theories studied. • Makes very limited points and struggles to develop any engagement with the question.
	0 marks No response attempted or no response worthy of credit.	

Question 2-1: Indicative content

Candidates will identify some of the key characteristics underpinning their chosen documentary – such as, for example, the choice of mode (observational, poetic, self-reflexive, etc.); the choice of cinematic style; mode of address to the spectator. From these they will be able to discuss to what the filmmaker have a specific approach to a key aspect of their film. The key aspect may, for example, be to do with representation or narrative or aesthetics or the address to the spectator. The aspect will be appropriate to the chosen documentary film. Candidates will make some reference to documentary filmmakers' theory (one or two from Watkins, Broomfield, Longinotto, Moore) identifying points of interest that relate to their chosen film.

Candidates will address the question, and in the process, develop a position on the importance of the filmmaker's approach to a key aspect of their chosen film. The limited time available to the candidate means the expectation is for two or three relevant points to be made and developed, supported by film detail. Candidates may take their discussion in one or more directions, always referring to appropriate detail in the process. For example, arguing:

- that the film is highly conceptual with the chosen key aspect highly determined by the filmmaker's approach
- or
- that the filmmaker adopts a pragmatic approach using whatever techniques are appropriate in relation to the subject matter and the circumstances in which the film was made

Reference to another filmmaker's theory need not be detailed, but sufficient to demonstrate a productive baseline for discussion.

Band 5 responses are likely to be characterized by their confident grasp of ideas and theories and show a willingness to consider the filmmaker responsible for their chosen documentary to have a theoretical approach independent of the filmmakers' theories studied.

All valid alternatives must be credited.

Or,

2	2
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'The significance of digital technology is overrated in contemporary filmmaking.' To what extent do you agree or disagree with this statement in relation to your chosen documentary?

[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 knowledge and understanding of the debate around how far digital technologies have altered filmmaking, specifically documentaries. - Excellent demonstration of knowledge and understanding of the chosen documentary film relevant to the question.	9–10 marks - Excellent application of knowledge and understanding of the debate around how far digital technologies have altered filmmaking, specifically documentaries. - Uses excellent examples from the chosen film to develop a sophisticated discussion of the question.
4	7–8 marks - Good knowledge and understanding of the debate around how far digital technologies have altered filmmaking, specifically documentaries. - Good demonstration of knowledge and understanding of the chosen documentary film relevant to the question.	7–8 marks - Good application of knowledge and understanding of the debate around how far digital technologies have altered filmmaking, specifically documentaries. - Uses good examples from the chosen film to develop a discussion of the question.
3	5–6 marks - Satisfactory knowledge and understanding of the debate around how far digital technologies have altered filmmaking, specifically documentaries. - Satisfactory demonstration of knowledge and understanding of the chosen documentary film relevant to the question.	5–6 marks - Satisfactory application of knowledge and understanding of the debate around how far digital technologies have altered filmmaking, specifically documentaries. - Uses satisfactory examples from the chosen film to present a position in response to the question.
2	3–4 marks - Basic knowledge and understanding of the debate around how far digital technologies have altered filmmaking, specifically documentaries. - Basic demonstration of knowledge and understanding of the chosen documentary film relevant to the question.	3–4 marks - Basic application of knowledge and understanding of the debate around how far digital technologies have altered filmmaking, specifically documentaries. - Uses some examples from the chosen film to develop a partial response to the question.
1	1–2 marks - Very limited knowledge and understanding of the debate around how far digital technologies have altered filmmaking, specifically documentaries. - Very limited demonstration of knowledge and understanding of the chosen documentary film relevant to the question.	1–2 marks - Very limited application of knowledge and understanding of the debate around how far digital technologies have altered filmmaking, specifically documentaries. - Uses very limited references to the chosen film to develop a partial response to the question and struggles to develop more than a rudimentary engagement with the question.
	0 marks No response attempted or no response worthy of credit.	

Question 2-2: Indicative content

Candidates may consider any aspect(s) of digital technology in relation to their chosen documentary. For example:

- 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 impact of digital technology on documentary style, for example, a particular kind of observational intimacy or a sense of mobility and improvisation or a blurring of the distinction between the 'real' and the digital effect.

Candidates will engage directly with the question. Clearly, the choice of documentary will determine the line of argument. For example, *Sisters in Law* will demonstrate a different kind of digital determination than *Amy* or *20,000 Days on Earth*. The limited time available to the candidate means that the expectation is for two or three relevant points to be made and developed, supported by film detail.

Candidates may argue:

- that the digital is very significant in determining the overall 'look' of the film and its impact on the spectator, possibly pointing to digital post-production as being particularly significant
or
- that the digital is still much less important than long-established aspects of filmmaking to do with micro filmmaking choices (such as the framing of a shot) and macro filmmaking choices (such as narrative organization).

Band 5 responses are likely to be characterized by their very confident grasp of the digital debate and a very well-informed understanding of the qualities of their particular film, leading to a mature consideration of the question.

All valid alternatives must be credited.

Section C: Film movements – Silent cinema

Either,

- | | | |
|---|---|--|
| 3 | 1 | To what extent can it be said that your chosen film movement represents an expressionist as opposed to a realist approach to filmmaking? Make detailed reference to examples from the silent film or 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 the chosen film(s) and the movement to which they belong. - Excellent demonstration of knowledge and understanding of the expressionist/realist debate and ability to relate this to telling detail from the chosen film(s).	9–10 marks - Excellent application of knowledge and understanding of the chosen film movement in developing a response. - Excellent application of knowledge and understanding of the expressionist/realist debate which is used to develop a sophisticated response to the question.
4	7–8 marks - Good demonstration of knowledge and understanding of the chosen film(s) and the movement to which they belong. - Good demonstration of knowledge and understanding of the expressionist/realist debate and ability to relate this to telling detail from the chosen film(s).	7–8 marks - Good application of knowledge and understanding of the chosen film movement in developing a response. - Good application of knowledge and understanding of the expressionist/realist debate which is used to develop a good response to the question.
3	5–6 marks - Satisfactory demonstration of knowledge and understanding of the chosen film(s) and the movement to which they belong. - Satisfactory demonstration of knowledge and understanding of the expressionist/realist debate and ability to relate this to telling detail from the chosen film(s).	5–6 marks - Satisfactory application of knowledge and understanding of the chosen film movement in developing a response. - Satisfactory application of knowledge and understanding of the expressionist/realist debate which is used to establish a position in response to the question.
2	3–4 marks - Basic demonstration of knowledge and understanding of the chosen film(s) and the movement to which they belong. - Basic demonstration of knowledge and understanding of the expressionist/realist debate and ability to relate this to telling detail from the chosen film(s).	3–4 marks - Basic application of knowledge and understanding of the chosen film movement in developing a response. - Basic application of knowledge and understanding of the expressionist/realist debate which is used to partially consider the question.
1	1–2 marks - Very limited demonstration of knowledge and understanding of the chosen film(s) and the movement to which they belong. - Very limited demonstration of knowledge and understanding of the expressionist/realist debate and ability to relate this to telling detail from the chosen film(s).	1–2 marks - Very limited application of knowledge and understanding of the chosen film movement in developing a response. - Very limited application of knowledge and understanding of the expressionist/realist debate and struggles to make meaningful comment in relation to the question.
	0 marks No response attempted or no response worthy of credit.	

Question 3-1: Indicative Content

Candidates will demonstrate a knowledge of the identity of their chosen film within a film movement:

- *Strike/Man with a Movie Camera + A Propos de Nice* - Soviet Montage and Constructivism
- *Sunrise/Spies* - German Expressionism
- Keaton shorts - American Silent Comedy.

Beyond this identification (Band 1), candidates will be able to identify particular qualities associated with their film movement.

Candidates will demonstrate a good awareness of the issues involved in the expressionist/realist debate

Candidates may argue:

- that silent cinema is necessarily 'expressionist' as it compensates for the lack of recorded speech;
- that this expressionism is encouraged by the particular intent of the film (for example political propaganda in the case of *Strike*, melodrama in the case of *Sunrise*, the thriller in the case of *Spies*).

Note that a different argument may be developed from candidates answering on the Keaton shorts:

- that the films are a realist record of the gags performed in front of the camera – though these gags themselves may be considered as representing a surreal or absurdist take on everyday reality.

Candidates will develop an argument with examples which is commensurate with the time available. In practice, this means two or three well made points, illustrated with detailed examples, can be expected – which may necessarily involve a selective rather than a 'complete' approach.

Band 5 responses will be characterized by the sophistication and nuanced nature of their response to the question, using telling detail from their chosen film(s).

All valid alternatives must be credited.

Or,

3	2
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'Films without recorded speech can succeed brilliantly in communicating ideas and emotions.' How true is this statement in relation to the silent film or 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 film.
5	9–10 marks - Excellent knowledge and understanding of the film movement to which the film(s) belong. - Excellent demonstration of knowledge and understanding of cinematic techniques used by filmmakers in their chosen silent film(s).	9–10 marks - Excellent application of knowledge and understanding of the film movement to which the film(s) belong. - Makes excellent points developed from knowledge and understanding of cinematic techniques used by filmmakers in their chosen silent film(s) to develop a sophisticated discussion in response to the question.
4	7–8 marks - Good knowledge and understanding of the film movement to which the film(s) belong. - Good demonstration of knowledge and understanding of cinematic techniques used by filmmakers in their chosen silent film(s).	7–8 marks - Good application of knowledge and understanding of the film movement to which the film(s) belong. - Makes good points developed from knowledge and understanding of cinematic techniques used by filmmakers in their chosen silent film(s) to develop a discussion in response to the question.
3	5–6 marks - Satisfactory knowledge and understanding of the film movement to which the film(s) belong. - Satisfactory demonstration of knowledge and understanding of cinematic techniques used by filmmakers in their chosen silent film(s).	5–6 marks - Satisfactory application of knowledge and understanding of the film movement to which the film(s) belong. - Makes satisfactory points developed from knowledge and understanding of cinematic techniques used by filmmakers in their chosen silent film(s) to develop a position in response to the question.
2	3–4 marks - Basic knowledge and understanding of the film movement to which the film(s) belong. - Basic demonstration of knowledge and understanding of cinematic techniques used by filmmakers in their chosen silent film(s).	3–4 marks - Basic application of knowledge and understanding of the film movement to which the film(s) belong. - Makes basic points developed from knowledge and understanding of cinematic techniques used by filmmakers in their chosen silent film(s) to develop a partial response to the question.
1	1–2 marks - Very limited knowledge and understanding of the film movement to which the film(s) belong. - Very limited demonstration of knowledge and understanding of cinematic techniques used by filmmakers in their chosen silent film(s).	1–2 marks - Very limited application of knowledge and understanding of the film movement to which the film(s) belong. - Struggles to make points in response to the question developed from very limited knowledge and understanding of cinematic techniques used by filmmakers in their chosen silent film(s).
	0 marks No response attempted or no response worthy of credit.	

Question 3-2: Indicative content

Candidates will demonstrate a knowledge of the identity of their chosen film(s) within a film movement:

- *Strike / Man with a Movie Camera + A Propos de Nice* - Soviet Montage and Constructivism
- *Sunrise / Spies* - German Expressionism
- Keaton shorts - American Silent Comedy.

Beyond this identification (Band 1), candidates will be able to identify particular examples of the use of creative techniques in their chosen film(s).

From this, they will be able to respond to the question with a clear focus on the ways in which these techniques compensate for the lack of recorded speech. Examples may include:

- expressionist mise-en-scène
- intellectual montage
- aspects of cinematography such as framing and close-ups
- performance features
- sound (including live music and sound effects)

Candidates may also refer to ways in which silent film narrative was conceived.

Candidates will address the question directly, and in doing so will, to a greater or lesser extent, show an appreciation of silent film as a distinct form of cinema with greater freedom given to the spectator to derive meaning from the images.

Candidates will develop an argument with examples which is commensurate with the time available. In practice, this means two or three well made points, illustrated with detailed examples, can be expected – which may necessarily involve a selective rather than a ‘complete’ approach.

Band 5 responses may focus more specifically on innovative aspects of the creative techniques used and show a sophisticated appreciation of silent film as a distinct form of cinema.

All valid alternatives must be credited.

Section D: Film movements – Experimental film (1960–2001)

Either,

4 **1** To what extent does your film study demonstrate a bold experiment in 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 the chosen film(s). - Excellent demonstration of knowledge and understanding of narrative experimentation in particular.	9–10 marks - Excellent application of knowledge and understanding of the chosen film(s). - Uses excellent points to develop a sophisticated discussion about aspects of narrative experimentation in the chosen film(s).
4	7–8 marks - Good demonstration of knowledge and understanding of the chosen film(s). - Good demonstration of knowledge and understanding of narrative experimentation in particular.	7–8 marks - Good application of knowledge and understanding of the chosen film(s). - Uses good points to develop a discussion about aspects of narrative experimentation in the chosen film(s).
3	5–6 marks - Satisfactory demonstration of knowledge and understanding of the chosen film(s). - Satisfactory demonstration of knowledge and understanding of narrative experimentation in particular.	5–6 marks - Satisfactory application of knowledge and understanding of the chosen film(s). - Uses satisfactory points to establish a position on aspects of narrative experimentation in the chosen film(s).
2	3–4 marks - Basic demonstration of knowledge and understanding of the chosen film(s). - Basic demonstration of knowledge and understanding of the narrative experimentation in particular.	3–4 marks - Basic application of knowledge and understanding of the chosen film(s). - Uses basic points to develop a partial response in relation to aspects of narrative experimentation in the chosen film(s).
1	1–2 marks - Very limited demonstration of knowledge and understanding of the chosen film(s). - Very limited demonstration of knowledge and understanding of narrative experimentation in particular.	1–2 marks - Very limited application of knowledge and understanding of the chosen film(s). - Uses very limited points and struggles to make meaningful comment about aspects of narrative experimentation in the chosen film(s).
	0 marks No response attempted or no response worthy of credit.	

Question 4-1: Indicative content

Candidates will demonstrate a detailed knowledge and understanding of the narrative characteristics of their chosen film(s) in relation to the auteur.

Candidates will identify those characteristics which they consider 'experimental' and use these as the basis for discussion.

- Note that the characteristics are specific to each film and candidates are not required to generalize beyond their particular choice.
- Also note that even if a comparison with more conventional narrative forms is implied, candidates need make no reference to these in developing their answer.

Candidates will address the question directly with a clear emphasis on experimental narrative features of the chosen film(s). Candidates may argue, depending on the choice of film(s):

- that the film radically re-works assumptions about cause/effect, 'motivated' actions within goal-directed plots and broader structural conventions such as the 3-act structure
- that while the film is bold and original in other aspects, for example visual style or use of sound or in the application of some innovative concept, narrative is relatively conventional
- that narrative boldness is intrinsic to the pleasure of the film on first-viewing, but that other elements of film appear more significant on subsequent viewings.

Candidates will develop an argument with examples which is commensurate with the time available. In practice, this means two or three well made points, illustrated with detailed examples, can be expected – which may necessarily involve a selective rather than a 'complete' approach.

Band 5 responses will be particularly precise and detailed in their examples and use these to focus on how narrative experiment serves larger purposes within the film – ideological or aesthetic – with a confident grasp of the auteur identity of the film.

All valid alternatives must be credited.

Or,

4	2	'Unfamiliar approaches to narrative can be both difficult and exciting for the spectator'. Discuss this comment in relation to your film study.
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[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 film(s). - Excellent demonstration of knowledge and understanding of 'unfamiliar approaches to narrative' as they impact on the spectator.	9–10 marks - Excellent application of knowledge and understanding of the chosen film(s). - Uses excellent points to develop a sophisticated discussion about 'unfamiliar approaches to narrative' as they impact on the chosen film(s).
4	7–8 marks - Good demonstration of knowledge and understanding of the chosen film(s). - Good demonstration of knowledge and understanding of 'unfamiliar approaches to narrative' as they impact on the spectator.	7–8 marks - Good application of knowledge and understanding of the chosen film(s). - Uses good points to develop a discussion about 'unfamiliar approaches to narrative' as they impact on the chosen film(s).
3	5–6 marks - Satisfactory demonstration of knowledge and understanding of the chosen film(s). - Satisfactory demonstration of knowledge and understanding of 'unfamiliar approaches to narrative' as they impact on the spectator.	5–6 marks - Satisfactory application of knowledge and understanding of the chosen film(s). - Uses satisfactory points to establish a position on 'unfamiliar approaches to narrative' as they impact on the chosen film(s).
2	3–4 marks - Basic demonstration of knowledge and understanding of the chosen film(s). - Basic demonstration of knowledge and understanding of 'unfamiliar approaches to narrative' as they impact on the spectator.	3–4 marks - Basic application of knowledge and understanding of the chosen film(s). - Uses basic points to develop a partial response in relation to 'unfamiliar approaches to narrative' as they impact on the chosen film(s).
1	1–2 marks - Very limited demonstration of knowledge and understanding of the chosen film(s). - Very limited demonstration of knowledge and understanding of 'unfamiliar approaches to narrative' as they impact on the spectator.	1–2 marks - Very limited application of knowledge and understanding of the chosen film(s). - Uses very limited points and struggles to make meaningful comment on 'unfamiliar approaches to narrative' as they impact on the chosen film(s).
	0 marks No response attempted or no response worthy of credit.	

Question 4-2: Indicative content

Candidates will underpin their answer with detailed knowledge of the narrative of their chosen film(s) and with a confident grasp of the spectatorship issues contained in the question's statement.

Candidates will approach directly 'unfamiliar approaches to narrative' that challenge spectator assumptions and expectations. These approaches will be specific to the film(s) studied. Note that though a comparison with more conventional narrative forms is implied, it is not a requirement that candidates offer any explicit descriptive account of these.

Candidates will address the question directly and in doing so will identify some of the 'unfamiliar approaches' which may include:

- limited cause/effect
- lack of goal-directed plot
- significant temporal disorientation
- difficulty in identification/alignment/allegiance with characters and their situations
- multiplicity of information in parallel/simultaneous storylines
- lack of familiar and obvious structuring principles

While this is principally a question on narrative, knowledge of spectatorship issues will inform the answer, most specifically the extent to which spectators rely considerably on previous film experiences as they attempt to derive meaning from the film.

Candidates will develop an argument with examples which is commensurate with the time available. In practice, this means two or three well-made points, illustrated with detailed examples, can be expected – which may necessarily involve a selective rather than a 'complete' approach.

Band 5 responses will be especially sensitive to the 'fresh ideas' they identify in their chosen film(s), and analytical in their account of them.

All valid alternatives must be credited.