



GCE AS MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

EDUQAS GCE AS FILM STUDIES
COMPONENT 2 - EUROPEAN FILM
SUMMER 2023 MARK SCHEME

General Information

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. Marking grids have been constructed using the principles below. Once the appropriate band has been selected, examiners should award in the notional centre of the band, awarding higher or lower depending on the strength of the response.

- Where the candidate's work *securely* meets the descriptors, award marks in the notional centre of a band and then adjust higher or lower depending on the degree to which the band's criteria are met.
- Where the candidate's work *convincingly* meets the descriptors, the higher marks should be awarded, depending on the strength of the answer.
- Where the candidate's work *less securely* meets the descriptors, lower marks should be awarded, depending on the degree of its weaknesses.

Where a candidate's work **combines** the qualities of **two** different bands, examiners should use their professional judgement to award a mark in the band which best describes the majority of the candidate's work.

Where there is a two mark range within each band, examiners should award:

- the upper of the two marks for work which *convincingly* meets the descriptors
- the lower of the two marks for work which *less strongly* meets the descriptors.

Examiners should use the full range of marks available to them.

Indicative Content

Indicative content outlines the scope of possible responses to a question and indicates possible areas candidates may explore. This is not intended to be a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Film Studies specialists to determine the validity of the response in the light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded, where deemed appropriate, in line with the criteria set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1 Demonstrate knowledge and understanding of elements of film.

AO2 Apply knowledge and understanding of elements of film to:

- analyse and compare films, including through the use of critical approaches
- analyse and evaluate own work in relation to other professionally produced work.

Section A: British film (two-film study)

1 1 Explore the representation of a male character in **one** sequence from **each** of the films you have studied. [20]

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films.
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of the representation of a male character in the chosen films. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of the representation of a male character in the chosen films. • Sophisticated analysis of the representation of a male character in the chosen films. • Insightful exploration of the representation of a male character in the chosen films, supported by highly detailed references to chosen sequences.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of the representation of a male character in the chosen films. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the representation of a male character in the chosen films. • Good analysis of the representation of a male character in the chosen films. • Good exploration of the representation of a male character in the chosen films, supported by reasonably detailed references to chosen sequences.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of the representation of a male character in the chosen films. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the representation of a male character in the chosen films. • Satisfactory analysis of the representation of a male character in the chosen films. • Satisfactory exploration of the representation of a male character in the chosen films, supported by reasonably detailed references to chosen sequences.

2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of the representation of a male character in the chosen films. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the representation of a male character in the chosen films. • Basic analysis of the representation of a male character in the chosen films. • Basic exploration of how a male character is represented in the chosen films, supported by basic references to chosen sequences.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of the representation of a male character in the chosen films. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the representation of a male character in the chosen films. • Limited, if any, analysis of the representation of a male character in the chosen films. • Limited, if any, exploration of how a male character is represented, supported by basic references to chosen sequences.
	<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>	

1 1 Indicative content

Explore the representation of a male character in one sequence from each of the films you have studied. [20]

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

*If **no sequence** from either film is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.*

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

*Candidates **are not** required to write about the two films equally.*

Candidates are required to examine the representation of a male character in a key sequence, from each film. In so doing, candidates will explore how film creates a range of meanings and responses through key structural elements in film; which in turn contribute to a range of representations. Candidates are expected to explore the representation of their male character within an identified sequence. They may explore positive or negative representations and/ or possible stereotypes. In exploring issues of representation, the best responses will make reference to the contribution of key elements of film form.

In this specification, representation includes:

- exploring how representation is constructed in narratives through the key elements of film form (cinematography, editing, mise-en-scène, sound)
- exploring a range of representations (gender, age, ethnicity, cultures and society)
- explorations of the representations of male characters in the context of gender, age, cultures and society and also in the context of British film/ social realism/ realism
- exploring the ways in which representation constructs meanings and generates a range of different responses.

Candidates may consider the following:

Within **Band 5** we can expect candidates to make confident and sophisticated comments in relation to a male character from each of their chosen film. They will focus their explorations on a key sequence from each of their chosen films. Within this band we can expect that candidates will be able to offer highly detailed explorations of how specific aspects of the representation of a male character contribute to a range of different meanings by drawing on the construction of male representations, the narrative and other key elements of film form. In Band 5, candidates are likely to further examine the contribution of their male characters in relation to the films' naturalistic/ realistic or more abstract narrative style and where relevant the films' generic codes and conventions; or its form of social realism.

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

This is England – Combo’s character is complex and useful to explore. In the sequence where he meets Lol before she goes to work we see his emotional and vulnerable side. Combo is represented as having insecure and aggressive tendencies in other moments in the film. In this sense, Combo represents a more stereotypical masculinity. When he meets with Lol in her car he reveals a less abrasive side. He tells her how much he has missed her when he was in prison. Sharing his emotions and revealing his love demonstrates how his representation in this sequence is not typical or stereotypical. Combo has made something for Lol whilst in prison and he tells her that he had the best time ever when they were together. Lol’s response provokes a more sensitive but also vulnerable side to this male character, who otherwise hides his emotions; and tells others that ‘real men don’t cry’. The representation of Combo’s character in this sequence is constructed through the long-takes as the dialogue unfolds and the uncomfortable close-ups which are captured whilst they are both sitting in the car. These key elements of film form sustain the emotional intensity whilst also constructing a different representation of this male character.

Fish Tank – in the controversial sequence when Conor takes advantage of Mia in her own home we see a toxic representation of this male character. Conor comes into Mia’s life as her mum’s new boyfriend and in many sequences he is represented as kind and caring. By contrast to these sides of his character where he almost represents a positive male figure in the girls’ life or even to some extent a substitute father figure, Arnold reveals the worst of his character in this sequence. Conor emerges as someone who takes advantage because he can, because Mia is struck by his attentions and because the family is dysfunctional that he sees he may get away with his actions. For all these reasons, the representation of this male character in this sequence is highly negative because it reverts to the worst male stereotypes. This negative construction is supported by the *mise-en-scène*, lighting and layers of sound as well as the range of camera techniques which create meanings about space and intimacy in relation to Conor’s actions.

Trainspotting – the representation of Renton in the club sequence where he meets Diane is interesting to explore as he emerges as the more vulnerable character. The representation of Renton as a male character suggests ways in which the tables are turned on him as the evening pans out. Renton has the ease and confidence to go home with Diane. This suggests how initially he might arguably behave in ways which are regarded as typical for men at the time. However, his control of the situation in the morning subverts the idea that he can have a casual one night stand as a man, without any consequences. Diane’s uniform, her middle class home (*setting/ mise-en-scène*) all contribute to the representation of Renton’s character in ways which challenge the male stereotype at this point in the narrative.

We Need to Talk about Kevin – In the sequence where Eva is at her work-place Christmas party a male colleague asks her to dance. Initially this gesture may be viewed as conventional in the context of the narrative. However when Eva politely declines, he transforms from a supportive and rational male colleague to a more aggressive and verbally abusive male who reacts in extreme ways to being rejected. His very unkind comments are quick to emerge in the instance of this rejection thus suggesting that when he does not get what he wants, this male character can be seen at his very worst. The underlying tones of his aggressive attitude provoke the spectator to consider the representation of this male character in the context of power relations between men and women. The low key lighting for the party setting and the diegetic soundtrack of familiar festive tunes ultimately supports the negative representation of this character, transforming the ambience from a light-hearted office party to something which is more sinister for Eva.

Shaun of the Dead – In the title sequence when the zombie theme is suggested our first impression of Shaun is that he lacks a go-getting attitude. He does not get up and ready to go to work with any sense of purpose or ambition. This representation plays to stereotypes of being lazy and immature. These representations are supported through the mise-en-scène which is a driving key element in constructing negative and stereotypical representations of men as undomesticated and unorganized. The non-diegetic soundtrack which matches the zombie theme in the title sequence supports the representation of Shaun as lacking in motivation and enthusiasm; and establishes a representation of a male who appears to be drifting along.

Sightseers – the representation of Chris in this film is constructed within specific sequences and also in the wider context of the film's brand of dark comedy, 'Britishness' and generic hybridity. It is possible to see Chris's paternalistic side in several moments in the film, such as when he confronts the man who is walking and telling Tina off for Poppy's dog poo. Another sequence where Chris is represented as typically male, in control and somewhat like Tina's parent than her equal partner is when they are trying to find a parking space in the 'Dingy Dell'. We might say that when he accelerates his driving to overtake and secure the parking spot that his sense of confidence in so doing comes from being a man. In this sequence, Chris's representation as man as in other sequences also comes from the way in which Tina is represented as his opposite: timid, needy and lacking in confidence.

Under the Skin – in the sequence where the female alien character is driving and picks up a man we see a less conventional representation of a male character. Here, as the female character takes charge of both the wheel and the conversation she adopts a tone which reverses the way men and women might engage in a dialogue as strangers. The male character is less dominant or powerful, particularly as he is informed by the female driver that he is handsome. As he is in the position of answering her questions, the idea of becoming the object rather than a subject switches direction. The male character is seen to be less assertive in a verbal interchange with a subtle sexual undertone. The night shots and non-diegetic soundtrack enhance the enigma and danger levels, which also fit in with the film's generic conventions.

Sweet Sixteen – Stan is unequivocal a male character who is typically toxic and aggressive. The sequence where Stan, Liam and the maternal granddad visit Jean in prison brings out Stan's character in negative ways. These are more effectively explored in the context of the film's social and wider contexts (poverty and dysfunctional family life in Glasgow) as well as the film's gritty Social Realism. Stan emerges as controlling and violent in the prison sequence, insisting that Liam complies with his plan to smuggle drugs. The fact that Stan claims to love Jean is manifestly not true given the ways in which this plan can only benefit him and possibly lead to the worst outcomes for Jean. Stan's lack of support for Liam who is only 15 and without any adult figures to guide him together with his coercive and vicious attitude represents him as a very negative male character. The mise-en-scène and diegetic sounds construct these negative qualities in his representation.

Secrets & Lies – an opportunity to explore a male character is through Maurice. In the sequence where he visits his sister in South London, he is portrayed as a caring younger brother who also takes care of his sister and her daughter financially. Maurice gives Cynthia some money on the way out, given that he has a successful business and is socially more mobile. In this light, the representation of the male character is complex and nuanced. In some ways Maurice is seen to be typically male because he takes care of his sister financially, but in other ways the narrative reveals that he has done well, because he inherited money; which Cynthia did not. Maurice's social status and spending power to some extent contribute to his guilt and this is evident in this sequence. However, Maurice is also represented as kind and compassionate because he insists that Cynthia celebrates Roxanne's birthday in his home. To some extent this makes Maurice the responsible male figure in the family, which is arguably a stereotype around male representations. The layout of Cynthia's small home in South London, the mise-en-scène and outdoor toilet heighten the social differences between these siblings and in some ways construct representations of Maurice as more powerful.

Moon – The character of Sam is at the centre of the narrative. Meets his clone and brings back. In the infirmary. Vulnerable can't remember; Gerty. Not strong or confident in his role. Confused. He is portrayed as a caring and sensitive father and husband in the sequence when he speaks to his wife and daughter on the telephone.

All valid alternatives must be credited.

Either,

1 2 Examine the way in which the **two** films you have studied tell their stories in creative and interesting ways. [40]

In your answer, you may consider:

- Narrative construction and techniques (flashback, editing, ellipsis)
- Plot, story and time

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how films tell their stories in creative and interesting ways. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent and sustained analysis of how films tell their stories in creative and interesting ways. • Sophisticated exploration of how films tell their stories in creative and interesting ways with excellent reference to key sequences. • Highly detailed references to both of their chosen films to support their exploration and engage at a highly detailed level with the implications of the question. <p>*At this level candidates will engage with complex aspects of film narrative.</p>
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how films tell their stories in creative and interesting ways. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good analysis of how films tell their stories in creative and interesting ways. • Good exploration of how films tell their stories in creative and interesting ways with good reference to key sequences. • Reasonably detailed references to both of their chosen films to support their exploration and engage at a reasonable level with the implications of the question.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how films tell their stories in creative and interesting ways. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of how films tell their stories in creative and interesting ways. • Satisfactory exploration of how films tell their stories in creative and interesting ways with reasonable reference to key sequences. • Relevant references to their chosen films to support their exploration. There may be a tendency towards description when responding to the question.

2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how films tell their stories in creative and interesting ways. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic attempt to analyse how films tell their stories in creative and interesting ways. • Basic exploration of how films tell their stories in creative and interesting ways with basic reference to key sequences. • Partially supported references to their chosen films to support their exploration. Candidates will explore the question at a simplistic level.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of how films tell their stories in creative and interesting ways. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited awareness and understanding of how films tell their stories in creative and interesting ways. • Limited, if any, exploration of how films tell their stories in creative and interesting ways, with limited if any secure reference to key sequences. • Limited references to their chosen films, with limited, if any, relevance to their exploration. Undeveloped, if any, attempt to consider all aspects of the question.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

1 2 Indicative content

Examine the way in which the two films you have studied tell their stories in creative and interesting ways. [40]

In your answer, you may consider:

- **Narrative construction and techniques (flashback, editing, ellipsis)**
- **Plot, story and time**

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

Candidates are **not** required to write about the two films equally.

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

Candidates may consider some of the following in their response:

- Narrative techniques and devices (voice-overs, linear and non-linear narratives, flashbacks, narrative patterning, enigmas)
- Explorations of editing techniques to create or subvert narrative continuity or realism and / or to blend realism with abstract/ surreal moments
- Use of dialogue to create dramatic suspense and tension
- Contribution of key elements of film form for narrative purposes- e.g. sound or cinematography
- Contribution of generic codes and conventions to narrative development

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

Fish Tank – The opening sequence when Mia has an argument with the girls on the estate: conflict and tension is established early on through dialogue and the use of camera angles and shots which create meanings about space and prospects on a housing estate. The closing sequence is choreographed to create emotionally powerful moments to suggest ways in which Mia and her family try to connect; even if they can only do so in a dance sequence rather than in words. Mise-en-scène is pivotal in sustaining powerful and tense moments when Mia’s mum holds a party and neglects both her girls. The moments when Mia attempts to free the tethered white horse create dramatic tension through the repetition and use of motif.

This is England – Powerful moments emerge in the montage sequence at the beginning because this offers historical and cultural context through sound and image. The sequence where Combo takes Shaun to a NLF speech is powerful through the dialogue and character development. Tension and powerful dramatic moments emerge when Shaun sides with Combo and commits racist acts against the newsagent who is Pakistani. Costume/ dress code, hair and props such as as the British flag combine to create meanings which sustain powerful emotions and dramatic moments.

Under the Skin – Powerful and dramatic moments emerge through the film’s sci-fi codes and generic hybridity as well as the conflicting ideas associated between the human and non-human world. When the alien-woman drives through town, the level of mystery and enigma are increased as is the case when she goes into the shopping centre. The narrative commences on an enigma rather than an equilibrium and it creates dramatic moments when realism yields to sci-fi elements such as when the man she picks up at the beginning is submerged in a liquid or when the man she meets in the night club is swallowed by a void.

Sightseers- Dramatic moments emerge when generic elements overlap and combine in absurd and unpredictable ways. The absence of cause and effect or familiar narrative development such as equilibrium and disruption generate unexpected developments with dramatic impact. For example Chris's disproportionate reaction to the litter bug in the tram museum, his pushing Ian off the cliff out of jealousy and Tina's final actions emerge when least expected, whilst blending horror with comedy in unfamiliar ways.

We Need to Talk about Kevin – Dramatic moments emerge in various intensity. The opening sequence is powerful through its use of image and colour, and the meanings around blood and violence resonate throughout the film's narrative. When Eva takes Kevin out to dinner, the pace of editing, long-takes and camera angles sustain the tension between them and create powerful meanings. The use of flashback throughout, which intertwines past and present events becomes a pivotal dramatic effect in showing Eva's state of mind and creating clear distinctions between these time periods. The lack of a linear narrative development allows individual events to emerge with impact. The spectator cannot anticipate the ending within this non-linear structure, and again, this is realised with maximum dramatic force.

Shaun of the Dead – The overlapping generic conventions create both familiar and unfamiliar moments, for example the setting of the pub for the climax and final resolution. Hybrid elements realise dramatic moments in their unexpectedness, such as the blend of the zombie theme and the strong realism in the cornetto moments, with familiar settings of a corner shop and London street. Dramatic moments are realised through binaries- through characters such as Ed and Pete, early and late Shaun, and ideas around childishness vs maturity. Key elements of film form, including costume, props, hair and make-up as well as sound and music enhance the narrative's dramatic qualities, as well as dialogue.

Trainspotting – The blend of realism and surrealism which bring new perspectives to the grittiness and harshness of this narrative creates dramatic moments, such as the sequence when gets lost in the toilet. The use of voice-over which is seen in the opening plays a strong part in building point of view and taking the spectator through the fast pace of the early sequences. Key elements of film form create unexpected moments through the combination of sound and image (for example the contrapuntal use of Bizet's Carmen in the drug withdrawal sequence). Pace of editing and non-diegetic music which overlap with both visuals and voice-over create meanings which are powerful and dramatic in their unfamiliar blend of realism and surrealism/ fantasy and humour with tragedy.

Moon – the narrative unfolds by challenging the spectator to focus on the direction of the action as well as the characters. The non-linear style is interesting and creative in placing the spectator in Sam's shoes, thus making them experience the confusion and bewilderment he does. The narrative might have had less impact or less interest if it followed a 'cause' and 'effect' trajectory as very little actually takes place in terms of plot. However the points of interest in the narrative are created through the memory recollections which create multiple time-frames. Hearing and not seeing the A.I machine 'Gerty', proves an interesting storytelling device. The predominant use of white for the interior settings / shots and the contrast with the darkness of space in the exterior locations proves to be an interesting creative choice to construct the narrative.

Secrets & Lies – use of long-takes to sustain conflict and dramatic tension between characters- for example in the birthday sequence. In the sequence shot in Maurice's photography studio, the style of camerawork is creative in suggesting that he captures people from all walks of life and people celebrating different occasions. The metaphor of the photograph creates a particular aesthetic to the storytelling. Diegetic sounds are part of the storytelling mode. The absence of music in some sequences allows the narrative to unfold diegetically. However the use of single instruments as non-diegetic music contributes to the storytelling style as it works in parallel with the action. The linear storytelling structure is often punctuated with emotions which the use of sound and dialogue contribute.

Sweet Sixteen – Loach’s film constructs the narrative through its style of social realism: real settings, non-professional actors and the use of dialect. Alongside these techniques, non-diegetic music offers opportunities to shed a humorous perspective on the serious events, such as in the early sequence when Pinball and Liam are responsible for a car crashing into a policeman’s motorbike, or when they try to sell cigarettes in the pub.

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

All valid alternatives must be credited.

Or,

1 3

'Conflict between characters is not always resolved by the end of the film'. Explore this statement in relation to the **two** films you have studied. [40]

In your answer, you may consider:

- Binary oppositions in the narrative
- Narrative resolution

Band	AO1 (20 marks) Demonstrate knowledge and understanding of elements of film	AO2 (20 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how conflict between characters is not always resolved by the end of the film • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent and sustained analysis of how conflict between characters is not always resolved by the end of the film • Sophisticated exploration of how conflict between characters is not always resolved by the end of the film with excellent reference to selected sequences. • Highly detailed references to both of their chosen films to support their exploration and engage at a highly detailed with the implications of the question. <p>*At this level candidates will engage with complex aspects of film narrative.</p>
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of conflict between characters is not always resolved by the end of the film • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good analysis of how conflict between characters is not always resolved by the end of the film. • Good exploration of how conflict between characters is not always resolved by the end of the film, with good reference to selected sequences. • Reasonably detailed references to both of their chosen films to support their exploration and engage at a reasonable level with the implications of the question.

3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how conflict between characters is not always resolved by the end of the film. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory analysis of how conflict between characters is not always resolved by the end of the film. • Satisfactory exploration of how conflict between characters is not always resolved by the end of the film, with reasonable references to selected sequences. • Relevant references to their chosen films to support their exploration. There may be a tendency towards description when responding to the question.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how conflict between characters is not always resolved by the end of the film. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic attempt to analyse how conflict between characters is not always resolved by the end of the film. • Basic exploration of how conflict between characters is not always resolved by the end of the film. • Partially supported references to their chosen films to support their exploration. Candidates will explore the question at a simplistic level.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of how conflict between characters is not always resolved by the end of the film. • Limited, if any, demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Limited awareness and understanding of how conflict between characters is not always resolved by the end of the film. • Limited, if any, exploration of how conflict between characters is not always resolved by the end of the film. • Limited references to their chosen films, with limited, if any, relevance to their exploration. Undeveloped, if any, attempt to consider all aspects of the question.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

1 3 Indicative content

‘Conflict between characters is not always resolved by the end of the film’. Explore this statement in relation to the two films you have studied. [40]

In your answer, you may consider:

- **Binary oppositions in the narrative**
- **Narrative resolution**

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

Candidates are not required to write about the two films equally.

Candidates may consider some of the following in their response:

- Dramatic moments emerging through opposition and conflict between the characters: ideas, attitudes, values and beliefs (binaries)
- Use of dialogue to create conflict and opposition
- Narrative resolutions: open or closed endings
- Key elements of film form which create conflict: e.g mise-en-scène, sound, editing
- Contribution of generic codes and conventions to narrative development and endings/resolutions

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

Fish Tank – in the closing sequence Mia her sister and mother are seen to be more in harmony with each other’s emotions. Former opposition and conflict are partially resolved here. The family does not verbalise its emotions but the three of them dance together to sustain the meaning that they are able at some level to be in tune with each other. Whilst the ending is arguably both closed and open, this is consistent with the film’s narrative development in relation to British social realism. In an earlier sequence, dramatic moments develop the narrative through the dialogue and conflict between Mia and her mum, because the latter has invited people round for a party. The intrinsic conflict between Joanne’s need to love and the attention she needs from men contributes to the opposition between mother and daughter.

This is England – The closing sequence offers some narrative closure and uses the idea of throwing away the flag to symbolise this. The opening montage is also effective in visualising various levels of conflict across the nation and the globe. With a complex issue such as nationalism and patriotism, it is arguable that the opposition between Combo and Shaun as well as the other characters is not fully resolved, but it is clear that any internal emotional conflict experienced by Shaun is. The sequence with the violence experienced by Milkie suggests that he and Combo will perhaps never be able to resolve any tensions between them, but this is not entirely explained. The film’s conflict is based on inherent historically determined ideas about identity and Britishness which are explored but not necessarily closed by the final sequence. This is consistent with the film’s realism and wider contexts.

Under the Skin – The conflicting ideas or binaries within this narrative (the human vs the alien, male vs female) create tension and add to the film’s point of interest. These ideas unfold and clash in the context of the sci-fi genre. The episodic narrative structure which creates individual narrative moments is effective in communicating the differences between these two worlds and their values.

Sightseers – Within this film the binaries are effectively realised to create tensions between the characters. Tina’s childlike and dependent feminine nature is in contrast to the more masculine Chris, who takes the lead and almost acts like a parent. Further conflicts emerge from the film’s generic playfulness: the horrific and random acts of violence which take place against the idyllic setting of the English countryside. Whilst the values and opposing goals are not as clearly determined within this more complex narrative structure which is generically hybrid, the narrative ending is both a surprise, quirky and comprehensible.

We Need to Talk About Kevin – The film’s resolution is not fully open or closed as the tensions between Kevin and Eva remain. The film’s non-linear narrative structure makes it challenging to identify a sense of the narrative’s ending. There are arguably many resolutions to the narrative, but these do not exclude conflict. Eva experiences opposition and conflict after the events and it is likely she will continue to encounter such emotions from parents, neighbours and colleagues as well as the internal emotional conflicts she faces. The latter are on-going and they link to Kevin’s future as he turns 16 and as he moves prison.

Shaun of the Dead – The various conflicting attitudes and ideas are represented through the film’s hybrid generic conventions and not least the humour. Conflicting goals and aspirations between Liz and Shaun are partially evident at the end, even though Shaun makes some changes to win her over. The binaries within the film across the characters (Ed and Shaun, Shaun and Liz) sustain the comedic element and drive the narrative through the cause and effect trajectory of the plot. The ending is both closed and open with the predicament still lingering in the form of Ed (who now lives in the shed).

Trainspotting – Within this film, the various devices which structure the narrative see a creative overlap between realism and surrealism. Diegetic music which is iconic contributes to the conflict and opposition as much as the characters’ opposing goals and attitudes at various stages of the film’s narrative. The pace of the editing creates meanings around the adrenaline like pace of Renton and his friends, as well as the use of colour (such as Diane’s red coat). These key elements contribute to the conflicting values or outlooks of the characters; which are arguably partially resolved by the end. Renton conflicts with his parents over his lifestyle and drug addiction whilst later his new life in London is in conflict with that of those he left in Edinburgh.

Moon – the non-linear style of the film’s narrative and the idea of A.I and cloning sustains sinister ways of exploring conflict. Sam is in conflict with Gerty and Lunar Industries because he wants to go home, but he is additionally in conflict with a clone of himself. The narrative patterning and repetition as well as the predominant use of white to create meanings about the lack of human emotion and contact compound the emotional conflict within Sam. The representation of the vastness of space visualises Sam’s loneliness and hence his battle with the organisation. His isolation in the face of the corporation’s interests creates further tensions and binaries which are partially resolved by the end of the film.

Secrets & Lies – The dramatic tension in this film is largely created through the opposing outlook and values of the main characters: Cynthia and Roxanne, Maurice and Cynthia, Cynthia and Monica. Use of mise-en-scène and camera-techniques sustain these conflicts as well as the dramatic moments stemming from the dialogue. Roxanne’s birthday sequence is an example of how some of the existing conflicts are somewhat resolved if not fully explained. The on-screen ending suggests that the revelation of deeply held secrets has led to some understanding between the family.

Sweet Sixteen – The film’s Social Realism is at the heart of its narrative structure. The cause and effect style of developing the plot structures the conflict and action within this realistic mode alongside the settings and other aspects of mise-en-scène. Conflict between characters who share different outlooks and motives is often violent (Stan beats Liam up after the prison visit) and Liam even retaliates physically against Chantelled when Jean has left the new apartment. The realist nature of these conflicts against the backdrop of the wider context (working life and poverty in Glasgow) suggests that simplistic endings are not possible. The ending can be seen to be both closed and open in relation to Liam’s fate.

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

All valid alternatives must be credited.

Section B: Non-English language European film

2 1

Explore how props and/or costume create meaning in **one** sequence from the film you have studied.

[10]

Band	AO1 (5 marks) Demonstrate knowledge and understanding of elements of film.	AO2 (5 marks) Apply knowledge and understanding of elements of film to analyse films.
5	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how props and/or costume create meaning in one sequence from the chosen film. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of how props and/or costume create meaning in one key sequence. • Sophisticated exploration of how props and/or costume create meaning in one key sequence. • Sustained references to a key sequence from the chosen film to offer a highly detailed analysis.
4	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good demonstration of props and/or costume create meaning in one sequence from the chosen film. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how props and/or costume create meaning in one key sequence. • Good exploration of how props and/or costume create meaning in one sequence from the chosen film. • Reasonably detailed references to a key sequence from the chosen film to offer a detailed analysis.
3	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how props and/or costume create meaning in one sequence from the chosen film. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how props and/or costume create meaning in one key sequence. • Satisfactory exploration of knowledge and understanding of props and/or costume create meaning in one sequence from the chosen film. • Satisfactory references to a key sequence from the chosen film to offer a reasonable analysis.
2	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how props and/or costume create meaning in one sequence from the chosen film. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of props and/or costume create meaning in one key sequence. • Basic attempt to explore how props and/or costume create meaning in one sequence from the chosen film. • Inconsistent references to a key sequence from the chosen film to offer a basic analysis of one sequence.

<p style="text-align: center;">1</p>	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of how props and/or costume create meaning in one sequence from the chosen film. • Limited demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of how props and/or costume create meaning in one sequence. • At this level, candidates will offer generalised points with limited, if any, attempt to explore how props and/or costume create meaning in one sequence from the chosen film. • At this level, there will be limited, if any, references to a key sequence from the chosen film. Any references will lack detail and focus.
	<p style="text-align: center;">0 marks No response attempted or no response worthy of credit.</p>	

2 | 1 | Indicative content

Explore how props and/ or costume create meaning in one sequence from the film you have studied. [10]

Candidates are required to illustrate their points through close references in their chosen film. If no sequence is referred to, examiners may award a mark up to a maximum of top Band 3, depending on the quality of response.

If a sequence is implied and the discussion focuses on exploring how props and/ or costumes create meaning, this can be accepted, depending on the quality of the response.

Candidates are required to explore how props and/or costume create meaning, with reference to a specific key sequence. It is expected that candidates in bands 4 and 5 will develop sophisticated responses with the confidence to explore how props and/or costume generate different meanings, interpretations and responses. In this specification, props and/or costume include:

- Explorations of clothing, make-up and hair (including the use of prosthetics)
- Explorations of different props
- Explorations of how costume and/ or props are vital to the film's narrative
- Discussions of props and/ or costume within the film's wider contexts (social, cultural, historical and political)
- Explorations of how props and/ or costume gender generate different meanings, responses and interpretations

Band 4 and 5 candidates will be able to discuss links between the use of props and/ or costume and key elements of film form, in a fluent and sophisticated way. Within these bands, candidates will be able to analyse how film becomes an important medium which creates multiple connotations in conjunction with its key and structural elements. At the very highest level, candidates will explore the full implications of the question in a fluent and sophisticated way, by making extensive reference to their chosen specific sequence, and may refer to the film as a whole.

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

Mustang – In the sequence where the young sister goes to the football match, it is an example of how forbidden it was for a female to enter a stadium. In the sequence when the sisters are confined to the house, domesticity, etiquette and forbidden to go to school even the new dresses are vital in suggesting this new regime. The dullness of the dresses in terms of their colour and design, which are created to suggest modesty are also a key way of creating meanings around the sisters' new confinement. The costumes/ dresses signify themes of oppression, claustrophobia and a dominant patriarchy which is supported by the older women in the sisters' lives. The film's wider cultural and social contexts are enhanced through the use of costume in this sequence.

Pan's Labyrinth – In the sequence where Ofelia meets the General, her step-father, his military costume creates a range of meanings which link to the film's historical context. The General's uniform connotes masculinity, power and the Fascist regime. In this first encounter, Ofelia's innocence comes up against the brutality of the General who represents the themes of power and brutality in the film, thus his costume has a driving significance which links to both the film's themes and wider contexts.

Ida – In the sequence after aunt Wanda has taken her own life and Ida comes to her apartment, clothing is pivotal in communicating a range of ideas: Ida's curiosity about the world she has missed out on, her feminine identity and experiences she has forfeited in being a Novice. We see Ida transform her identity in this sequence as she puts on a dress and high shoes which belong to her aunt.

Life is Beautiful – In the sequence where Dora is meant to be engaged we notice the opulence of her dress. This signifies her social status. She represents a higher social class to Guido and her dress distinguishes her in this fashion and reminds the spectator of her social status. He is by contrast a poor waiter and thus in many way more subservient to her. In this sequence where her dress elevates her in contrast to Guido, the significance of her dress brings their gesture of leaving together on horseback into focus; in spite of the social differences which were significant in the context of the time in which the film is set.

Victoria – in the opening sequence Victoria is introduced in the setting of a Berlin nightclub. Her clothing is typical of a young woman of her age and generation. She is alone in Berlin, a waitress who has left a music conservatory in Madrid. Thus Victoria's dress code shows how she is youthful, trying to get by alone, casual and also distinctive. Victoria's casual clothing suggests that she is independent minded and not a slave to fashion. The wider meanings surrounding her clothing link to the ways in which she dances alone without feeling lonely or lacking in confidence.

The Diving Bell and Butterfly – In the sequence where Jean-D remembers travelling to Lourdes with a girlfriend we see his stylish clothing. This represents his freedom, his style and social status. It is significant for the spectator to see Jean-Do at a time in his life when he is physically healthy and fit; and able to be dressed in conventional clothing. For most of the film we have sequences of Jean-Do in bed due to his locked-in syndrome. In the Lourdes visit sequence, his clothing creates meanings which link to his love for life when he was more carefree.

All valid alternatives must be credited.

Either,

2 2 Explore how representations of age are constructed in the film you have studied. [20]

In your answer, you may consider:

- Key elements of film form (e.g. mise-en-scène, editing)
- Themes and issues

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of how representations of age are constructed in the film studied. • Excellent demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of how representations of age are constructed in the film studied. • Sophisticated exploration of how representations of age are constructed in the film studied. • Insightful examination of how representations of age are constructed in the film studied, with excellent references to specific sequences.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of how representations of age are constructed in the film studied. • Good demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of how the representations of age are constructed in the film studied. • Good exploration of how representations of age are constructed in the film studied. • Good examination of how representations of age are constructed in the film studied with reasonably detailed references to specific sequences.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of how representations of age are constructed in the film studied. • Satisfactory demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of how representations of age are constructed in the film studied. • Satisfactory exploration of how representations of age are constructed in the film studied. • Satisfactory examination of how representations of age are constructed in the film studied. with satisfactory references to specific sequences.

2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of how representations of age are constructed in the film studied. • Basic demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of how representations of age are constructed in the film studied. • Basic exploration how representations of age are constructed in the film studied. • Simplistic examination of how representations of age are constructed in the film studied with inconsistent references to specific sequences.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of how representations of age are constructed in the film studied. • Limited demonstration of knowledge and understanding of key elements and concepts. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of how representations of age are constructed in the film studied. • Limited exploration of how representations of age are constructed in the film studied. • Partial examination of how representations of age are constructed in the film studied with limited, if any, references to specific sequences.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

2 2 Indicative content

Explore how representations of age are constructed in the film you have studied. [20]

In your answer, you may consider:

- Key elements of film form (e.g. mise-en-scène, editing)
- Themes and issues

This question asks candidates to examine the representations of age in their chosen film. Candidates will be drawing their ideas from across sequences and moments in their film and will be exploring themes, issues and key elements of film form. The following responses should be considered:

- Representations of youth or older characters
- Representations of age in relation to the film's society and culture
- Representations of age within the wider contexts of their chosen film: social, political, cultural, historical
- Explorations of how key elements of film construct representations in their chosen film
- Explorations of how representations of age communicate the film's themes and issues

Band 4 and 5 candidates will be able to discuss a wide range of themes and issues. Candidates within these bands will offer confident interpretations of the representations of age. They will support their explorations by making extensive references to specific sequences and then linking these, to their discussion of the film as a whole. Examples from candidates' chosen films may vary, but close reference to sequences is required. At the very highest level, candidates will explore the full implications of the question in a fluent and sophisticated way.

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

Mustang – The film's themes and messages around patriarchy and a male-dominated society are constructed through the representation of youth and particularly the young sisters. For example the sisters' sense of freedom and fun which are youthful emotions are represented in the opening sequence and sustained through key elements of film form: wide shots, framing and composition, natural settings and lighting.

Pans Labyrinth – the title sequence represents youth in the context of a fantasy world: panning to the left to suggest another time/ place/ world. The idea of a fantasy or fairy tale world is represented through youth/ Ofelia's character. When Ofelia meets the General in the opening sequence, she is represented as disobedient because he reprimands her for not shaking the appropriate hand. Thus youth is seen to be disrespectful. Her mother Carmen suggests in the drive to the General's house that Ofelia is too old to read fairy tales, thus suggesting that Ofelia should behave more maturely. When Ofelia meets the Pale Man, we do see that she is impetuous as a young person might be, but she is also represented as someone who is very brave. Her sense of doing the right thing and bravery emerge as the film develops and Ofelia is compelled to deal with the violence of the real world. Wider contexts consistently support the constructions of youth and also older age. Whilst her mother is seen as weak in the face of the General's brutality, Mercedes is represented as a compassionate older character and also someone who takes risks.

Ida – The opening sequence establishes the idea of innocence and devotion through the young novices. The idea of purity and simplicity which is connected to youth suggests that these young women represent purity. The sequence which is in monochrome uses simple shots and long takes to suggest that although they are young, they are not restless. Thus the pace of editing suggests the pace of the young girl's life which is built on routine and discipline. In this sequence, the idea of youth as rebellious or impetuous is challenged through the slow pace, the sense of harmony and contentment.

Life is Beautiful – The film develops interesting and complex representations of age. In the sequences filmed in the concentration camp, Guido behaves in a very youthful way in his interactions and stories with his son. Guido is not represented as a typical adult figure, but his playful attitude demonstrates the powerful and positive dimensions of games at a time of crisis. Throughout the film there are many examples where Guido is seen to display a childlike or youthful naivety or innocence. When he takes Dora away with him in the banquet sequence he does so on a horse in front of all the guests. It is important to explore Guido and the other characters within the film's historical context of growing fascism and anti-semitism.

Victoria – Victoria is seen initially as more vulnerable when she first meets Sonne and his friends. However, in the opening sequence, set in the nightclub, she is represented as carefree, independent and youthful. In this sense she is a typical young person, travelling and working abroad. This representation is sustained in the scene where she talks with Sonne and plays the piano for him. In some ways she is naïve, but on the other hand she is represented as a typical young woman who may take risks, flirt, be lonely and also assertive. The fact that the entire film has been produced in one long take complements the ideas around youth, within the film's setting of Berlin's cultural quarter.

The Diving Bell and Butterfly – The film constructs ideas around youth and older age within the wider context of the story and the film's themes and ideas. Jean-Do is represented as someone who has a youthful attitude, such as in the memory sequences. In the sequence where his wife and children take him out to the beach he is still seen as youthful but also as childlike because his wife must look after him in his wheelchair. Thus, the representation of his age is conveyed through the other ideas in the film around his locked-in syndrome and lack of independence. In his father's apartment, we see Jean-Dos father represented as an older character who maintains his dignity and sense of style and fashion.

All valid alternatives must be credited.

Or,

2 3

Examine how an awareness of the social context of the film you have studied contributes to your understanding of the film.

[20]

In your answer, consider:

- Ideas and messages
- Social and/or historical events, debates and movements

Band	AO1 (10 marks) Demonstrate knowledge and understanding of elements of film	AO2 (10 marks) Apply knowledge and understanding of elements of film including through the use of critical approaches
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of social context. • Excellent demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent and sustained application of knowledge and understanding of social context. • Sophisticated exploration of the film's social context. • Insightful examination of how social context contributes to understanding with excellent references to selected sequences.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of social context. • Good demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of social context. • Good exploration of the film's social context. • Good examination of how social context contributes to an understanding of the film, with reasonably detailed references to selected sequences.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of social context. • Satisfactory demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of social context. • Satisfactory exploration of the film's social context. • Satisfactory examination of how the social context contributes to an understanding of the film with satisfactory detailed references to selected sequences.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of social context. • Basic demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of social context. • Basic exploration of the film's social context. • Simplistic examination of knowledge and understanding of social context contributes to an understanding of the film, with basic and inconsistent references to key sequences.

1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of social context. • Limited demonstration of knowledge and understanding of subject-specific terminology. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of social context. • Limited, if any, exploration of knowledge and understanding of the film's social context. • Limited, if any, examination of knowledge and understanding of how social context contributes to an understanding of the film, with limited, if any, references to key sequences.
	<p>0 marks No response attempted or no response worthy of credit.</p>	

2 3 Indicative content

Examine how an awareness of the social context of the film you have studied contributes to your understanding of the film.

[20]

In your answer, consider:

- **ideas and messages**
- **social and/or historical events, debates and movements**

Candidates are required to examine how an awareness of their film's social context, contributes to their understanding of the film.

The following responses should be considered:

- explorations of their film's social contexts in relation to wider issues, movements and debates
- explorations of the social context in relation to the representations, characters and narrative
- social context in relation to other wider contexts: political, historical, cultural and also institutional, including how the film was funded and the production companies which produced/ co-produced it
- social context which sheds light on issues, themes and ideas; and wider debates(e.g film movements, censorship or controversy)
- historical contexts which are integral to the film's setting and narrative or the contemporary context which is reflected in the narrative and themes
- the contribution of key elements of film form which support the film's themes as they emerge through the film's social context

Band 4 and 5 candidates will be able to discuss a wide range of social contexts, whilst developing a highly detailed and sophisticated response. In these bands, candidates will offer confident, sustained and analytical explorations of how social context support spectators' understanding of films. It is expected that candidates will offer specific sequences whilst they will also form discussions which link references to specific sequences and the film as a whole.

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

Mustang – Social and cultural contexts are integral to the themes which explore male-dominated attitudes held by both men and older women in rural communities, and the underlying power, abuse and violence arising from these views. The controlling regime the sisters endure reflect views around women's duty to marry, to inhabit private spaces of the home, to be occupied by domestic tasks and to act and dress modestly. The film reflects contemporary Turkey and the different mores and traditions between urban and rural society. The girls long to go to Istanbul, this represents progress, liberal views (Lale's teacher has moved there) and more progressive ways of life for women. Thus historical context reflects these tension in present day Turkey, with the rural communities maintaining rigid patriarchal attitudes about the role of women, as reflected in the sisters' circumstances. The film which was written and directed by Deniz Gamze Ergüven, was co-produced by France, Germany and Turkey. Given the film's themes, critical reception was divided in Turkey. The political establishment criticised the film for the way it represented Turkey. The film's reception can therefore be explored in the context of the debates and movements around film censorship.

Pans Labyrinth – Social and cultural issues relate to the representation of Catholicism and Del Toro's critique of the Catholic priest.

Del Toro wrote, directed and co-produced the film. The film's historical context is inherent to the narrative, whilst Del Toro creates a dual world of reality and fantasy as a lens for these events; and the polarised ideas around a harsh military reality vs the childhood innocent world of fables. The narrative takes place five years after the civil war in Spain, in 1944 during General Franco's regime. The fascist dictatorship is examined through Ofelia's story- her step-father the General who represents the violence of the right-wing regime. The opposition forces are within the narrative- the guerrilla fighters hiding in the mountains (the 'traitors'- who are aided by Mercedes the head of Vidal's household and the doctor). Wider historical context links the film to the war in Europe where other fascist regimes were in power.

Ofelia's mother represents the position of middle-class women – she must re-marry. The political context overlaps with the historical to reflect the wealth and power Vidal holds over the military and also his household. He has servants and food, whilst the poorer population starves.

Ida – Social and cultural contexts add to our understanding: Ida's intentions to take religious vows reflect her lack of connection or family (other than aunt Wanda). We see that Catholicism is prevalent in the 1960s. The social and artistic scene is gradually changing- the saxophonist plays in a club. Pawlikowski has written and directed this film with funding from Eurimages as well as the Danish Film Institute. An awareness of social context leads to explorations of the role of individual and collective memory within the film in relation to the theme of antisemitism and the holocaust. It is relevant to consider the film's themes in relation to the wider European funding it received for its production. The film was filmed on location in Poland using crew from the Polish film industry. The narrative is not only about the violent experiences of Polish Jews, but the memories the director holds of his own early years/ history in Poland. This is his first film on Polish themes.

The film's historical context is key. It represents life in Poland in the early 1960s, dealing with poverty after the years communism under Stalin. The underlying story of the German occupation of Poland and the holocaust weaves personal and collective history together. In spite of subtle shifts in the cultural landscape, scarcity and devastation prevail in the film's representation of Poland in the aftermath of significantly traumatic events in history.

Victoria – The wider social context in the film link to attitudes and political movements around the EU and European identity. Both of these are implicit in the narrative and explain Victoria's freedom to travel and work in Germany, as a Spanish citizen. The social milieu on the screen represents the wider context of life in Germany after the Berlin Wall has been dismantled (post 1989). This Berlin is a cultural hub and the locations used in the film link to Berlin's more Bohemian life/ night life. The sense of culture and café life sustain the vibe which is integral to our understanding of the themes and issues: the 'real Berlin', the presence of a multi-cultural population (migrants from Turkey) and the sense of new social and political freedom.

The Diving Bell and Butterfly – The film constructs its themes and ideas within a social context which reflects a particular social class and society. Jean Do is established as a man of fashion and taste- a former editor of Elle magazine. The film represents the real events, which focus on a contemporary story of Jean Do's experiences. Liberal attitudes to love, marriage and relationships are revealed which may be consistent with wider French attitudes to love and relationships. The liberal tone in the narrative mirrors the progressive attitudes to his syndrome and the sensitive care he received from those who cared for him, including his speech therapist, family and friends. Social context also suggests that Jean Do must have been wealthy enough to afford the highly specialised care he receives and therefore we should be aware that this experience may differ for others.

Life is Beautiful – The film’s historical context is key to the ideas of division, hatred and violence. Set during the rise of Fascism in Italy during the Second World War the film explores the fate of a family and how it is divided. Thus historical and political context are intertwined as they form the backdrop of a story of anti-semitism at a specific moment of European history. As the spectator views the sequences set in the concentration camp where Guido tries to distract his young son from the horror by constantly inventing games, Guido’s fatherly compassion and humanity is further appreciated within the narrative’s wider contexts. Social status are also integral to the film’s meanings, because Guido is bold enough to show Dora his feelings; even though she is educated and from a higher social class than himself. This humour is evident in the sequence where she refuses to get dressed for her engagement party where he is a waiter. The sequence ends comically with them both leaving the party on a horse.

All valid alternatives must be credited