



GCSE MARKING SCHEME

SUMMER 2019

**FILM STUDIES - COMPONENT 1
C670U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCSE FILM STUDIES
SUMMER 2019 MARK SCHEME
COMPONENT 1: KEY DEVELOPMENTS IN US FILM

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

There is an assessment grid for questions assessing more than two marks. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed. 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 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, 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 judgment 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 *completely* 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 nor 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 judgment 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, including to:
analyse and compare films
analyse and evaluate own work in relation to other professionally produced work.

AO3 Apply knowledge and understanding of elements of film to the production of film or screenplay.

Section A: US Comparative Study

01. (a) Identify **one** example of costume used in your chosen film. [1]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
1 mark	Identifies one example of costume or props (no additional description is required)
0 marks	No response attempted or no response worthy of credit.

Examples of whole or individual aspects of costume candidates may identify in their responses are acceptable.

Responses for one mark may look like this:

"In Invasion of the Body Snatchers Becky wears a dress."

(b) Briefly outline the meaning this example of costume is designed to make. [4]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
4 marks	Explains in an excellent way how this example of costume generates meaning.
3 marks	Explains well how this example of costume generates spectator responses.
2 marks	Explains satisfactorily how this example of costume generates spectator responses.
1 mark	Explains in a basic way, with some inaccuracies, how this example of costume generates spectator responses.
0 marks	No response attempted or no relevant response/response worthy of credit.

Examples of how whole or individual aspects of costume make meaning in their responses are acceptable.

Responses may include:

The meaning indicated by the costume or prop could focus upon:

- Type of character, hero or villain etc.
- Role in narrative, main protagonist, supporting character etc.
- Representation, positive, negative, typical or untypical
- Status – class or other social/contextual interpretations

For example:

“When the main female protagonist, Becky, of Invasion of the Body Snatchers is introduced she is wearing what looks like a formal prom style [1] of dress. This portrays her as a glamorous as the love interest [1]. This is very 1950’s representation [1] as despite looking like she is going on a date, she is in fact going to work in her dad’s hardware shop highlighting her objectification [1].”

All valid alternative responses must be credited.

- (c) Explore how mise-en-scene is used in **one** sequence from your chosen film. [10]

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks Excellent demonstration of knowledge and understanding of elements of film.	5 marks - Applies excellent knowledge and understanding of mise-en-scene, including to analyse films - Explores one sequence from chosen film highly effectively and highly relevantly in response to the question - Uses subject-specific terminology in an excellent and highly relevant way.
4	4 marks Good demonstration of knowledge and understanding of elements of film.	4 marks - Applies good knowledge and understanding of mise-en-scene, including to analyse films - Explores one sequence from chosen film effectively and relevantly in response to the question - Uses subject-specific terminology in a good and mainly relevant way.
3	3 marks Satisfactory demonstration of knowledge and understanding of elements of film.	3 marks - Applies satisfactory knowledge and understanding of mise-en-scene, including to analyse films - Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question - Uses subject-specific terminology in a satisfactory and reasonably relevant way.
2	2 marks Basic demonstration of knowledge and understanding of elements of film.	2 marks - Applies basic knowledge and understanding of mise-en-scene, including to analyse films - Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question - Uses subject specific terminology in a basic way with some relevance.
1	1 mark Limited demonstration of knowledge and understanding of elements of film.	1 mark - Applies limited knowledge and understanding of mise-en-scene, including to analyse films - Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question - Uses little subject specific terminology with minimal relevance
	0 marks No response attempted or no response worthy of credit.	

If no sequence is used, candidates may not be awarded more than a band 3.

Candidates are likely to consider:

- how the use of their example of mise-en-scene is typical and is thus used within a sequence in conventional ways.
- how their example of mise-en-scene relates to a character or characters and thus how it relates to the narrative of the sequence
- how the example of mise-en-scene is designed to create particular responses in spectators
- a use of mise-en-scene which is less conventional, exploring its implications for character, narrative and spectators.
- the connotations of any relevant aspects of film form through a brief exploration of a sequence

All valid alternatives must be credited.**Points on differentiation:**

At level 3, satisfactory, candidate's response should contain some element of interpretation or analysis. The response may be limited to satisfactory due to a limited focus on only one aspect of mise-en-scene or superficial / generic level of analysis.

At level 4, good, candidate's response should consider more aspects of mise-en-scene and their meaning; beginning to consider how these work together to establish overall meaning for the sequence.

At level 5, excellent, the candidate's response will display a clear grasp of the meaning of the sequence overall and how multiple aspects of mise-en-scene contribute towards this.

Band 5 responses may or may not include:

- the typical meanings associated with each of the above aspects of mise-en-scène – level 5 will demonstrate clear appreciation that some aspects of mise-en-scene are used in typical ways, even if this is implied by discussing their non-typical usage.
- how mise-en-scène conventionally conveys realism – level 5 may make reference to this through the concept of verisimilitude and/or their role in contributing to realistic aspects of an overall aesthetic.
- how settings contribute to the themes and issues a film raises – level 5 could identify links between an aspect of mise-en-scene and sequence specific or the film's overall themes and issues.
- how props contribute to character and/or narrative development in the films studied – level 5 could give examples of either or both uses of props.
- how costume and make-up convey character – level 5 may discuss this in reference to 1 or more sequence specific examples here.
- how each of the above aspects of mise-en-scène generates spectator responses – level 5 may consider how both individual aspects and their collective impact makes meaning here.

It should be noted here that a level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 12-14 minutes thinking & writing time for a 10 mark answer) response which could creditably focus on any single bullet point listed above.

02. (a) Identify **one** character type featured in your chosen film. [2]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
2 marks	Additional description and/or example indicates knowledge of character type.
1 mark	Identifies one character type (no additional description is required)
0 marks	No response attempted or no response worthy of credit.

A character type may include theoretical references to Propp etc. or be more generic in nature such as central characters or supporting characters.

For example:

“Dr. Henry Walton “Indiana” Jones, Jr. is the main hero [1], the protagonist [1] in Raiders Of The Lost Ark.”

(b) Briefly outline the role of this character type in your chosen film. [3]

Band/marks	AO1 Demonstrates knowledge and understanding of elements of film
3 marks	Excellent knowledge and understanding of how and why character types are used in films.
2 marks	Satisfactory knowledge and understanding of how and why character types are used in films.
1 mark	Basic knowledge and understanding, with some inaccuracies, of how and why character types are used in films.
0 marks	No response attempted or no relevant response/response worthy of credit.

Responses may include:

Narrative:

- the role of character and character function in narrative/make or include theoretical references to Propp etc.

Genre:

- the conventions of genre based on iconography, including mise-en-scène, characters, narratives and themes/ make reference to issues of typicality

Audience:

- the role character types and their conventions play in readily engaging an audience
- audiences respond to character types with which they are familiar
- audiences expect to see particular character types
- The candidate may make reference to audience identification or star appeal

Representation:

- The candidate may discuss issues of representation including symbolism

“The role of the hero in the narrative give the audience somebody to follow [1] and cheer for [1], the hero takes a journey [1] or mission [1] that sets up the film in different parts [1] like equilibrium [1] and disruption [1] to make the story work. [1]”

All valid alternative responses must be credited.

- (c) Explore how genre conventions are used in **one** sequence from your chosen film. [10]

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks Excellent demonstration of knowledge and understanding of elements of film.	5 marks - Applies excellent knowledge and understanding of genre(s), including to analyse films - Explores one sequence from chosen film highly effectively and highly relevantly in response to the question - Uses subject-specific terminology in an excellent and highly relevant way.
4	4 marks Good demonstration of knowledge and understanding of elements of film.	4 marks - Applies good knowledge and understanding of genre(s), including to analyse films - Explores one sequence from chosen film effectively and relevantly in response to the question - Uses subject-specific terminology in a good and mainly relevant way.
3	3 marks Satisfactory demonstration of knowledge and understanding of elements of film.	3 marks - Applies satisfactory knowledge and understanding of genre (s), including to analyse films - Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question - Uses subject-specific terminology in a satisfactory and reasonably relevant way.
2	2 marks Basic demonstration of knowledge and understanding of elements of film.	2 marks - Applies basic knowledge and understanding of genre(s), including to analyse films - Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question - Uses subject specific terminology in a basic way with some relevance.
1	1 mark Limited demonstration of knowledge and understanding of elements of film.	1 marks - Applies limited knowledge and understanding of genre(s), including to analyse films - Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question - Uses little subject specific terminology with minimal relevance
	0 marks No response attempted or no response worthy of credit.	

If no sequence is referred to, candidates may not be awarded more than a band 3.

Question 2(c): Indicative content

Genre conventions will be discussed in the context of a sequence and in relation to on sequence from the film.

Responses may include:

- How the sequence may suggest that genre conventions are being used conventionally, representing what audiences standardly expect.
- How the sequence may suggest that genre conventions are being played with, representing a variation from what audiences standardly expect
- Key elements of film will be referred to in order to demonstrate how they convey, in film terms, the genre type to audiences, which might involve emphasizing, focusing on, intensifying or drawing attention to conventions
- A character may itself be identified as a genre convention (e.g. hero/damsel in distress)

If a candidate has not correctly identified a sequence examiners must establish whether any incidental, relevant point are made which can be credited.

All valid alternatives must be credited.

Points on differentiation:

At level 3, satisfactory, candidate's response should contain some element of interpretation or analysis. The response may be limited to satisfactory due to a limited focus on only one genre convention or superficial / generic level of analysis.

At level 4, good, candidate's response should consider more conventions in detail with specific examples from the film text.

At level 5, excellent, the candidate's response will display a clear grasp of genre conventions and their meaning / role in the sequence overall and how multiple aspects of film elements contribute towards this.

- Narratively: band 5 answers may focus confidently within a sequence specific context on the role of generic character types and character function in narrative with theoretical references to Propp etc or may discuss generic narratives (i.e. Rom Com and the Happy Ending in Grease)
- Genre: band 5 answers may focus confidently within a sequence specific context on character genre conventions of genre possibly with reference to iconography including key elements of film form with possible reference to typicality.
- Audience: band 5 answers may focus confidently within a sequence specific context audience response with reference to engaging an audience, response to genre convention types with which they are familiar.
- Representation: band 5 answers may focus confidently within a sequence specific context discuss generic representation and/or symbolism.

It should be noted here that a level 5 response should be characterised by a confident and detailed response which could creditably focus on any single or combination of the bullet points listed above (within the constraints of examination conditions, 20 minutes thinking & writing time for a 15 mark answer).

A good sequence to discuss here in *Raiders Of The Lost Ark* would be Indy's confrontation with the black clad sword wielding assassin. There is the costume contrast of hero and villain, iconic props, dramatic build-up of audience expectation of a conventional fight sequence. Its ultimate climax undercuts this expectation by drawing on less typical aspects of Indy's heroic persona as he 'comedically' shoots the antagonist despatching the assassin as a distracting irritant rather than the expected obstacle / challenge.

03. Compare the contexts of your chosen films.

In your answer, you may consider:

- Social, cultural contexts (e.g. attitudes and beliefs at the time)
- Historical, political contexts (e.g. key events at the time)
- Production (e.g. technological, institutional)

[20]

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	17-20 marks • Applies excellent knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and/or narrative • Uses excellent points of comparison to develop a highly coherent point of view in response to the question • Demonstrates an excellent knowledge and understanding of subject-specific terminology.
4	13-16 marks • Applies good knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and/or narrative • Uses good points of comparison to develop a coherent point of view in response to the question • Demonstrates a good knowledge and understanding of subject specific terminology.
3	9-12 marks • Applies satisfactory knowledge and understanding of how context is explored / reflected in both films, illustrated through character and/or narrative • Uses satisfactory points of comparison to develop a reasonably coherent point of view in response to the question • Demonstrates a satisfactory knowledge and understanding of subject-specific terminology.
2	5-8 marks • Applies basic knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and/or narrative • Uses basic points of comparison to indicate an emerging point of view in response to the question • Demonstrates basic knowledge and understanding of subject specific terminology.
1	1-4 marks • Applies limited knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and/or narrative • Uses limited, if any, points of comparison to indicate a limited point of view in response to the question • Demonstrates a limited knowledge and understanding of subject-specific terminology.
	0 marks No response attempted or no response worthy of credit.

1: 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.

2: Similarly, if two completely unrelated contexts are compared across two films, take the better of the two film discussions and treat as if only one film is considered (as above).

Question 03: Indicative content

Responses may include:

- The contexts of the two films may be expressed in broad terms (e.g. social, cultural, historical, political, technological, and institutional) or in more precise terms. All approaches are acceptable. Candidates will need to demonstrate how the context(s) they have identified is explored / reflected in their two films and to discuss similarities and differences.
- candidates are likely to illustrate the way the films' context is illustrated through characters and/or narratives (either characters or narratives or both is acceptable)
- similarities and differences may be discussed but an answer based on more similarities than differences (or *vice versa*) is acceptable.
- relevant and focused reference to subject-specific terminology, including reference to the way specific sequences underline points of comparison, is likely to characterise responses in Bands 4 and 5.

All valid alternative responses must be credited.

Points on differentiation:

At level 3, satisfactory, candidate's response should contain some element of comparison or analysis. The response may be limited to satisfactory due to a limited focus on only one comparison at a superficial / general level of analysis.

At level 4, good, candidate's response should consider more than one area of comparison and/or analysis. The answer should begin to consider how clearly, they compare overall in terms of both similarity and difference.

At level 5, excellent, the candidate's response will display a clear grasp of how the contexts compare with an emerging perception that both similarities and differences demonstrate how significant the film's context is in the construction of meaning and informing creative intent. this.

- social context (aspects of society and its structure reflected in the film) band 5 answers may specifically address 1 or more key features here for example social class or gender roles
- cultural context (aspects of culture – ways of living, beliefs and values of groups of people – reflected in the film) band 5 answers may specifically address 1 or more key features here for example family values or religion
- historical context (aspects of the society and culture at the time when films are made and, where relevant, when they are set) band 5 answers may specifically address 1 or more key features here for example the cold war or economic circumstances of the 50's & 80's.
- political context (the way political issues, when relevant to the film chosen, are reflected in a film) band 5 answers may specifically address 1 or more key features here for example communism or the general political climate of the 50's & 80's.

- technological context (the technologies reflected in a film's production and, in some cases, in its narrative) band 5 answers may address 1 or more decade specific aspects of technology in a pre or post VFX/CGI production age.
- institutional context (how films are funded, how the level of production budget affects the kind of film made and the main stages of film production) band 5 answers may address 1 or more decade specific aspects of production in a pre or post studio system, A & B movie and independent production structures.

It should be noted here that a level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 25 minutes thinking & writing time for a 20 mark answer) response which could creditably focus on any single or combination of the bullet points listed above. A Level 4 response will be less detailed and perhaps be a confident consideration of context overall without an overt appreciation of the variety of different contexts applicable. Level 3 responses may largely feature answers that appreciate how contemporary event shape a films production with limited discussion of specific examples from the films themselves.

SECTION B: AO1 Demonstrate knowledge and understanding of elements of film

04. (a) In which decade was the first moving images created?

State the correct answer in your answer book: 1780s 1890s 1900s. [1]

Award **one mark** for the correct decade only: **1890s**.

(b) Name the film and its star that is credited with being the first feature with a soundtrack. [2]

Award **one mark** for **each** of the following, up to a maximum of two marks:

- **The Jazz Singer – Al Jolson**

(c) Give **two** examples of film technology that emerged in the 1950's. [2]

One mark may be awarded for a valid example.

- **wide-screen technology**
- **3D technology**
- **Lightweight portable cameras**

All valid examples must be credited.

SECTION C: US independent film

05. Explore how far you **agree** with the specialist film writing on the chosen film you have studied? Illustrate your points by referring to at least one key sequence.

In your answer, you may consider:

- identify the example of specialist writing you are using
- briefly describe at least one key idea from the example of specialist writing you have studied
- outline what these key ideas suggest about your chosen film
- show how these ideas compare with your own views on the film

[15]

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks • Excellent demonstration of knowledge and understanding of elements of film.	9-10 marks • Applies excellent knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films • Uses excellent points to develop a highly coherent point of view in response to the question, demonstrating an excellent knowledge and understanding of subject-specific terminology.
4	4 marks • Good demonstration of knowledge and understanding of elements of film.	7-8 marks • Applies good knowledge and understanding of the elements of film as evident in the specialist writing used, including to analyse films • Uses good points to develop a coherent point of view in response to the question, demonstrating a good knowledge and understanding of subject-specific terminology.
3	3 marks • Satisfactory demonstration of knowledge and understanding of elements of film.	5-6 marks • Applies satisfactory knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films • Uses satisfactory points to develop a reasonably coherent point of view in response to the question, demonstrating a satisfactory knowledge and understanding of subject-specific terminology.

2	2 marks Basic demonstration of knowledge and understanding of elements of film.	3-4 marks - Applies basic knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films - Uses basic points to indicate an emerging point of view in response to the question - Demonstrates basic knowledge and understanding of subject specific terminology.
1	1 mark Limited demonstration of knowledge and understanding of elements of film.	1-2 marks - Applies limited knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films - Uses limited points to indicate a limited point of view in response to the question, demonstrating a limited knowledge and understanding of subject-specific terminology.
	0 marks No response attempted or no response worthy of credit.	

Question 05: Indicative content

Responses may include:

- a clear identification of the specialist writing they have studied
- a brief description of the specialist writing and what it suggests about the film
- agree and/or disagree or for and/or against discussion of the specialist writing
- candidates may relate their specialist writing to any aspect of the film – its key and structural elements, its narrative and themes, its contexts
- candidates may demonstrate clearly how the specialist writing has helped deepen their understanding
- evidence is likely to involve how studying the specialist writing uncovers aspects about the film not apparent on an initial viewing: key elements of film form and the making of the film; aspects about characters, the narrative and the themes and issues it raises; contexts of the film
- some candidates may offer an interpretation of the film they have achieved as a result of studying the specialist writing
- candidates may challenge or question the specialist writing
- discussion of a sequence from the film will support the deeper understanding they have gained of the film.

All valid alternative responses must be credited.

Points on differentiation:

At level 3, satisfactory, candidate's response should contain some reference to specialist film writing. The response may be limited to satisfactory due to a limited recall of detail or understanding of the specialist film writing.

At level 4, good, candidate's response should contain clear reference to specialist film writing. The response should have at least an emerging point of view from the candidate on an aspect of the specialist film writing.

At level 5, excellent, the candidate's response should contain clear reference to specialist film writing. The response should have a clear and confident point of view from the candidate on an aspect or aspects of the specialist film writing.

It should be noted here that a level 5 response should be characterised by a confident and detailed (within the constraints of examination conditions, 20 minutes thinking & writing time for a 15 mark answer) response which could creditably focus on any single or combination of the bullet points listed above in expressing a clear well founded agreement or disagreement. A level 4 response will be less detailed and perhaps be a confident consideration of the specialist film writing overall with an emerging expression of a well-founded agreement or disagreement. Level 3 responses may largely feature answers that show a limited recall or appreciation of the specialist film writing with a less clear or hesitant agreement or disagreement emerging.