

GCSE (9-1)



# WJEC Eduqas GCSE (9-1) in FILM STUDIES

## Component 1 ADDITIONAL SAMPLE QUESTIONS version 2



Answer all questions.

## SECTION A: US Film Comparative Study

- *Dracula* (Browning, 1930), **and** *The Lost Boys* (Schumacher, 1987)
- *Singin' in the Rain* (Donen & Kelly, 1952) **and** *Grease* (Kleiser, 1978)
- *Pillow Talk* (Gordon, 1959) **and** *When Harry Met Sally* (Reiner, 1989)
- *Rebel without a Cause* (Ray, 1955) **and** *Ferris Bueller's Day Off* (Hughes, 1986)
- *Invasion of the Body Snatchers* (Siegel, 1956) **and** *E.T. the Extra-Terrestrial* (Spielberg, 1982).

## US film 1930-60

Answer **question 1** in relation to the film produced between **1930 and 1960** from your chosen comparative study films:

- *Dracula* (1930)
- *Singin' in the Rain* (1952)
- *Pillow Talk* (1959)
- *Rebel without a Cause* (Ray, 1955)
- *Invasion of the Body Snatchers* (1956).

- |   |   |  |      |
|---|---|--|------|
| 1 | 1 | Identify <b>one</b> male character from your chosen film.                      | [1]  |
| 1 | 2 | Briefly outline the costume of this character.                                 | [4]  |
| 1 | 3 | Explore how this character is represented in a sequence from your chosen film. | [10] |

## US film 1961-90

Answer **question 2** in relation to the film produced between **1961 and 1990** from your chosen comparative study films:

- *The Lost Boys* (Schumacher, 1987)
- *Grease* (1978)
- *When Harry Met Sally* (Reiner, 1989)
- *Ferris Bueller's Day Off* (1986)
- *E.T. the Extra-Terrestrial* (1982).

**2** **1** Identify **one** female character featured in your chosen film.

[1]

**2** **2** Briefly outline how this character might be considered 'stereotypical'.

[4]

**2** **3** Explore how costume, hair and make-up represent key female characters from your chosen film.

[10]

## US film comparative study

Answer **question 3** in relation to **both** your chosen comparative study films:

- *Dracula* (Browning, 1930), **and** *The Lost Boys* (1987)
- *Singin' in the Rain* (1952) and *Grease* (1978)
- *Pillow Talk* (Gordon, 1959) **and** *When Harry Met Sally* (1989)
- *Rebel without a Cause* (1955) and *Ferris Bueller's Day Off* (1986)
- *Invasion of the Body Snatchers* (1956) and *E.T. the Extra-Terrestrial* (1982).

**3** Compare what happens to key male characters at the end of your chosen films.

In your answer, you may consider:

- the narrative and ending of the films
- what the ending says about the films' messages and themes
- how the characters are represented at the end.

[20]

## SECTION B: Key developments in film and film technology

- |   |   |   |     |
|---|---|---|-----|
| 4 | 1 | In which decade did widescreen technology emerge?           | [1] |
| 4 | 2 | Name <b>two</b> ways cameras evolved during the late 1950s. | [2] |
| 4 | 3 | Give <b>two</b> examples of film studios from the 1920s.    | [2] |

## SECTION C: US independent film

Answer **Question 5** on **one** of the following films:

- *Juno* (Reitman, 2007)
- *The Hurt Locker* (Bigelow, 2008)
- *Whiplash* (Chazelle, 2014)
- *Ladybird* (Gerwig, 2017)
- *The Hate U Give* (Tillman Jr, 2018)

- |   |  |   |  |
|---|--|---|--|
| 5 |  | Explore whether your own views are shared by the specialist film writing on your chosen film. You may wish to refer to key sequences to illustrate your answer. |  |
|---|--|---|--|

In your answer, you may:

- identify the example of specialist writing
  - outline your own views in response to the film
  - outline the ideas raised by the specialist writing
  - show how these views compare with the specialist writing.
- [15]

## COMPONENT 1: KEY DEVELOPMENTS IN US FILM – 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

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.

## Question 1

- |   |   |  |      |
|---|---|--|------|
| 1 | 1 | Identify <b>one</b> example of costume used in your chosen film.                             | [1]  |
| 1 | 2 | Briefly outline the meaning this example of mise-en-scène is designed to make                | [4]  |
| 1 | 3 | Explore how the key element of mise-en-scène is used in <b>one</b> sequence from your chosen | [10] |

## Question 1.1 – AO1

**1 mark** Identifies **one** example of costume (no additional description is required).

**0 mark** 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.

***All valid alternative responses must be credited.***

## Question 1.2

Band/Mark	AO1 Demonstrate knowledge and understanding of elements of film
<b>Band 4 4 marks</b>	Excellent knowledge and understanding of how this example of costume generates meaning.
<b>Band 3 3 marks</b>	Good knowledge and understanding of how this example of costume generates spectator responses.
<b>Band 2 2 marks</b>	Satisfactory knowledge and understanding of how this example of costume generates spectator responses.
<b>Band 1 1 mark</b>	Basic knowledge and understanding, with some inaccuracies, how this example of costume generates spectator responses.
<b>0 marks</b>	No response attempted or no response worthy of credit.

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

***All valid alternative responses must be credited.***

### Question 1.3

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Applies excellent knowledge and understanding of mise-en-scène, including to analyse films</li> <li>Explores one sequence from chosen film highly effectively and highly relevantly in response to the question, using subject-specific terminology in an excellent and highly relevant way</li> <li>May clarify ideas with reference to specialist film writing.</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Applies good knowledge and understanding of mise-en-scène, including to analyse films</li> <li>Explores one sequence from chosen film effectively and relevantly in response to the question, using subject-specific terminology in a good and mainly relevant way</li> <li>May make reference to specialist film writing.</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Applies satisfactory knowledge and understanding of mise-en-scène, including to analyse films</li> <li>Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question, using subject-specific terminology in a satisfactory and reasonably relevant way.</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Applies basic knowledge and understanding of mise-en-scène, including to analyse films.</li> <li>Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question, using subject specific terminology in a basic way with some relevance.</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Applies limited knowledge and understanding of mise-en-scène, including to analyse films</li> <li>Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question, using little subject specific terminology with minimal relevance.</li> </ul>
	<b>0 marks</b> No response attempted or no response worthy of credit.



*If no sequence is explored, candidates may not be awarded more than Band 3.*

Candidates will place their chosen examples of mise-en-scène in the context of sequence. The following approaches may be taken:

- candidates' discussion may suggest that the use of their example of mise-en-scène is typical and is thus used within a sequence in conventional ways
- reference may be made to how their example of mise-en-scène relates to a character or characters and thus how it relates to the narrative of the sequence
- reference may also be made to how the example of mise-en-scène is designed to create particular responses in spectators
- candidates may equally draw attention to a use of mise-en-scène which is less conventional, exploring its implications for character, narrative and spectators.

***All valid alternative responses must be credited.***

## Question 2

- |   |   |  |      |
|---|---|--|------|
| 2 | 1 | Identify <b>one</b> female character featured in your chosen film.   | [1]  |
| 2 | 2 | Briefly outline how this character and the role they play generates spectator response in your chosen film   | [4]  |
| 2 | 3 | Explore how the character you have identified is used in <b>one</b> sequence from your chosen film. In your answer, refer to at least <b>one</b> key element of film (e.g. cinematography, mise-en-scène, editing or sound). | [10] |

### Question 2.1 – AO1

**1 mark** Identifies **one** main character (no additional description is required)

**0 mark** No response attempted or no response worthy of credit.

- A main character may include any character that plays an ongoing role in the narrative and/or appears in multiple scenes. This could include the central characters or supporting characters or key or ongoing significance.

***All valid alternative responses must be credited.***

## Question 2.2

Band/Mark	AO1 Demonstrate knowledge and understanding of elements of film
<b>Band 4 4 Marks</b>	Excellent knowledge and understanding of how and why characters are used in films.
<b>Band 3 3 Marks</b>	Good knowledge and understanding of how and why characters are used in films.
<b>Band 2 2 Marks</b>	Satisfactory knowledge and understanding of how and why characters are used in films.
<b>Band 1 1 Mark</b>	Basic knowledge and understanding, with some inaccuracies, of how and why characters are used in films.
<b>0 marks</b>	No response attempted or no response worthy of credit.

Reasons candidates may consider in their responses include:

- The role characters and their conventions play in readily engaging an audience.
- Audiences respond to characters with which they are familiar.
- Audiences expect to see particular character types.
- Producers want films to be easily understood so that they can attract word of mouth audiences.
- Ensuring a film uses the familiar conventions minimises commercial risk for producers and increases the chance of profit.
- How audience pleasure is based on seeing their expectations fulfilled (of seeing how characters are used – with some degree of repetition as well as variation).
- How the commercial interest of producers is rooted in those audience responses.

## Question 2 (c)

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Applies excellent knowledge and understanding of characters, including to analyse films.</li> <li>Explores one sequence from chosen film highly effectively and highly relevantly in response to the question, using subject-specific terminology in an excellent and highly relevant way.</li> <li>May clarify ideas with reference to specialist film writing.</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Applies good knowledge and understanding of characters, including to analyse films.</li> <li>Explores one sequence from chosen film effectively and relevantly in response to the question, using subject-specific terminology in a good and mainly relevant way.</li> <li>May make reference to specialist film writing.</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Applies satisfactory knowledge and understanding of characters, including to analyse films.</li> <li>Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question, using subject-specific terminology in a satisfactory and reasonably relevant way.</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Applies basic knowledge and understanding of characters, including to analyse films.</li> <li>Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question, using subject specific terminology in a basic way with some relevance.</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Applies limited knowledge and understanding of characters, including to analyse films.</li> <li>Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question, using little subject specific terminology with minimal relevance.</li> </ul>
	<b>0 marks</b> No response attempted or no response worthy of credit.

*If no sequence is explored, candidates may not be awarded more than Band 3.*

One character will be discussed in the context of a sequence and in relation to at least one key element of film (cinematography, mise-en-scène, editing and sound). The following approaches may be taken:

- The sequence may suggest that the character is used in a standard way, as audiences might expect.
- The sequence may also suggest that the character is 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 character to audiences, which might involve emphasising, focusing on, intensifying or drawing attention to the convention.
- A character identified may itself be a key element (e.g. a typical example of character). In such cases, either of the following is acceptable:
  - discussion of the character which is extended beyond naming it as a type (for responses above Band 2)
  - reference to how *other* key elements draw attention to, or complement, the character.

*If a candidate has not correctly identified a character in 1 (a), examiners must assess 1 (c) to establish whether any incidental, relevant points are made which can be credited.*

### Question 3

3. Compare how the context of your chosen pairing is reflected in your comparative study films.

In your answer, you should consider:

- how characters and narratives reflect context
- similarities between and differences between the way context is reflected
- contexts could include the social, cultural, historical, political, technological, institutional and production.

[20]

Band	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>• Applies excellent knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and / or narrative.</li> <li>• Uses excellent points of comparison to develop a highly coherent point of view in response to the question.</li> <li>• Demonstrates an excellent knowledge and understanding of subject-specific terminology.</li> </ul>
4	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>• Applies good knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and / or narrative.</li> <li>• Uses good points of comparison to develop a coherent point of view in response to the question.</li> <li>• Demonstrates a good knowledge and understanding of subject specific terminology.</li> </ul>
3	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>• Applies satisfactory knowledge and understanding of how context is explored / reflected in both films, illustrated through character and / or narrative.</li> <li>• Uses satisfactory points of comparison to develop a reasonably coherent point of view in response to the question.</li> <li>• Demonstrates a satisfactory knowledge and understanding of subject-specific terminology.</li> </ul>
2	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>• Applies basic knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and / or narrative.</li> <li>• Uses basic points of comparison to indicate an emerging point of view in response to the question.</li> <li>• Demonstrates basic knowledge and understanding of subject specific terminology.</li> </ul>

1	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>• Applies limited knowledge and understanding of how the context is explored / reflected in both films, illustrated through character and / or narrative.</li> <li>• Uses limited, if any, points of comparison to indicate a limited point of view in response to the question.</li> <li>• Demonstrates a limited knowledge and understanding of subject-specific terminology.</li> </ul>
	<b>0 marks</b> 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).*

Approaches candidates may take in their responses include:

- 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).
- It is likely that both 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.***

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

- |          |          |  |     |
|----------|----------|--|-----|
| <b>4</b> | <b>1</b> | In which decade were the first moving images created?<br>State the correct answer in your answer book: 1780s 1890s or 1900s. | [1] |
| <b>4</b> | <b>2</b> | Name the film and its star that is credited with being the first feature with a soundtrack.                                  | [2] |
| <b>4</b> | <b>3</b> | Give <b>two</b> examples of film technology that emerged in the 1950s.   | [2] |

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

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

- The Jazz Singer – Al Jolson

**4.3** **One mark** may be awarded for a valid example.

- wide-screen technology
- 3D technology
- lightweight portable cameras

***All valid examples must be credited.***



**5.** Explore how far you **agree and / or disagree** with the specialist film writing on the chosen film you have studied. Refer to at least **one** sequence from your chosen film to illustrate your answer.

In your answer, you should:

- identify the example of specialist writing you are using in the box provided in your answer book
- briefly describe **one** key idea from the example of specialist writing you have studied
- outline what this key idea suggests about your chosen film
- show how this idea compares with your own views on the film (use **one** sequence from your chosen film to illustrate this).

[15]

Band/Mark	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	<b>5 marks</b> <ul style="list-style-type: none"> <li>• Excellent demonstration of knowledge and understanding of elements of film.</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• Applies excellent knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films.</li> <li>• Explores one sequence from chosen film highly effectively and highly relevantly in response to the question.</li> <li>• 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.</li> </ul>
4	<b>4 marks</b> <ul style="list-style-type: none"> <li>• Good demonstration of knowledge and understanding of elements of film.</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Applies good knowledge and understanding of the elements of film as evident in the specialist writing used, including to analyse films.</li> <li>• Explores one sequence from chosen film effectively and relevantly in response to the question.</li> <li>• 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.</li> </ul>

3	<b>3 marks</b> <ul style="list-style-type: none"> <li>Satisfactory demonstration of knowledge and understanding of elements of film.</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Applies satisfactory knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films.</li> <li>Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question.</li> <li>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.</li> </ul>
2	<b>2 marks</b> <ul style="list-style-type: none"> <li>Basic demonstration of knowledge and understanding of elements of film.</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Applies basic knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films.</li> <li>Explores one sequence from chosen film in an uneven way and with little relevance in response to the question.</li> <li>Uses basic points to indicate an emerging point of view in response to the question.</li> <li>Demonstrates basic knowledge and understanding of subject specific terminology.</li> </ul>
1	<b>1 mark</b> <ul style="list-style-type: none"> <li>Limited demonstration of knowledge and understanding of elements of film.</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Applies limited knowledge and understanding of the elements of film as evident in specialist writing used, including to analyse films.</li> <li>Explores one sequence from chosen film in a limited way with minimal, if any, relevance in response to the question.</li> <li>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.</li> </ul>
	<b>0 marks</b> No response attempted or no response worthy of credit.	

*If no sequence is referred to, candidates may not achieve more than a Band 3 response.*

Approaches candidates may take in their responses include:

- a clear identification of the specialist writing they have studied
- a brief description of one key idea from the specialist writing and what it suggests about the film
- candidates may relate their idea to any aspect of the film – its key and structural elements, its narrative and themes, its contexts
- candidates will be able to 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***