

GCSE (9-1)

WJEC Eduqas GCSE (9-1) in FILM STUDIES

COMPONENT 1

Key developments in US film

ADDITIONAL SAMPLE QUESTIONS



Answer all questions.

SECTION A: US Film Comparative Study

- *King Solomon's Mines* (Bennett & Marton, 1950) **and** *Raiders of the Lost Ark* (Spielberg, 1981)
- *Singin' in the Rain* (Donen & Kelly, 1952) **and** *Grease* (Kleiser, 1978)
- *Rear Window* (Hitchcock, 1954) **and** *Witness* (Weir, 1985)
- *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:

- *King Solomon's Mines* (1950)
- *Singin' in the Rain* (1952)
- *Rebel without a Cause* (1955)
- *Rear Window* (1954)
- *Invasion of the Body Snatchers* (1956).

1	1
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 Identify **one** male character from your chosen film.

[1]

1	2
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 Briefly outline the costume of this character.

[4]

1	3
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 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:

- *Raiders of the Lost Ark* (1981)
- *Grease* (1978)
- *Ferris Bueller's Day Off* (1986)
- *Witness* (1985)
- *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:

- *King Solomon's Mines* (1950) and *Raiders of the Lost Ark* (1981)
- *Singin' in the Rain* (1952) and *Grease* (1978)
- *Rear Window* (1954) and *Witness* (1985)
- *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 two ways cameras evolved during the late 1950s. | [2] |
|---|---|---|-----|
- | | | | |
|---|---|--|-----|
| 4 | 3 | Give two examples of film studios from the 1920s. | [2] |
|---|---|--|-----|

SECTION C: US independent film

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

- *Little Miss Sunshine* (Dayton/Faris, 2006)
- *Juno* (Reitman, 2007)
- *The Hurt Locker* (Bigelow, 2008)
- *Whiplash* (Chazelle, 2014)
- *Me and Earl and the Dying Girl* (Gomez-Rejon, 2015).

- | | | | |
|---|--|---|--|
| 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 one 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 one 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.