



# Film Studies

**A Level**

**Film Studies**

Unit F633

Exemplar candidate  
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# SECTION A - MESSAGES AND VALUES IN GLOBAL FILM, QUESTION 1

**Question 1** Discuss the importance of time and place in communicating the key messages and values in the films you have studied.

[50]

The focus for questions in Section A is on the eight areas detailed in bullet point format in Unit F633 Section A. There is only one question set for this section. Questions set will focus on one or more of these eight bullet-pointed areas. Students and their teachers need to be mindful of this in framing how to tackle the topic from the perspectives of teaching and learning. In this paper, Q1 focuses on 'time and place'. It is very important that students identify what area(s) are being tested in the question before they commence their response.

The use of the phrase 'discuss the importance' at the beginning of the question is a signal to students that they should engage in a debate framed around a discussion of the importance of time and place in communicating the key messages and values in the films they have studied. From an assessor's point of view, there isn't a preferred response – only what individual students believe is the right response for them based upon their learning. Students need to take ownership of the question and use their critical skills together with their knowledge of their chosen films to structure and develop an appropriate answer. In addition to this, questions in this section will always require students to draw upon textual evidence informed by understanding of the micro technical elements. The quality and quantity of these features will also contribute to determining how successful the response is.

## SAMPLE ANSWER

1	A	
		Time and Place is significantly important when communicating the messages and values in A Prophet (2009: Audiard) and La Haine (1995: Kassovitz). Both directors show the effects of time and place has had socially on the narrative and style of the film.



La Haine (1995: Kassevitz) was inspired by two <sup>real</sup> life events the murders of two French African immigrants one in 1986 and the other 1993 ~~both~~ ~~sparking~~ ~~riots~~ whilst in police custody both murders sparking riots. Which is depicted in La Haine's (1995: Kassevitz) opening sequence with the soundtrack of Bob Marley & the Wailers 'Burnin' and Lootin' the soundtrack highlights the issues shown on the screen as La Haine's message shows us the effects of time ~~and how time~~ through the motif throughout the film of the non-diegetic sound effect of the ticking of

of a clock ~~show~~ reinforces to the audience that there is a sense of realism to the linear narrative as it's framed in a ~~time~~ 24 hour time ~~per~~ frame. The ticking clock also ~~&~~ represents conflict as it is consistently played when conflict is about to happen and is at it's loudest when the audience ~~&~~ are shown through the eyes of one of three main protagonists & Hubert witnessing Vinz get shot in the head at point blank range. The diegetic sound of the gun shot shocks the audience and characters as



prior to this the protagonists  
 said, Hubert & Vinz were discussing  
 what they would do when they  
 get home. The dramatic cut and  
 blank black screen and the non-  
 diegetic ticking of the clock builds  
 up suspense, panic and tension as  
 the audience are unclear as to  
 what is to happen next as well  
 as the close up of said unsure  
 expression. Kassovitz ~~shows the~~ gives  
 the message to the audience that  
 time is always running out and

1 a it is inevitable.

Time in Audiard's ~~A~~ Préfet  
 shows the positive effects  
 of time. As he presents it  
 as a healer. As the audience  
 are first introduced to  
 the 19 year old French Arab  
 protagonist Malik. Through  
 a high angle shot to the audience  
 views a crouched ~~the~~ bruised and  
 cut man. Shown through mise-  
 en-scene to be isolated and  
 confined from the non diegetic  
 dialogue that is in the  
 background. The first impression  
 of Malik is that he is weak,  
 alone and homeless as through  
 costume and props there are holes  
 in his shoes ~~as~~ and clothes and  
 he attempts to conceal 50 francs



in his scenes depicting that, that is all he ~~is~~ has in the world. Contrary to his first impression on screen to his growth through prison the audience see a transformation of character ~~for~~ shown through close ups of the physical healing of his bruises and cuts

and ~~is~~ presented through the low angle midshot of Malik learning to read and write. Malik's character represents how time is a healer as the ending scene shows him in a low-angle shot ~~downing~~ him superior and with a change in costume to black cellmate jacket jeans and shoes showing a dramatic contrast ~~to the~~ almost ~~recognisable~~ to the man we saw in the beginning of the film.

and character representation

Audard also uses time to present ~~Arabs~~ as the heroes as a Prophet was released post 9/11 there was social tensions globally to the treatment of the Arab/Muslim community. Audard uses the character of Malik and his time in prison to change the views and stereotypes ~~to~~ that all Arabs are antagonisers. Through Malik not having an identity upon his first entry into the prison as he does not identify



himself as Arab and or french as ~~exotic~~ <sup>ethnically</sup> expressed "I don't You are not Arab, nor french what are you" this statement from the helper Rezek links with ~~social~~ socially as Malik can be identifiable with other 2nd generation immigrant teenagers as although born in France they do not have french citizenship and have to wait for to apply for french citizenship once they reach adulthood. This issue allows Audiaud to potentially wipe the slate clean as Malik is considered a blank canvas and whilst in prison develops his identity through his multiple associations with the Arab community and the Calaisienne. Shown through a montage sequence of Malik making multiple deliveries to the two groups. Audiaud therefore re-builds the image of Arab males through Malik's character as he is flawed and does make mistakes he is realistic and identifiable ~~etc~~ across all races.

Kassowitz uses place to communicate the message that society confines you. As both all three protagonists



have dreams and hopes for the future, shown through the extreme close up of Hubert ~~to~~ on a boxing poster as well as a dream of Vinz tap dancing. The three males are ~~not~~ not prosperous as society and their dream's give them the inability to be successful as shown through the images of the banlieues (French Ghetto) through quick cuts the audience see littered street and vast amounts of graffiti ~~on~~ on the walls in comparison to this is presented when they go to the inner city ~~parts~~ Paris where there is order and structure shown the ~~long~~ long two shot of Sid and Vinz walking down the perfect street as there is a <sup>mid</sup> shot of rows of ordered garbage bins

the contrast of the two show how effective and willing ~~the~~ the government are to help their banlieues society. Kassaritz therefore shows that it's easier for them to become a product of their society/a statistic rather than them being granted the ability to better themselves.

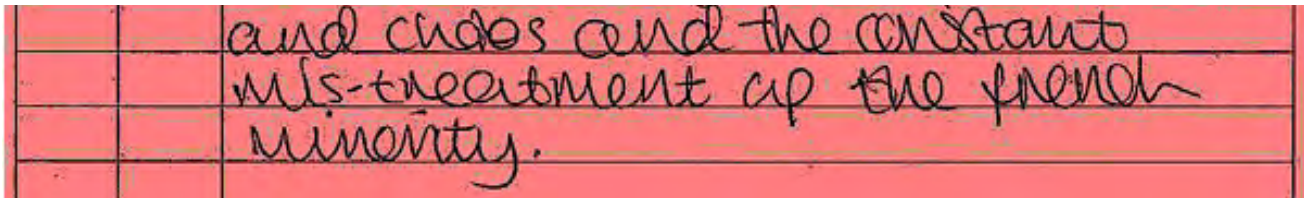


Similarly to *La Haine*, *Le Prophète* gives the message that prison is a microcosm of French society as Arab/Muslim community make up 12% of the French population however 70% of Arabs/Muslims are in French prisons taken from 2009. Ethnolinguist French prison detective Audard shows that there is barriers and injustices in French society and shows it on a smaller scale. Through dialect speech of racism with the Muslim calling Muslims 'pigs' and

"dirty Arabs".

In conclusion time is most important in communicating the messages and values in the films as both directors are 14 years apart and show that there is still an issue in France in regards to immigration. Also Audard shows that time can build and strengthen identities and deflect stereotypes. For *La Haine* time shows that there is a cycle of rebellion





Mark – 44 marks.

## COMMENTARY

### What the candidate did well

The student has produced a response which shows a very thorough knowledge of the films studied and a good command of the terminology of technical codes – these are two fundamentals to achieving a successful outcome to this section, as is detailed above. The student offers a good range of textual evidence from the two films and this coverage is well balanced and consistently detailed. The student is clearly mindful of the terms of the question and consistently engages directly with the terms of reference of the question – repeatedly discussing the representation of time and place, and being able to properly contextualise these films within their wider cultural and political contexts. It is for these reasons that this response is placed very securely into level 4.

### How the answer could be improved

To be able to secure the remaining marks, more frequent use of technical codes key terms would have helped.

## SAMPLE ANSWER

### Global Cinema

1.

Historical and cultural context is a highly important factor to examine whenever looking at any film's themes or messages. It gives a great deal of insight into possible real world inspirations for events depicted on screen. The films this essay will look at rely heavily on both the period of time that they are set and the place in which they are set to successfully communicate their deeper messages and values.

Both of the films this essay will discuss are French films, both with heavy themes of crime and racism. The first film, *La Haine* (1995) follows a day in the life of three youths who are part of Paris' growing ethnic population during the latter part of the 20<sup>th</sup> century. They are depicted as aimless individuals, who have lost most if not all hope for a decent future. They are forced to live a life of crime due to their lack of education and opportunity, with the police constantly bullying and harassing them because of their skin colour. At first glance, *La Haine* appears to be a simple film about three youths travelling to the centre of Paris, with very little story actually occurring, but once historical and cultural context are given to the events of the film, the true message of the narrative becomes clear.

The film is set in the 1990s, presumably 1995, the year of the film's release. Before this time, immigrants from French colonies in Africa and the Caribbean were brought over to France to aid in the construction of "Banlieues", large suburban housing estates, exactly like the ones depicted in the film. After construction was complete, the immigrant population was allowed to live there. It was only then they discovered the poor quality of life the estates provided, but also the general racist attitude that was present in France at the time. Eventually, far right political parties such as the Front National began gaining power by promising to remove immigrants out of the country. A massive surge in hate crimes began, with police officers often being responsible for them. Race riots spread throughout Paris, and thus, the events of La Haine begin.

The film's opening sets the scene perfectly for the film's narrative. Real news footage is shown, presenting a man standing alone across from a hoard of riot police. The camera shot is from the perspective of somebody standing behind the lone man, signifying that we, as the audience, are on his side. The footage is black and white, giving the scene a more grim tone, indicating the miserable situation that the camera is recording. The man yells at the police, calling them "murderers", claiming that they have guns and batons, while the protestors only have rocks and stones. This, along with the riot police and distant explosion and flames, clearly indicate that a riot is occurring. This footage is taken from actual news footage from the time, giving a sense of realism and setting the stage for the narrative that follows. The credits then begin to play over more footage of the real world race riots, clearly displaying that the events of La Haine are not a construct of somebody's imagination, but are in fact based on very real and very serious events.

The main messages and values of the film are that ethnic minorities in France face prejudice everyday of their lives, and they are forced into a life of crime and violence because of this, which far right nationalist then use as an excuse to remove ethnic minorities from the country. The film makes this clear by being through several references to La Pen, the leader of the Front National, and several instance of one of the protagonists, who is Jewish, but appears white, being ignored by police in favour of harassing the other two protagonists, who are Arabic and Black.

The time and location of La Haine play a key role in communicating the film's messages and values, as it was released during the time when the race riots were still occurring. For its release, it was highly topical, discussing the issues of that time in France. However, even though it is many years later, the messages of the film can still be applied to French society today. However, it is important for the film industry to keep up to date with the messages of the modern era, so examine a more modern film is necessary to judge the importance of time and place in communicating a film's key messages and values.

*A Prophet* (2011) is a prison drama that focuses on Malik, an Arabic youth who is sentenced to six years in prison for assaulting a police officer. Here, he meets with Cesar, the leader of the Corsican mafia who is based in the same prison as Malik. As he spends more time in prison, Malik begins to gain power and status, rising through the prison's gangster hierarchy before eventually overthrowing Cesar. At first the message of *A Prophet* seems difficult to decipher, but once context is given to the events of the film, it becomes slightly clearer.



As mentioned before, racism was, and in some ways still is prevalent in French society. Because Corsicans are from the island of Corsica, a small island of the coast of France. During the period in which this film is set (presumably 2011), the Corsicans were fighting for independence from France, leading to French prime minister Sarkozy granting them certain concessions, such as forcing all Corsican prisoners to serve their sentences on Corsica. This explains why most of Cesar men leave the prison, leaving him with only Malik and a few loyal guards. Knowing this, it is also important to note that the majority of Corsicans are white Catholics. Over time, the Muslim population of the prison increases dramatically, while the population of white prisoners decrease because a large amount of them have been sent back to Corsica. It can be argued that the events depicted in this film are actually an allegory for the shifting ethnic population of France, with white Catholics leaving the country and Muslim immigrants entering the country. Cesar could be a representation of the white, middle class, Catholic population, while Malik may represent the Arabic population.

One of the final scenes can be used as evidence to support this theory. Cesar, now alone, walks across the prison yard. No white prisoners, except Cesar himself can be seen as the tracking panning shot follows him to his usual bench, which is now occupied by two Muslim individuals. This indicates the lack of respect that the Muslim show him, clearly signifying how little power Cesar now has. A wide shot shows Malik walking into the yard from the opposite side to Cesar, along with a large group of Arabic individuals. A brief look of relief washes over Cesar's face as he believes that he has at least one man left who is still loyal to him. This relief turns into frustration however, as Malik refuses to come over and speak to him, making Cesar come to him. When Cesar finally makes it across the yard, two large Muslims punch him in the stomach, letting him fall to the ground. The camera stays at either a wide shot or a medium shot, never showing Cesar in close detail, because at this point in the story, he is irrelevant. He is an old white man, and he is obsolete. The new, stronger, Muslim population have taken over.

The deeper meaning of *A Prophet* is clearly inspired by both the time and place in which the film is set, as the film seems to argue that the French population is being overthrown by a younger

generation of Muslims. Although the story of *A Prophet* could be considered timeless, the key message of the film makes more sense if presented with both historical and cultural context.

Although historical and cultural context are slightly less important in *A Prophet* than in *La Haine*, these factors still play a vital role in communicating the key message that the film displays.

Mark – 42 marks.

## COMMENTARY

### What the candidate did well

The student has produced a response which shows a very thorough knowledge of the films studied. The student offers a good range of textual evidence from the two films and this coverage is well balanced and consistently detailed. The student is clearly mindful of the terms of the question and consistently engages directly with the terms of reference of the question – repeatedly discussing the representation of time and place, and being able to properly contextualise these films within their wider cultural and political contexts, and being able to demonstrate that understanding of the present is shaped by historical events – for example, the student discusses flows of migration from former French colonies – showing an understanding of human geography and of French political history. It is for these reasons that this response is placed into level 4.

### How the answer could be improved

To be able to secure the remaining marks, more frequent use of technical codes key terms applied to greater drilling into sequences of the two films would have been beneficial in this cause. generic codes and conventions impacted upon their understanding, rather than being able to identify the use of textual features as hallmarks of the genre. hallmarks of the genre.

## SAMPLE ANSWER

A	1	La Haine (1995 : Kassovitz) and A Prophet (2009 : Audiard) are both French films made at two different time, which therefore reflect French Society in different decades, particularly in reference to race and immigration. La Haine was released 1995, during the time of social unrest. The film was influenced by M. Boudia's "accidental" death when he was shot while in police custody. The film focuses on 3 protagonists who are Venz, Hubert and Saïd they are from immigrant families living in a impoverished
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multi-ethnic housing project in the suburbs of Paris. In the aftermath of a riot, the film follows the protagonists doing daily their daily routine, while under police scrutiny.

Time is significant in representing the messages and values of the oppression and

~~potential~~ potential for riots. In the film it represents the cycle of conflict between the police and youths in banlieues and the banlieues are represented as ticking time bombs. The editing technique of text is used to show time and diegetic sound of ticking, signifies that La Haine has a linear narrative. In the final sequence of the film it represents that the time bomb has exploded, this is evident in the over the shoulder shot and diegetic sound of a gunshot, to reinforce that Vanz has been shot by the police officer. A reaction to a shot of Hubert and a police officer pointing their guns to each other and diegetic sound of another gun shot, reinforces that



		The time bomb has exploded.
		This demonstrates that time
		and place is significant
		in representing the messages

1	A	of the La Haine as this represents the constant cycle of conflict between the police and the youths. This links to the historical context of the murder of 2 French African men immigrants, which were in 1986 and 1993. Linking to the wider context that La Haine is a anti-police film; representing the police's brutal treatment to the lower classes in 1995 in France.
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		In contrast A Prophet was released in 2009, 14 years after La Haine. The film is about protagonist Malik El Djebena, a 19 year old, who is sentenced to 6 years in prison for attacking a police officer.
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		Place is significant in representing the messages and values that, through the transmutation of Malik Malik.
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In the opening sequence Malik is represented as not having an identity, this is evident in the low angle close up of Malik looking around him, observing what's happening around in the detention cell, also performance of him scratching his head emphasises that Malik feels ~~nervous~~ ~~inadequate~~ ~~and nervous~~, which represents that he's inadequate and out of place. Furthermore in the opening sequence as Malik's name isn't revealed until later on in the film, reinforcing that he doesn't have an identity.

However later on in the film Malik gains an identity during his time in prison. For example in the film Malik performs a hit, where he kills someone. In the bird's eye view close up with diegetic sound of gunshots and performance of Malik smiling, represents that

Malik doesn't fear death, reinforcing that he is no longer weak and vulnerable as he becomes stronger through



time in prison which signifies that Malik has changed because he isn't how he used to be.

In addition in the final ~~begin~~ sequence it represents Malik's overall transformation. This is shown in the long shot of Malik standing with the Arabs, which represents that they are on his side, reinforcing that Malik has become dominant then it cross cuts to a long shot of Cesar looking vulnerable as he's left on his own. This signifies the shift of power between Malik and Cesar as Malik has become the new boss in prison society, while Cesar has lost his place, demonstrating the role reversal. This links to the wider context as Audard wanted to

represent Arabs as heroes. Post 9/11 Arabs were marginalised, due to the fear of terrorism and Audard ~~challenges~~ challenges this as Audard represents his Arabs as ~~a~~ positive characters



even though morally they are doing wrong. Also this links to the wider context that in 2009 70% of people in prison in France were muslim and 12% of the population, which represents that the increased numbers muslim character threaten Christians because of their increase in numbers. Linking to the final sequence of A Prophet

In comparison place is significant in representing the messages and values in La Haine as the film represents the social exclusion of French society. This is evident in the long shot of Venz, Hubert and Saïed

in a high-class art gallery as this represents that they are out of place in the centre of Paris. Also this shown through the costume as they are wearing street clothing, which juxtaposes with the people in the art gallery as they are wearing sophisticated suits and dresses to represent



their middle lifestyle,  
also the protagonists breaks  
the fourth wall as they are  
confused with modern art,  
emphasising their ~~exclusion~~  
~~as a~~ exclusion from society.  
This links to a wider context  
of as the current regime  
being government as at  
France at the time because  
people who were born in  
France but <sup>the 95 Forcés</sup> aren't originally  
France aren't given citizen  
ship tel adulthood.

Mark – 45 marks.

## COMMENTARY

### What the candidate did well

The student has produced a response which shows a very thorough knowledge of the films studied. The student offers a good range of textual evidence from the two films and this coverage is well balanced and consistently detailed. The student is clearly mindful of the terms of the question and consistently engages directly with the terms of reference of the question – repeatedly discussing the representation of time and place, and being able to properly contextualise these films within their wider cultural and political contexts, and being able to demonstrate that understanding of the present is shaped by historical events – for example, the after effects of 9/11 and the shadows cast on French society in terms of relations between different ethnic communities. It is for these reasons that this response is placed securely into level 4.



## SAMPLE ANSWER

1.	Both Amores Perros (2000, Mexico, Inárritu) and A Prophet (2009, France, Audiard) take place in oppressive or restrictive surroundings. Whether it be the crime-riddled streets of Mexico City in Amores Perros or the strict prison system of France in A Prophet. The surroundings help communicate a common message between the two film that 'you have to escape your oppressive surroundings in order to move on in life.
	Being set in modern day Mexico City, Amores Perros shows very important <sup>themes</sup> <del>messages</del> of poverty, class and crime that still affect the <del>whole</del> population of Mexico City today. The setting of Mexico City is a highly important as it is often seen as a 'blind spot' to police and law <del>enforcement</del> <sup>enforcement</sup> often leaving the <del>whole</del> people to easily fall into crime and violence. This is important for one of the key themes in Amores Perros, morality. It lets all of the choices of the characters be unchallenged by a law system leaving them to suffer the repercussions on their own, the only punishment being guilt and those repercussions. For example the choice of El Chivo (Emilio (Ezequiel)) quitting his hitman occupation and leaving his marks to decide their own fate is a lot more powerful when the law is not a factor. Without the factor of police interception.

El Chivo's choice is purely a moral one and leaves hope for change in his character. The same theme of 'Morality' is explored also in *One Prophet* through the character of Malik. The corrupt nature of the prison as well as its control by Corsican mobsters forces Malik (Tahar Rahim) into crime inside the prison. Again the importance of surroundings is key here, the corrupt prison setting where guards are easily swayed by Corsican bribes means that the decisions are made by the mobsters in the prison rather than law enforcement. In any other prison with ~~fairer~~ more righteous guards the protagonist and audience would feel a lot safer and Malik's actions will be less influenced. It is only when Malik has power and status when he can truly be accountable for his actions and then like El Chivo he chooses to have himself thrown in isolation block and separate himself from the crime in the prison. Even more so when he is freed and chooses to take care of a former inmate's Ryad's wife and child after Ryad dies of cancer.

The most important message in both films is escaping your oppressive surroundings. In *Amores Perros* this is shown through its non linear narrative. A narrative which repeats the key events from the film, the crash, ~~into~~ a number of times. This repetition of the most violent scene in the film emphasises, almost like a circular

narrative, the hopeless circle of the setting of Mexico City. The crash brings all 3 classes in the movie together, working class Octavio (Gael García Bernal), El Chivo, a seemingly homeless vagrant and Valeria (Boya Fabela) a upper class model and



affect them all 'in the same negative bringing death and destruction into their lives. The importance of Mexico City on this narrative ~~also~~ communicates the message of 'escape' by declaring no one safe from the grasp of Mexico City. In fact the last scene in the film communicates that further as the audience are left with hope for El Chivo as he leaves Mexico City. The camera pans ~~set~~ up to vast open plains as El Chivo begins working into the background of a clear sky as if to suggest a 'blank canvas' of possibilities for the character that left his oppressive surroundings. The last scene of A Prophet is very similar where the camera lingers of the white trousers, symbolising hope and purity of Malik as he walks out of his prison setting, where he is greeted by his new family and looks happy. This happiness isn't available in the backstabbing corrupt prison system. ~~for~~ In prison Malik is isolated and alone, ~~also~~ shown by the visions of Reyeb, ~~the~~ ~~man~~ (Hitchem Yacoubi) the man he killed, this vision acts as a teacher and guide to Malik and shows Malik's internal need for human companionship in a place where none is found.

Both of the films are set in the times their films were released both being fairly recent films this is important because it shows the relevance of the themes and messages in modern society. The negative messages of crime and violence in Mexico City is a realistic depiction of Mexico City. The director and crew were even robbed by street gangs while filming scenes. ~~for the~~ ~~&~~ The time suggests not just a message of escaping your

surroundings but the gritty realistic horrific scenes of crime and violence suggests the director drawing attention and communicating a message of change in the city. ~~The~~ <sup>La</sup> ~~Maritv~~ <sup>Maritv</sup> even stated he kept the dogfighting as violent and uncensored as possible to try and shock audiences with the message that 'this is actually happening somewhere.' Also being set in modern day ~~André~~ <sup>André</sup> talks of the prison in *A Prophet* being a reflection of modern France, where even though Ethnic's are a major part of the French population they are still treated as minorities. This modern day setting of prison, Malik and the Muslims representing the ethnic population in France, highlights like Amores Perros, the need for change in the social status of modern France.

In conclusion the time and surrounding are highly important communicating key themes as the modern day setting shows the relevance of

these themes and messages. As well as the the surrounding being important plot devices they communicate a important message of escaping and changing your surroundings.

Mark – 39 marks.

## COMMENTARY

### What the candidate did well

The student has produced a response which shows a very thorough knowledge of the films studied. The student offers a good range of textual evidence from the two films. The student is clearly mindful of the terms of the question and consistently engages directly with the terms of reference of the question – proficiently discussing the representation of time and place. It is for these reasons that this response is placed into the upper part of level 3.

### How the answer could be improved

To be able to secure further marks, the student would have benefited from drilling down into some specific sequences and exploring key characters.



## SAMPLE ANSWER

1	<p>City of God (2002) directed by Fernando Meireles is set in the Favela Slums of Brazil and gives us as the audience a true insight to how difficult life here really is, it presents the everyday struggles people have along with the tough living conditions and high levels of corruption within the slums. Another film I have studied is A Prophet (2009) directed by Jacques Audiard which gives us a view on a multi cultural French Society and how difficult prison life really is. Both films give us the audience a really clear idea on how these two different societies work and this is done through a variety of methods, one of the best and most effective used by both directors is through the messages and values.</p> <p>One particular message and value that stands out in both films is that you simply cannot escape crime. In City of God this is instantly evident through the tagline of the film "If you run the beast catches, if you stay the beast eats" this is also said by Rocket the central character in the film at the beginning, there are a number of scenes that show this. The opening scene of the film presents a chase to us, of the 'Hoodlums' a name given to the so called thugs and gangsters within the slums, the chasing</p>
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a chicken. This scene presents the entire film on a small scale. At the end of the scene we see the chicken caught up between the hoodlums and police and the chicken dies, this goes back to the tagline showing that you cannot escape and represents what the film is about before we actually see it. The use of the Favela's in this film really gives a gritty insight to the film, it allows us to understand why people turn to crime and drug selling and the desperation and difficulty to survive. In 2007 over 6000 people were murdered in Rio de Janeiro, which shows how now years after the film was set not much has changed. This message and value is also present in *A Prophet* as we see a young 19 year old Malikie chuckered in to prison for assaulting police officers, although this is a minor crime we see how he is forced to meet and befriend some evil people. Cesar the Italian boss forces Malikie to kill someone (Regeb) even though he does not want to, this scene really shows how even though he is going through this rehabilitation process there is no escape. The use of setting in the prison and time, a multi cultural society shows us the struggle. The two together allow us to see Malikie split between the choice of two different ~~routes~~ paths, choosing his roots, the corsicans or the Italians, through

his character we see the social and ethnic representations of the time, both time and place play a key role in presenting this message and value.



Another message and value that both films project is that you can't trust anyone, not even the government. This is presented through corruption, which plays a key role in both films. In *City of God* we see the pure brutality of the police, selling guns to dealers in exchange for money, and in one particular scene at the end of the film we see Lil Ze exchanging cash in order to have his freedom. Although in our society this is seen as shocking, at the time of the film in the 70's it was known as a regular occurrence and still today is bad, this could be seen as a result of a lack of care and neglect, in Brazil the middle class live in fenced off/gated housing estates with security, where as many of the poorer people live in the slums that are awful living conditions that breed crime, corruption and greed. In *A Prophet* we also see corruption, mainly through Cesar and the prison guards as he pays them in order to have nice things, get away with crimes and get leave for people. He is a character

presents corruption on a whole and shows the prison guards for what they really are, only after the money. The use of the prison setting by Audiard makes us feel that this should be one of the least corrupt places on earth, a place of law and order. However he presents this to us as a place dominated by money and corruption, exposing the harsh realities of life.

Lastly another message presented straightly in both films is that good always succeeds, although both films are crawling with crime and evil there are in fact some good. Presented in City of God through Rocket and in A Prophet through Malik's change and escape at the end. Rocket acts like an observer, much like us as an audience, he sees everything through a lens of a ~~character~~ camera and his desire to escape the slums in Brazil is evident. Malik also at the end of A Prophet shows a change, noticeably because of the death of his friend due to cancer, these two examples and characters show that even in a time of such struggle and places where life is most difficult if you desire the change for good that much that it will happen.

In Conclusion, time and place are very important in communicating the messages and values to us in both of my studied films. We see time explore and present the social aspects of the films mainly through Ethnicity and time corruption and place showing living conditions and reasoning for crime. Both directors do this extremely well, both gaining multiple awards for the films Success and City of God grossing in a massive 30 million dollars. The use of



		characters actually from the favela's in
		City of God and non-famous actors in
		A Prophet. also really allow us to
		see and feel a sense of realism.

Mark – 34 marks.

## COMMENTARY

### What the candidate did well

The student has produced a response which shows a good knowledge of the films studied. The student offers a good range of points from both films chosen. The student is mindful of the terms of the question and engages directly with identifying key messages and values. Through the examples worked through from the two films, the student is able to show understanding of time and place. It is for these reasons that this response is placed into the lower part of level 3.

### How the answer could be improved

To be able to achieve more securely in level 3, the response needs to be able to separate messages from values – the two things are not the same. Also, more precise drilling down into sequences and / or characters to discuss the representation of time and place would have enabled further progress.

## SAMPLE ANSWER

Question Part

1	A	<p>The two films that have been researched are French realisms, 'la Haine' and 'A Prophet', both films are different with the narrative, both use disequilibrium with no use of getting out to a better life. The importance of time and place are important, both films see it differently. 'la Haine' demonstrate 3 youths over a 24 hour period, whereas 'A Prophet' stretches over a mans 6 year prison sentence.</p> <p>In 'la Haine' a key scene, when the 3 youths are in Paris and the camera shot is a middle length shot of them with the Eiffel tower in the background demonstrates binary opposition with the difference between the <del>class</del> upper class compared to the lower working class. However, in 'A Prophet' the whole film is set in a prison, the director used Syd Field with drawing the audience in with using cinematography in its most detailed way as possible, by using close up shots of Malik being searched before he goes into prison and him having to be welcomed as he was to hand over this gives enigma codes to the audience that Malik isn't going to have much privacy within the prison.</p>
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The key themes in ~~to the~~ both 'La Haine' and 'A Prophet' are violence, murder, poverty, and ~~higher~~ neigherachy. Especially in 'La Haine' there is the whole opposition of police vs society. A Marxist critical reading would suggest that in 'La Haine' the ending scene where Hubert is running towards Vinz as the policeman shoots him at the end, is an accurate portrayal of society and also with using real footage from the riots it creates it ~~to be more realistic~~ demonstrates how much of a realism it is. The key message and value in 'La Haine' is that murder is an on going cycle that won't change it will always be police vs society. 'La Haine' gives a ~~also~~ a correct portrayal of life in France in the suburbs since its location was on an actual housing estate in the suburbs of France.

Neither 'La Haine' or 'A Prophet' use star power with it being a French realism film. The director would've wanted you not to know the characters so that since you don't know them you build up feelings for their characters. The 3 characters in 'La Haine' don't have a proper character although Hubert is seen as a hero who keeps Vinz and Said on the right path.

A key scene in 'A Prophet' where location is ~~is~~ important is when Malik is looking for his friend and it feels like the narrative is ending on a equilibrium because the



middle length shot of him going to meet his friends girlfriend as the non diegetic happy music begins to play you realise that Malik is free and the audience feel happy for him. As he is walking down the street at a slow pace with the image of the prison in the background it's an original code for the audience as the film is ending that he is leaving that stage in his life behind. That he can move on. This demonstrates that is a message and value that in life you can turn things around.

Throughout 'La Haine' an auteur director has created this with the originality of at the start of every scene there being a black background with the title half way across the screen, to demonstrate the movement of the 24 hours. There is an enigma code used with the diegetic narration at the beginning saying 'it's not about the fall it's about the rising' which also gives an enigma code that at the end someone is most likely going to lose

their life. However, even though the characters are poor the suburbs they do seem to enjoy the little things in life, such as music with the camera shot of the diegetic street music being played out of the news windows. On the other hand, another key scene is where the 3 youths go to the art gallery and try to speak to the upper middle class women and the women don't

interested so the men race in the only way they know how to which is to be aggressive each towards these women with the middle length shot getting each person who is involved in the scene it makes the shot. The 3 youths are then escorted out of the gallery by the police which demonstrates how much they don't fit in.

In 'A Prophet' the most important scene is where Malik kills Reyes, the disturbing shot where they're both on the bed and blood is pouring out everywhere all over Malik and then it goes to a high angle shot of a close up of Reyes on the floor in a pool of blood, demonstrating how Malik has been ~~transformed~~ petrified in the jail since he said in an earlier scene "you will win or I will kill you" which is the reason as

to why Malik killed him, the importance of place in this film is that with them being in a prison means that Malik can get away with the murder since he left the small knife in Reyes's hand to make out like he had killed himself and no one would question.

Both films are male driven, there are no women in this film, although in 'A Prophet' we see a few different angle shots of Malik having sexual intercourse with other women from the prison called Sophie which reminds



could object to that women are only seen as an object to men in this film. However, it could be argued that its an accurate portrait into the way the male is feeling and that the 2 other women throughout the film are the motor, as they demonstrate a loving motherly figure. However, to express the violence and the gore it needed to be purely male driven.

Similarly in the 'La Haine' its also male driven with the three main characters being boys. The only women that are involved throughout are mothers and family members. The scene where this news reporter comes out to

interview them and this ends her shift as she drives away which doesn't demonstrate that they have a lot of respect for women.

In conclusion, both films use time and place as an important part to convey the messages and values. The two films are equally similar, with similar morals and key themes are the same. They're both of the same genre and their codes and conventions used are correct for their purpose. They're different in the way they are structured with 'La Haine' being over a course of 24 hours and 'A Prophet' being over 6 years but they're both equally as important.

Mark - 29 marks.

## COMMENTARY

### What the candidate did well

The student has produced a response which shows some knowledge of the films studied. The student demonstrates the ability to discuss appropriate examples from appropriate films. In doing so, the respondent is able to identify aspects of key messages and values in the two films and be able to link into a broader conceptual framework demonstrating that focussed subject learning has taken place – for example, the response identifies Mathieu Kassovitz as an auteur director. It is for these reasons that this response is placed into the upper part of level 2.

### How the answer could be improved

. To be able to achieve a mark in level 3, the response needs to be able to focus more clearly on the terms of the question and engage with this. Also, more precise drilling down into sequences and / or characters to discuss the representation of time and place would have enabled further progress.

## SAMPLE ANSWER

		Section A
1		The time and place where both films are situated are greatly important to the audiences understanding of the messages and values. I say this because certain situations in each film would not make sense if they didn't heavily rely on the location of the scene and what time period the film is trying to portray.
		I think the <del>place</del> location of the films are more important, for understanding the messages and values, than the time. I say this because they are both modern films that <del>take place</del> are based on the twenty first century. However, the storyline of each film heavily situates on the surroundings and the <sup>location</sup> <del>area</del> <del>that</del> the film is made. where

The first film I am going to be basing my answer on, is Elite Squad. Elite Squad is a real life events film that takes place in the heart of Brazil, the Favelas. The Favelas are notorious in Brazil for their mass gun crime and drug dealing. In Brazil, there is a police unit ~~is~~ called the BOPE. The BOPE are not like normal police they are

what you would call ' heavies'. They go in when the normal police can't cut it.

In Elite Squad, the captain of the BOPE is Nascimento. Throughout the film, all he wants to do is get out of the force so he can spend his time with his wife and soon to be child. He is on a mission to protect the pope for his visit to the Favelas and to guarantee him a good nights ~~set~~ sleep. Whilst trying to do this mission, he is also training rookie officers to be as good as him, to lead the BOPE.

This is where Matias and Neto come into the film. These two best friends have been together since early childhood and both joined the police service together. As ever, the two have completely different ways of living. Matias is the cop who is cautious and does things by the book, whereas, Neto is more 'act now, think later'.

Throughout the film, there are a fair few messages that I picked up on. The first being,



persistence always pays off. Nascimento's persistence finally pays off when he finds out that Matias is suitable for the job. I know this because throughout the film, Nascimento

couldn't ~~choose~~ choose between Matias or Neto but then after holding out, he finally realises Matias is worthy of captaincy when it comes down to an all or nothing decision. To kill the target or to botch it. Matias carried out his duty, as a result, Nascimento found his replacement.

The second message is one of friendship. The friendship shared between Matias and Neto is unbreakable. Even with the pressures ~~of~~ of being a cop in one of Brazil's worst cities for crime rate. This is evident because throughout the film, they hardly ever argue and fall out. This is a great sign of friendship because there is nothing to argue about so there are no problems. Another sign of the friendship is that they both look out for each other. I can relate this to the importance of place in the messages in a way that ~~the~~ they are willing to risk their life for each other. An example of this is that Neto offers to take glasses to a little kid which Matias had promised to help. This resulted in the death of Neto after he got shot by members of a drug lord's gang.

The ~~next~~ second film I am going to be basing my answer is, the Prophet. This is a French film that is located in mainly a prison. Again, the time set of the film is of little importance, but the location plays a big part in how the audience view the messages ~~of~~ and values of the film.

The main message this film is trying to get across is one you can relate to the American Dream. This is, starting from with nothing and working your way up through the system to become something you desire to be, or to have something you desire to have.

This message is clearly shown when a young muslim boy called, Malik, gets sentence to 6 years in prison at the age of 19. He goes into prison with nothing but a pair of tatty shoes and a ~~£~~ 50 euro note. Both of which get taken off him, so he goes in with nothing. Malik soon finds himself under 'protection' from Cesar, the top dog of the prison and Malik begins working for him. ~~While~~ While Malik is in the company of his protection, he begins to pick up on their language and way of life. This helps him to work his way to the top of the tree in the prison as he finally over throws Cesar at the top. We finally see Malik's dominance when Cesar

begins to walk over to Malik but is punched by one of Malik's men and is sent back to his bench.



		This is related to the question as <del>it is</del> the
		Filae is based in a prison and Malik has to
		work his hardest and pull many strings in order
		to be top dog.

Mark – 24 marks.

## COMMENTARY

### What the candidate did well

The student has produced a response which shows some knowledge of the films studied. The student demonstrates the ability to discuss appropriate examples from appropriate films. In doing so, the respondent is able to identify some aspects of key messages and values in the two films.

### How the answer could be improved

Whilst able to identify aspects of messages and values, the student employs a writing style which leans too much towards the descriptive and too little on the analytical – this blunts the potency of the student's knowledge. It is for these reasons that this response is placed into the level 2. To be able to achieve a mark in level 3, the response needs to be able to focus more clearly on the terms of the question and engage with those. Also, more precise drilling down into sequences and / or characters to discuss the representation of time and place would have enabled further progress and the utilisation of at least some key terms in relation to technical codes and would have had a positive impact.

## SECTION B - CRITICAL ENGAGEMENT WITH FILM AND CINEMA, QUESTION 2

Questions in Section B generally will require different type of responses than those to be offered in Section A. As is noted in the specification, and signalled by the heading of the section, the focus here is on critical engagement – with films themselves and the many social, cultural, political, economic and technological forces which have tangible impacts upon film production, distribution, exhibition and consumption. This being the case, approaches to teaching and learning – and responding to examination questions, need to be cognisant of this view.

### Film Regulation and Classification

#### Question 2.

'New technologies have made film regulation and classification pointless'. Discuss the extent to which you agree with this statement.

[50]

There are seven bullet point areas for study and for examination, and this question squarely addresses the first of these bullet points. As stated in the specification, this section requires students to demonstrate an understanding of 'and critical engagement with wider film issues and debates beyond the texts themselves.' So in the context of regulation and classification there is no need for students to view controversial or inappropriate material but students should be well versed in the issues and debates that surround texts. This question, like all others on this paper, is attempting to elicit students to engage in a debate – as is indicated by the use of the command 'discuss the extent'. The question is asking students to weigh up competing views, and in so doing discuss specific films in relation to the impact of new technologies on or around the regulatory process. The question allows the scope to focus on production or distribution or exhibition or consumption or a combination of these. The question lends itself to a variety of approaches for responses and this is something that assessors are mindful of when assessing scripts.

### SAMPLE ANSWER

2	B	Development in new technologies have undermined regulation and classification. Especially in the UK the <del>new</del> advancements in technology contradict their guidelines and intentions at protecting the vulnerable as banned <del>and</del> films The Bunny Games (2010: Reinher)
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can still be accessed in the UK through illegal internet downloads from websites like movie4k.com or ~~the~~ by purchasing the DVD ~~to~~ internationally from places such as America where the film is not banned, through ~~Amazon~~ Amazon.co.uk or eBay. As there is no current law in the UK that prohibits the importation of banned or un-cut films therefore undermining the BBFC's actions.

For Iran technology has a lesser effect on regulation as their board is called House of Cinema and they pro-emptively

regulate films before film makers have begun production. This method is done so they can control the content of what is being released to the Iranian public. As the House of Cinema is state controlled and has to make sure that no film is produced that may tarnish the governments image.

Iran therefore does not have an explicit problem with technology

as the House of Cinema have mass media influence. However they do have issues that hinder them successfully regulating films. For instance there is a thriving P block market in Iran selling un-regulated banned films that have been rejected by the House of Cinema script panels as well as other global films such as Argob (Affleck) that was banned in Iran for ~~be~~ conveying messages of anti-Islamic going directly against the House of Cinema's

views.

In the UK the BBFC have struggled to keep up with advancements in technology and has become a problem. For instance in The Daily Mail May 2014 titled "Mark Ridger child killer". Technology was shown to fail to protect the vulnerable, something that the BBFC advocates for. As Ridger's defence was that he was influenced by the rape scene in the re-make of the Last House on the Left (2009, TUDIS) and that he was an example of the effects debate particularly the Drip Drip theory ~~and~~ as he



had repetitively used new technology to repetitively watch the rape scene: online and watched and recorded it ~~on~~ on his Sky box where it was easily accessible to ~~surpr~~ him becoming influential in his actions. This case showed how ~~the~~ technology is undermining and restricting the BBFC's abilities

to protect the weak and vulnerable.

As well as ~~new~~ technology hindering the regulation and classification and making it somewhat pointless. There is evidence that <sup>new</sup> technology and the BBFC and Indian House of Cinema can in fact work together. As in the UK there has been a partnership between the BBFC and mobile providers called the Mobile Broadband Group which allows the BBFC to work with ~~that~~ ~~groups~~ network providers such as EE, O2 & Vodafone to filter age appropriate content in regards to films and videos also block up illegal ~~to~~ film streaming to be accessed. This Mobile Broadband Group shows how technology can help the BBFC ~~not~~ still be

relevant and modern. As it has been successful since it was devised in April 2014.

Another way technology has

made classification relevant and needed is the EPS partnership with the film industry and the internet service providers such as Talk, Talk, BT & Sky broadband. Their collaboration allows illegal film websites to be blocked from these servers making it ~~from~~ & disallowing users to access web sites such as putlocker and Let me watch this first developed ~~At~~ May 2013 there has been over 200 websites blocked from these servers and it was updated March 2014 adding another 126 to that list. Therefore the ability to work together in combating piracy and the eradication of harmful derogatory content shows that classification in the UK is not completely pointless. However thecris Gauntlett would disagree as he believes that ~~as~~ classification and censorship diminishes the value of debaters work and the minds of the audience.



as he had devised the 'ten things wrap with the effects debate'

believing that it's based on artificial studios and that it also makes audiences inferior and inadequate.

For Iran they use technology to their advancement as the House of cinema is state controlled they have a mass influence on media and ~~also~~ the effects of new technologies as they put barriers in place to ~~stop~~ ~~also~~ hinder technological influence as their internet servers are purposely slow and they have restrictions on what they can view much they can download. Also the price of internet begins at 400 US dollars a month in the most poorest parts of Iran.

~~These~~ Iranian director Panahi says that the 'House of cinema use technology as a ~~term~~ to silence film makers and therefore discourage change' after this was said after ~~the~~ Panahi's This is not a film (2010: Panahi)

This is a documentary showing the obstacles and hardship that banned ~~and~~ film makers go through when developing a film that does not glorify Iran's war victories or the Iranian government.

In conclusion in recent months from April 2014 there has been a new development software called hotspot shield which masks the internet's users IP address making it possible to access <sup>the</sup> uncensored films version of The Serbian film (2010: Spasovic) in the UK or banned film in Iran A separation (2011: Fardadi) that won an Oscar internationally but was condemned by the Iranian government for giving the wrong impression of women and giving them too much liberty. It is therefore evident that classification and regulation is still needed both in the UK & Iran however new technology and its rapid growth will continue to have complicated the deliverance and

enforcement of classification and regulation.

Mark - 46 marks.



## COMMENTARY

### What the candidate did well

The response provided is a very full, well sustained response which shows a significant amount of film studies learning. The response is able to offer well-chosen examples on regulatory regimes in the UK and Iran, and draws upon appropriate film examples, such as 'The Bunny Game'. In addition to this, the response is able to engage in a debate – offering points as to relevance and irrelevance of film regulation in the face of technological changes. Again, appropriate examples are given – such as discussing how regulation can be worked around by using websites such as Amazon.com.

### How the answer could be improved

To move towards the very top of level 4, the student could have sought to further extend and develop discussion of the films exemplified in their answer.

## SAMPLE ANSWER

B	2	In Britain we live in a liberal democracy, which means we have the right to freedom of speech and choice. This freedom however comes with responsibilities, which is why we have film regulation to protect the vulnerable. Film distribution and consumption has gone through many changes because of technologies, which we could argue has made film regulation less effective.
		In the UK film is regulated by the BBFC, who were founded in 1912. In 1984 the BBFC shifted from censorship to a

role" on classification, their role is to protect the vulnerable and advise audiences, providing guidelines to them and distributors. In contrast in South Korea has lighter regulation, which is a form of censorship rather than classification, They are

regulated by the Korea Media Rating Board (KM RB). The ~~KMRB~~ KM RB is stricter with their regulation on sexual scenes despite their leniency on violence. An example of how they are stricter is that in the UK A Serbian Film (2010: Spasojevic) was given an 18, however ~~the~~ in South Korea the film is restricted, which means it is essentially banned in cinema exhibitions in South Korea. ~~Another example is~~ This represents that the KM RB is stricter in regulation compared to the UK. Another example is To Rome with Love (2012: Allen) this was given a teenager restricted because of its sexual scenes, however in the UK it was given a 12 certificate.



One argument, which supports that film regulation is pointless because of technology is because of the development

of the internet. In the UK they have released courts orders to block illegal websites. This is evident in the IS Previews article @ (Mar 14: Mark Jackson) called 'UK Courts For Big ISPs To Block Megashare, Vicoz, Watch 32 and ZMovie'. This is about a group of Hollywood Studios winning a case in London's High Court for Major Broadband ISPs, such as Sky broadband, BT and Virgin Media to block their customers from accessing illegal websites and films to prevent film piracy. However they are going around it through a internet software called Hotspot Shield, which changes your IP address to a different country, so that you can still access illegal websites, which broadband providers have blocked. For example in South Korea and China more than a million people, including

Human activists are using this special software to avoid censorship. This is because in both ~~the~~ South Korea and China have heavy internet censorship, which has lead them to download Hotspot Shield. Teng Beao says, "It's very convenient and easy to use. The government can't fully control people browsing on the web". Which represents that because of new technologies it has made film regulation pointless as films can be accessed online, such as Human Centipede (2009: 16x). Another argument, which suggests that film regulation is pointless is because there are no restriction on importing DVDs. Because of global film ~~consumption~~ consumption it has made regulation ineffective because of the internet, this is because on online shopping websites, such as Amazon or eBay audiences can access films,

which has been cut or banned in their countries. A film the BBFC have rejected is The Bunny Game (2010: Rehmeier) this film ~~isn't~~ isn't



available on DVD in the UK because it has been rejected a certificate. However ~~an alternative~~ you can purchase the DVD in countries <sup>where</sup> ~~which~~ it is available, such as America and buy it through ~~the~~ Amazon and have it imported to the UK. This reinforces that because global film consumption and there is no restrictions on ~~the~~ importing it has made film regulation futile.

However we could argue film regulation isn't pointless because of internet as the BBFC are developing their regulation to cope with new technologies. A key example of this is that in 2004 the Mobile Broadband Group, such as orange, O2 and T-mobile

have appointed the BBFC to replace the TMCB in providing independent regulation, which underpins the mobile operators code of practices. This was revised in 2009 and the BBFC's classification framework defines what is unsuitable for customers under the age of 18. Which

well protect children from accessing adult content to adults only as it will be restricted. This signifies that the BBFC are developing their regulation because of new technologies.

Another argument, which supports that film regulation isn't pointless ~~and~~ it's still very necessary is that theories like the hypodermic needle theory supports that regulation isn't pointless. The hypodermic needle theory argues that violence in the media may encourage vulnerable audiences to copy what they see.

In October 2012, 17 year old Jack Evans wrote in his confession because he was inspired by Halloween (2007: Zombie) he says "while watching it I was amazed at how at ease boy was during the murders as he didn't have any remorse. I was thinking to myself ~~that~~ it could be the same for me when I kill someone." This represents that this applies to the hypodermic needle theory as ~~in~~ this case reinforces copycat



behaviour, which further represents that regulation isn't pointless as there are more cases of ~~an~~ audiences copy what they see in the media.

Also according to Michael Breen, ~~an~~ censorship in South Korea is because of South Korea's government believing that they are "The benevolent parent of the masses". This is evident because a recent film the KMRB have

banned was Moebius (2013: re-dub) this was given a restricted because of its ~~many~~ many <sup>sexual</sup> sex scenes, which represents that the KMRB are paternalistic. However re-dub made an agreement with the regulators to re-edit the film and cut down three minutes of sex scenes, which is 21 cuts to the film. This represents that audiences can't decide for themselves what they can or can't watch, also because South Korea has heavy ~~an~~ internet censorship audiences aren't able to access version of the film online like are could in the

		Uk. However the s would
		benefit film regulation
		as it prevents audiences
		from accessing harmful
		content.

Mark – 36 marks.

## COMMENTARY

### What the candidate did well

The response is a very detailed and very knowledgeable one – full of detail pertaining to the topic overall. The response discusses approaches to regulation in the UK and South Korea, giving a nice international point of comparison, and draws upon regulatory knowledge of films such as 'A Serbian Film' which have relatively recently caused controversy in going through the regulation process – in the UK and elsewhere. For these reasons, the response fits very securely into level 3.

### How the answer could be improved

To be able to progress to level 4, the student needed to focus more intently and more consistently on the terms of the question – the response does discuss the impact of new technologies, but not always consistently.



## SAMPLE ANSWER

Section B - Film regulation and classification

2. I believe that the statement 'New technologies have made film regulation and classification pointless' is widely true and I agree with it almost entirely. I say almost because I still believe there is a place for film regulation and classification.

The invention of the world wide web in 1993 began the down fall in how much of an effect film regulation and classification boards had on the control of audiences viewing films. I further this point by moving about 10 years ~~the~~ up the line to around 2003 / 2004. These years are significant because it was around this time when file sharing became a huge upset to classification boards across the world such as the BBFC and the MPAA. File sharing, also known as Pirating, is a way where anyone with access to the internet can watch any film they desire.

There are hundreds upon thousands of sites where anyone can just go on and watch any film they fancy. This has ultimately caused regulation and classification in films to ~~be~~ become pointless.

I still believe there should be a place for regulation and classification in sport. This is because people, especially children of young age, need to know what is right and wrong, and

what is real and what is made up in films.

I believe films still need to be regulated to protect the younger viewers from learning the wrong things in life. They need to know what is faked in a film, what is acting and they need to know what they can't copy.

A prime example of this point, is a couple of scenes shown in Batman - The Dark Knight. This film was given a rating of 12 in Britain and got a lot of stick for it. In fact, it is the most complained about film for the rating, in modern times. There are a couple of reasons for this. The first issue comes in the very first scene where numerous people die. The film makers have tried to be clever about this by not showing any blood or consequences to any gun shot, i.e. blood splattered over walls or the victims faces when

they die. This what kept the film at a 12 rated. However, due to seeing no consequence of fatal actions, how are ~~are~~ viewers at the age of 12 going to know if those actions have killed someone or caused major harm?

Another scene, which is probably the most complained about scene in modern time for being allowed to be shown in a 12, is the pencil through the eye scene, also in the Dark Knight film. What happens in this scene is that the Joker stabs a man's head through a pencil. It is clear to an adult what has happened, but to a child it may not be so clear. The

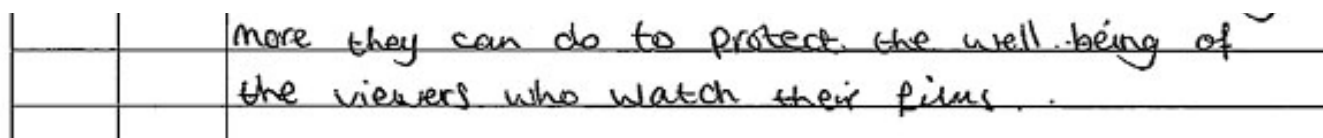


reason for this is that the doesn't actually show the full of what happens. How it goes in the film is a little like this. We see the Joker grab the head of the guy and begin to saw his head towards the table, before the camera reaches the table itself, the pencil is already gone and the guy is on the floor. There is no proof that the pencil has been inserted into the character's eye socket, but it is clear to most viewers that this is the case. Due to the lack of knowledge on behalf of some of the children watching, they may think that this was a cool trick, not knowing the full extent of what happened. There is a potential that some kid may go to school one day and try to reenact

the scene and that may lead to them possibly killing someone.

I think this is where regulators and classifiers need to step in order to protect the safety of young children when it comes to what they are allowed to watch.

In all, I believe that, yes ~~it~~ it is becoming pointless due to the vast take over of file sharing on the internet and through pirated dvd's etc, but classification boards such as the BBFC and the MPAA need to keep regulating films in order to keep younger viewers safe from seeing harmful scenes such as the pencil scene in the Batman - Dark Knight. As long as the boards continue to do their job in classification, then there is nothing



more they can do to protect the well-being of  
the viewers who watch their films.

Mark – 26 marks.

## COMMENTARY

### What the candidate did well

The response shows some relevant knowledge and understanding of the topic area, and employs some of the right academic tools to be able to respond effectively. It is these elements which have enabled the achievement of a mid-level 2 mark for this response.

### How the answer could be improved

The response could be improved with a more substantially rigorous approach to the question chosen – it is present in the response but not with conviction or consistency. Additionally, whilst the discussion of 'The Dark Knight' is a relevant exam strategy, the student has not been able to reconcile their knowledge to the demands of the question chosen.



## SECTION B - AUTHORSHIP IN CONTEMPORARY CINEMA, QUESTION 4

Question 4 Is authorship relevant in contemporary cinema?

[50]

There are seven bullet point areas for study and for examination, and this question squarely addresses the last of these bullet points. This question, like all others on this paper, is attempting to elicit students to engage in a debate. While the question contains relatively few words, the question here is asking students to weigh up competing views, and in so doing discuss specific films in relation to the debate of how relevant the concept of authorship is. The question allows for a scope on authorship in a variety of forms, and for responses to have different approaches – looking from a spectator / audience perspective and / or from an institutional perspective – in terms of approaches to film marketing and business practices. The potential for considerable variety of response is something that assessors are mindful of when assessing scripts. Indeed, one of the pleasures of being an examiner is the opportunity to see a wide range of valid approaches to questions tackled by students across the cohort sitting the paper.

### SAMPLE ANSWER

#### Authorship in Contemporary Cinema

4.

Although the definition is not set in stone, authorship is generally defined as “ownership” of a film. This means that, if somebody is the author of a film, it is considered to belong to that person. Because of changes in the production methods of films, the title of authorship seems to not only serve very little purpose, but also has a hint of arrogance surrounding it. It is difficult to see how relevant authorship is in contemporary cinema, but there are some possible conclusions that can be drawn. Authorship is presumed to derive from the concept of an “auteur”, somebody who has complete creative and artistic control over a film. The term is associated with Francois Truffaut, a French film theorist who regarded the likes of Alfred Hitchcock as auteurs, due to his distinct style of narrative and cinematography.

Authorship can be used in order to ensure that the film is more successful. For example, if a famous director’s name is attached to every piece of marketing that is produced to advertise the film, it almost guarantees bigger profits. An example of this is the works of Tim Burton, a man known for his stop motion animation and gothic cinematography. Since most of his early films were such a huge success, people became familiar with his name, leading producers to consistently place his name on every poster from the world to see. This makes it clear to an audience that the film is directed by Burton, so they form an expectation of the film before even watching it. Both short and long time

fans of Burton will buy tickets to see the films without really thinking about it, so attributing ownership of a film will build confidence in that director's fans' minds, as they have the knowledge that film is in good hands. Quentin Tarentino is also a good example of a name used as marketing, attributing authorship to one single man to ensure that box office sales are strong. Films can also be presented as belonging to stars, as popular stars would attract a larger audience. Christian Bale, for example, has generated well over one billion dollars at the US box office, meaning that a film could be considered by the production company as "his" film in order to attract more attention.

But, as mentioned previously, film making techniques have changed drastically in the modern era, and film making has become a collaborative art form, involving the work of many different people. The theory of post-autorism claims that films no longer involve a single person doing the majority of the work to produce a film, but instead involve a vast number of individuals who band together to craft a film. Writers, actors, cinematographers and even the crew play important roles in creating a film, so to attribute ownership to a single person, or to even apply the concept of ownership to a film in the first place, is insulting to all of those who worked on the film.

The "Death of the Author" claims that all works of art have become open to audience interpretation in a way that almost defeats the original purpose of the author. The author of a story creates a work that an audience reads, but different audience members will apply their own thoughts and emotions to that story, making it a unique experience for each person. It is almost as if the author provides a canvas with a stencilled drawing of anything he chooses, but he asks the audience to paint it. This suggests that the audience play such a huge role in crafting their own individual stories from the stories of others, that the original author is pointless, and thus, is metaphorically dead. An example of this can be seen in David Lynch's *"Eraserhead"*. Lynch purposefully made the meaning of the film obscure and indecipherable, leaving the audience to place their own interpretations upon the narrative.

It can be argued that authorship plays a much deeper role than a simple marketing strategy, and that it is an honorary title awarded to the person who invests the most time, energy and resources into the production of a film. For example, Christopher Nolan's first film *"Following"* was made on a budget of \$6,000, most of it from Nolan's pocket. He was also the writer, editor producer and director. Therefore, because of his significant contribution to the film's production, it can be argued that he deserves the title of author. But, in this sense, authorship means very little to the industry other than giving credit where credit is due.

It can also be argued that the author of a film is not the person who invests the most into a film's production, but the person who is responsible for the most critically acclaimed aspect of the film. For example, if critics give exceptional praise to a star's performance, then the film could be considered to belong to that particular star. Robert De Niro in *Taxi Driver* can be considered an example of a star "owning" a film. His impressive performance as Travis Bickel, along with his rampant improvisation, it could be argued that he brings so much life and energy to the film that it could be considered to be his, despite being directed by Martin Scorsese. The same idea can be applied to other roles in the creation of a film, such as the writer of the film's screenplay. Aaron Sorkin is a highly acclaimed script writer, writing the screenplay for films such as *The Social Network*, and television shows like *The West Wing*. He is well known for his highly technical scripts that display a clear knowledge of whatever subject matter he is discussing. Despite his significant contribution to the films he works on, Sorkin, along with most other writers, are rarely considered the authors of their films, as their contribution usually ends after the script is finalised. This could display how irrelevant authorship truly is, as the person responsible for arguably the most important part of a film, the narrative and dialogue, are rarely ever considered for the title.



Because of the collaborative nature of contemporary films, authorship seems like selfish and unfair concept that should only be attributed to individuals who contribute so greatly to the films they work on, that the films would be drastically worse if they had not stepped up. Overall, authorship appears to be a distant relic of a bygone era of Hollywood filmmaking, now only used to market films to ensure box office success. So, in a bizarre way, authorship still is relevant, as making a profit is often a film's main goal, so attaching big name to a film and calling him an author guarantees ticket sales at the box office. But, from an artistic standpoint, the concept of an author in filmmaking is long since dead, but from a marketing perspective, it is a key factor that ensures high sales and high profits for all involved. Therefore, authorship is still somewhat relevant in contemporary cinema, as profits are often what drives studios to make films in the first place.

Mark – 43 marks.

## COMMENTARY

### What the candidate did well

This is a response which consistently demonstrates a thorough and confident knowledge and understanding of the topic area. The student is able to mix theory with film examples and make cogent connections to aspects of contemporary film industry practice – for example, the point made about film ownership regarding Christian Bale is useful in this regard. A good range of film artists are navigated in the response and the student is able to discuss to what extent these different film artists can or cannot be described as authors. The point made about Aaron Sorkin is good in advancing the case for arguing that the concept of authorship is of limited relevance. This then is a good example of a level 4 response to this question.

### How the answer could be improved

Further examination of the works of the films artists mentioned – possibly with a tight focus to on specific film from each artist's respective body of work would have helped to strengthen the use of examples and enabled the student to progress higher into level 4.

## SAMPLE ANSWER

4 A film's success may depend on a variety of different factors. This may be from the messages and values, narrative, stars used even to Authorship. Sometimes other factors may be dominant over others and although they are not always necessary they can be beneficial towards the level of a film's success. Some films require no previous success by their director today, however it can not be ignored that this factor can arguably play a huge role in a film's success.

Authorship is very relevant in contemporary cinema, this can be explored and seen through certain directors, specifically Peter Jackson. At the beginning of his career he started off making horror comedies with *Bad Taste* being released in 1987, although this was pretty much very low budget it set a base for his career to kick off, in 1989 he then went on to release *Meet the Feebles* which again contained horror and gore but was not seen as hugely successful, however he did gain many offers from these projects and had the opportunity to go to Hollywood. However he declined and instead chose to stay in New Zealand. These smaller projects did however give him some recognition on a smaller scale and showed his very distinctive



style used in his film making.

Peter Jackson's success carried on through the years up to 1997 where he had an idea and gained the rights to the Lord of the Rings trilogy. With the release of 'The Fellowship of the Ring' in 2001, Peter Jackson had realised he had hit a gold mine, the film created huge commercial success and really pushed his career forward, the release of 'The Two Towers' in 2002 and 'The Return of the King' in 2003 both came with extremely high hopes and expectations, they did not fail to deliver, exceeding his career and pushing right to the peak of the best directors in the world, the three films received multiple global awards and are rated all within the top 20 films of all time by IMDb, using these films success now anything is possible for him.

Peter Jackson's next project after 'The Lord of the Rings trilogy' really does show how authorship is relevant in contemporary cinema. He had said before in an interview that his dream was to do a remake of King Kong which had previously been

made in the 1950's. After his previous success he was given the opportunity to do this, Universal paid him £20 million dollars upfront to make it, which the

most ever paid to a director before the film had even been made. The release of his 'King Kong' in 2005 saw great success, this may not necessarily been down to the quality of the film, but perhaps the quality of his previous films, an example of how important authorship can be.

In 2012 Peter Jackson released 'The Hobbit' a prequel to 'The Lord of the Rings' with it's own story, 'The Hobbit: The Desolation of Smaug' was then released in 2013 and the last of 'The Hobbit' trilogy is yet to be released in 2014. These two films and most certainly the third are and will be very successful, mainly due to Peter Jackson's previous work. The link 'The Hobbit' has with 'The Lord of the Rings' almost guarantee it's success on a global scale. This shows how effective and relevant authorship can be in contemporary cinema. This is also why we see a constant revolving door effect happening

within the industry, meaning that the same directors names frequently pop up due to their previous success.

Authorship also acts as a gateway for success through stardom, a successful director will find it much easier to recruit the more well known actors also known as A-listers, with 'The Lord of



The Rings' being so successful this made many of the actors A listers and would have had an effect on The Hobbit. The likes of Jack Black in 'King Kong' may not have been available for Peter Jackson if it was not for his previous success. All of these factors play a significant role in a film's success and show how authorship is relevant today.

In conclusion, authorship has actually become one of the main dominating factors of the film industry, showing directors with their distinctive styles like Peter Jackson and his high angle camera shots, they have been crucial to portraying who they are. Peter Jackson is just one example of how authorship is relevant however there are many more directors that

may show us this. So yes authorship is very relevant in contemporary cinema and will continue to be so however it is not the only factor in determining the success a film may have.

Mark – 30 marks.

## COMMENTARY

### What the candidate did well

The student has taken the approach of focussing their answer on some of the films directed by Peter Jackson. Whilst this puts the student in a position to proceed through a manageable and appropriate response to the question chosen, the answer is strong on Jackson's career history, and whilst showing a clear understanding of the concept of authorship – sufficient to achieve at the lower end of level 3 – the response is unable to convincingly link together their prepared material to the demands of the question chosen.

### How the answer could be improved

To secure further progress through level 3 and beyond, the student needed to be able to offer an argument as to how Jackson can be identified as an author – or auteur – director and be able to link this to the success of his career and how his 'brand name' or potential auteur status has enabled films such as 'King Kong' and The Hobbit series to get produced.

## SECTION B - FILM AND AUDIENCE EXPERIENCE, QUESTION 6

Question 6 'Spectator responses are solely influenced by expectations and previous viewing experiences'. How far do you agree with this statement?

[50]

There are six bullet point areas for study and for examination, and this question squarely addresses the third of these bullet points but in addition student responses could draw in any relevant material from the other five discussion points for this topic area in the specification. This question, like all others on this paper, is attempting to elicit students to engage in a debate – as is indicated by the use of the phrase 'how far do you agree'. The question is asking students to weigh up competing views, and in so doing discuss specific films in relation to the factors that can impact upon spectator response. The question allows for a scope of spectator response in a variety of forms, and for responses to have different approaches – looking from a spectator / audience perspective and / or from an institutional perspective – for example, in terms of approaches to film marketing and publicity and how this process can play a role in shaping public attitudes towards a film prior to consumption. Equally valid, are approaches which situate the spectator at the centre of the response and work through a variety of ways in which the spectator makes meaning from the films they consume. The potential for a wide range of valid approaches is something that assessors are mindful of when assessing scripts.

### SAMPLE ANSWER

6	<p>Spike Jonze is an incredibly unique and creative film director. He creates worlds and experiences previously unexplored by film. Though I think that spectator responses to his films are heavily affected by expectation and previous viewing experience, I believe Jonze's films create an experience that can be totally new and surprising to the film's spectators.</p> <p>Jonze's films all share a common theme of exploring human emotion through fantastical and wacky surroundings and situations. For example at its core <i>Being John Malkovich</i> (1999) is a film about the nature of</p>
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relationships it is explored through a narrative about a portal that leads into actor John Malkovich's head. Straight away Jones exaggerates his actors with weird hairstyles and colourful other-world clothes. The audience is introduced to a different world though seemingly similar to their own is an exaggeration and supernatural world unlike anything the audience has seen. By straight away distancing the film from a realistic setting it plays with audience expectation and previous experiences. The audience has no expectations of this new experience and can only learn about it through seeing

the film and the events unfold. Though about human emotion and explores the nature of very human characters the audience has no reference for many events in the film as they are not possible in real life.

In *Where the Wild Things Are* (2009) Jones explores the emotions of child Max (Max Records) through the metaphorical creatures the 'wild things'. The film carries the aesthetic and narrative properties of a family film, a child is transported to a magical fantasy land where he meets giant creatures he must befriend. The viewing experience can be dramatically altered by expectations as an adult expecting a family friendly film will be surprised by the adult nature of a mature handling of themes in the movie. But the film is about childhood, which is one thing every viewer of the film was or is, a child. The film explores both the simplistic joys of imagination and the perils of growing up. Again with expectations the movie can be quite confusing but as the film unfolds and more is revealed

to the audience the meanings and experience change for the audience. Film Critic Jacob Donovan, talks on his blog about his emotional response to the film while watching it with his two children. The ~~film~~ character of Carol, a loveable but angry monster who has fits of rage really resonates with Jacob as the children

say he reminds them of him. He talks of his short temper and how the sympathetic values of the creatures reflect this loveable but angry father figure. Carol (James Galdolfini) a fantasy monster is sympathetic to a father figure character. The depth of which is not seen in most childrens films. Jonze again plays with audience expectation by not talking down to children and creating a viewing experience for adults and children alike. I believe viewer response is influenced also the narrative and emotion and themes in the film that can bring sympathetic characters and emotional response where none is expected. Jacob Donovan says 'this particular viewing of Where the Wild Things Are reduced him to tears because he finally understood the movie completely.'

Her (2013) is Jonze's most recent film and an exploration of human relationships with 'themselves, each other and technology' as Jonze says in an interview for the film. The film follows Theodore (Joaquin Phoenix) a man who is sympathetically ~~and~~ unattractive and self conscience making him a much more relatable than a photoshopped action star (e.g Tom Cruise) he watches porn, plays videogames and is a lonely divorcee. He is an exaggerated image of a



modern man. Again like Being John Malkovich, the clothes and experiences are exaggerated

as well as the film being set in the near future to distance it from audience expectation of modern life. Jonze uses dark and zany comedy to contrast the highly emotional and realistic themes of human relationships and even hints at the human part being less useful to a relationship as Theodore dates his operating system Samantha (Scarlett Johansson). Jonze's blend of genre Sci-Fi, Romance drama, comedy makes it impossible to expect how the film will unfold as it does not need to stick to single set of genre conventions as well this layers the films and allows for multiple viewing to have multiple readings of the film. Jonze plays with expectations by jumping between genres. The audience can be laughing in one scene and crying in the next. A unique experience that offers more each time you watch it.

In conclusion Jonze's films offer a lot more in repeat viewings and mix genres and play with audience expectations in order to create new experience each time you watch though your expectations and past viewing heavily influence your viewing of a film, I believe a film's direction, themes and narrative can also be a major part of the viewing experience. Jonze's film offers new worlds, meanings and view grounded in human emotion to offer a

unique and creative experience when you first watch his film and layers them for repeat viewings. I saw 'Her' in the cinema and it felt

		viewings. I saw 'Her' in the cinema and it felt
		like an experience like no other film, leaving my
		companion in tears and me thinking the entire
		time the movie played. We were in awe of
		something new. <del>that it was not</del> <del>ever</del> <del>in</del>

Mark – 42 marks.

## COMMENTARY

### What the candidate did well

The student has taken the approach of focussing their answer on some of the films directed by Spike Jonze. This facilitates two things – firstly, a discussion of an appropriate range of films for the requirements and time parameters of the examination and; secondly, enables a focus on internal, stylistic features as key drivers of the process of making meaning for spectators. In doing so, the student is then able to effectively challenge the terms of the question and do so in a considered and detailed manner. For these reasons, this response secures a level 4 mark.

### How the answer could be improved

To progress further and more securely into level 4, a more effective ability to posit a more detailed counter-argument would be encouraged – how previous expectations do set the envelope for viewing experiences.



## SAMPLE ANSWER

6	B	<p>The film <del>is based on</del> <del>the book</del> that was researched for his <del>work</del> 'The Girl with the Dragon Tattoo' directed by David Fincher, has a lot of disturbing scenes the audience have to deal with within this film and it isn't glamorised, even though it is a Hollywood film. Also the film 'Fish Tank' has been researched also which demonstrates similar attitudes to <del>the</del> 'Tale of the Girl with the Dragon Tattoo' is a drama, which originally came from a book, whereas 'Fish Tank' is a low budget British social realism, both</p>
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		<p>films have <del>some</del> a strong narrative, both ending <del>in</del> in a disquisition and both have a message and values, the scenes in both films are violence, crime, poverty, social class, sexual abuse, rape. All difficult themes an audience has to come to terms with.</p>
		<p>Star power is used in 'The Girl with the Dragon Tattoo' with Daniel Craig being in, which is from various other <del>small</del> films such as James Bond, however the main character in the film, 'The Girl with the Dragon Tattoo', Rooney Mara wasn't recognised until this film, which made sense because her character plays a gritty, <del>and</del> unique character. Lisbeth</p>

is a Toshin, in-girl like character with short hair and a strong fighter. Women still feel for her character as her being a girl. However 'Fitch Tonki' has no star hair used as the director said he wants in a local bar station having a fight and offered her the part as she wanted the audience to make it feel as ~~not as possible~~ realistic as possible.

The key scene in 'fight with bedragon father' is the rape scene, where Lizbeth

is sexually abused by this old man who pays her upkeep. The cinematography is used in a graphic way as Lizbeth is tied up and the sound of her yelling with tape around her mouth is disturbing. You have to watch the extreme close ups of Lizbeth struggling away from the bedframe with rope tied around her arms and feet is distressing for any viewer. A negotiated feminist reader would suggest that it with be tasteful cinematography that has been used to not too much for the viewer to take in, it hints at the subjects of rape, however, it is typical for the woman to play the 'proposition' character of the 'damsel in distress'. ~~Some people say~~ the unique quality about this film is that typically you wouldn't expect a lesbian woman to be raped by a man and this highlights that it can happen to any woman. A woman would



have a different response to this film as that a woman can have by women understand the vulnerability of that it could happen to them.

There is the argument that people become numb to what they watch and nothing surprises

the audience anymore. However which also could be argued as the film 'The Killer Inside Me' caused uproar with the scene with Jessica Alba being brutally beaten up by her boyfriend. A oppositional feminist would suggest that it didn't have to go into so much depth that violence was too graphic and extreme. There could also be argued that it was decoded and that's what the director's purpose was for it to go too far for people to talk about it and go to watch it.

There is also the way of the hyperdominant syringe that men may watch it and be influenced by it and able to be like it and be engaged with the power side of it and realise that by doing that could cause moral panic. Furthermore also be seen in 'Fish Tank' is also disturbing for the viewer as a 15 is drawn in by a teen who her mother is seeing. The uncomfortable scene where the camera is scrolling down her body is disturbing to any viewer as she is only a child.

No matter what someone's background is anyone would find this disturbing. A feminist critical reading would say that it was

an accurate portrayal of what the lower working class may have to deal with, even the middle class. That there are so many characters and that men are seen as the villains and women are seen as the damsel in distress.

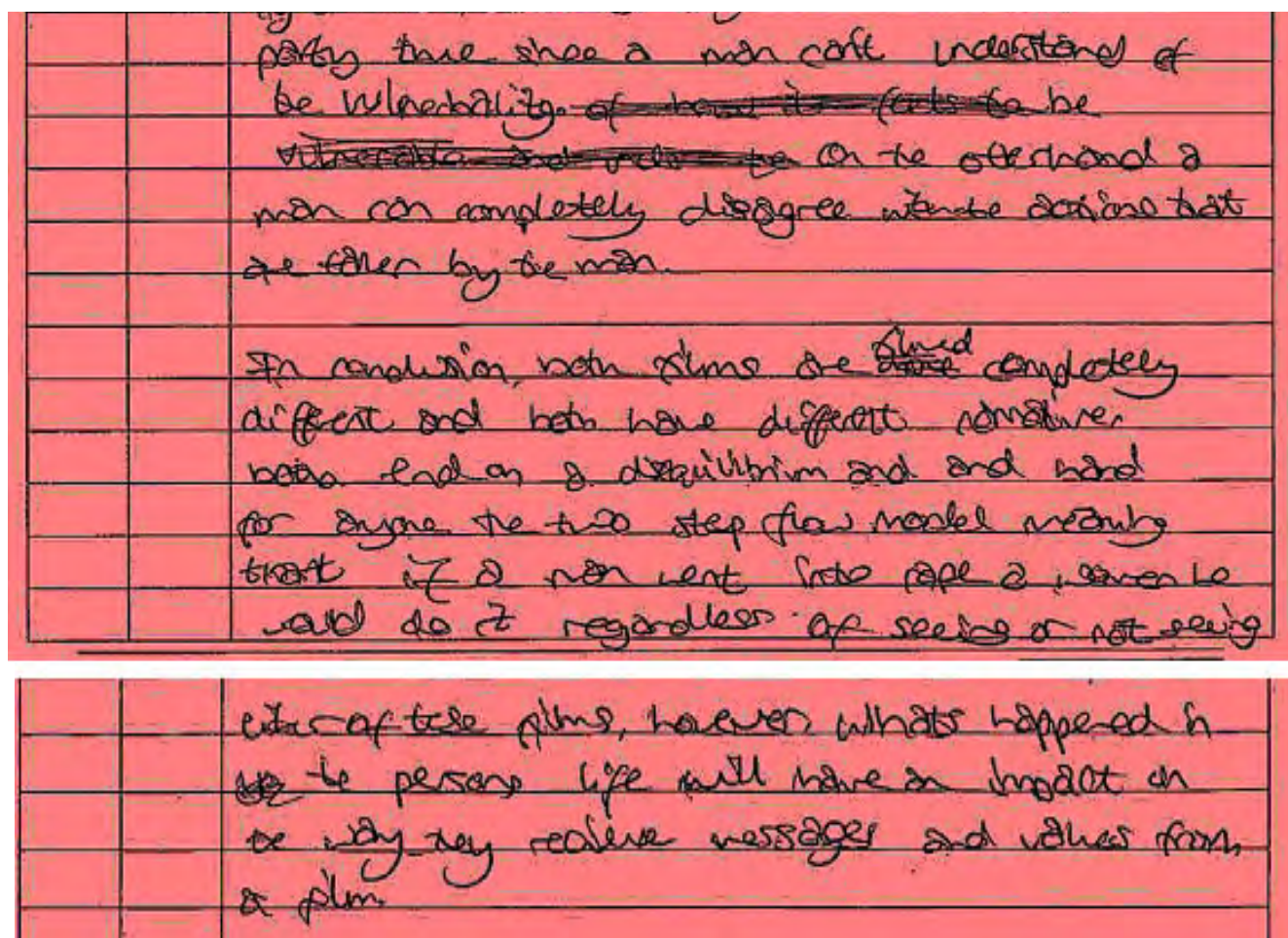
The extent to the statement is true that a woman who has been sexually abused may take a different stance on the scene than a man who doesn't know how it feels to be vulnerable. A feminist critical reading may suggest that ~~the~~ *British Toni* is an accurate portrayal of the modern British society, that the decoding of the film, the ~~was~~ directors aim was to give a realistic portrayal into the life that some women live into the shots with the young girl looking out of the window, feeling trapped in her own surroundings, wondering how she wants to get out of a life filled with violence and poverty. The scene at the end where she looks into the mirror the cinematography used where she looks in the ~~a~~ hand mirror and watches her after coming, her reflection identifies that she's looking at her behind and her after is going to have to go through what she went through. It's an establishing shot



that makes the audience feel sorry for her. A person who is working class will be able to relate this film with the character of when she's walking down the streets and having to fight, that you don't get any personal space.

However, in 'The Girl with the Dragon Tattoo' Lizbeth goes against the typical gothic character by her revenge to the old man who raped her, which the audience will feel happy for. With the scene of when she stabs him up and has butterfly tattoos on his stomach (reptile) which the audience will be cheering on. A feminist would say that this was surprising that she got her own back, ~~from~~ that he deserved it and it's unlikely of a Hollywood film for a woman who is supposed to be seen as a damsel in distress for it to then turn into getting revenge. The argument could be that it's Lizbeth just as bad as him. The scene goes into detail with her getting the tattoo gun and stabbing it into him. A man watching 'The Girl with the Dragon Tattoo' may have a different height to ~~that~~ their response as a woman may have, especially a female Laura Mulvey suggests that women are always second best to a man.

#6 B However 'The Girl with the Dragon Tattoo' does go against this. Rape is a sensitive subject with all women since it's being sexually abused by a man which is why the statement is



Mark – 27 marks.

## COMMENTARY

### What the candidate did well

The response centres on two films for discussion and in the process of detailing aspects of the narratives of these films, the student is able to engage with some relevant theoretical concepts which begin to open up a discussion on potential spectator response. For these reasons, the response is able to attract a high level 2 mark.

### How the answer could be improved

To progress into level 3, a more considered exploration of the question chosen is necessary – vital pieces of stimulus for response included in the statement bound into the question are neglected. As advice for students and teachers, a key tool in exam success is ensuring that the question chosen is fully addressed and answered – and that is not evident here.



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