

**A LEVEL**

**Examiners' report**

# **FILM STUDIES**

**H410**

For first teaching in 2017

**H410/02 Summer 2023 series**

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## Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers are also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

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## Paper 2 series overview

This was only the third full series for the reformed specification due to the disruption to assessments in 2020 and 2021 caused by the pandemic. In that context, the quality of candidates' work across the paper is commendable. The availability of several past exam papers and mark schemes means that centres and their candidates have a substantial body of assessment materials to practice the knowledge and skills needed to be successful. There has been much improvement in the overall quality of candidates work this series. There of course remains opportunities for further improvement. The commentaries to each of the questions below is designed to help centres to drive performance and improvement in their own cohorts. The question commentaries highlight the features of the most effective responses in combination with a reflection on the component parts of each of the questions and what examiners were looking for in candidates' responses.

All sections of the paper require detailed knowledge of the films studied and this needs to be frequent and explicit in candidate responses. It is essential that centres continue to teach the films and create learning and assessment opportunities for their candidates to develop the skills needed to respond effectively. Candidates need to be able to discuss sequences and/or key characters from the films and be able to focus on either of these, depending on the questions they are answering. Centres need to continue to guide candidates away from writing descriptive accounts of film studied in examinations as this is not a way to secure marks in the higher bands. This tendency was reduced in this examination series. Besides such guidance, candidates need frequent opportunities to practice and develop the academic skills needed to construct effective responses to the type of questions they will face on this paper.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>• demonstrated good or better knowledge and understanding of the films studied - specifically: the narrative/key characters/the genre(s) in which the film can be situated; key creative personnel and organisations involved in the film's production. These details are important in their own right and can be incredibly useful for helping to construct analytical writing in response to some questions</li> <li>• demonstrated good or better knowledge and understanding of the micro-elements of film form</li> <li>• addressed all parts of the questions chosen and applied the material they had learnt to fit the demands of the questions with consistent engagement with the question throughout their response</li> <li>• were able to support points with evidence from the chosen films and in so doing construct a clear line of argument through their response.</li> </ul>	<ul style="list-style-type: none"> <li>• relied on describing elements of the narratives of the films studied rather than applying knowledge and understanding to analyse films and issues presented</li> <li>• were not able to fully engage with the entirety of the question. This was sometimes an issue on the editing questions in Section C</li> <li>• wrote relatively brief responses which were not able to access the whole of the question</li> <li>• ran out of time on the final response - a less widespread issue than the previous series.</li> </ul>

## Section A overview

Regardless of which question they answered in this section, most candidates had clear knowledge and understanding of the films studied. A large majority of candidates were able to offer at least some direct textual evidence from the chosen films to the issue in the question, and in many responses there was substantial quantity and quality of textual examples driving analysis and therefore demonstrating knowledge and understanding of the films. The number of candidates able to express ideas about the films with accurate use of textual evidence has developed well, and this has helped to drive the standards of candidates' responses which is evident across this series. A minority were able to substantiate this textual evidence by recalling details from a range of sequences or scenes from their chosen film. Knowledge of the micro-elements of film form was generally good in response to these questions.

## Question 1\*

You have studied **one** British film and **one** US film from the lists.

British	US
<i>Pride</i> (2014). Directed by Matthew Warchus. UK	<i>Guardians of the Galaxy</i> (2014). Directed by James Gunn. USA
<i>Gone Too Far</i> (2013). Directed by Destiny Ekaragha. UK	<i>The Hunger Games</i> (2012). Directed by Gary Ross. USA
<i>Ex-Machina</i> (2014). Directed by Alex Garland. UK	<i>Star Wars: The Force Awakens</i> (2015). Directed by J.J. Abrams. USA
<i>The Angel's Share</i> (2012). Directed by Ken Loach. UK	<i>The Dark Knight Rises</i> (2012). Directed by Christopher Nolan. USA
<i>We Need to Talk About Kevin</i> (2011). Directed by Lynne Ramsay. UK	<i>Zootopia</i> (2016). Directed by Rich Moore, Jared Bush, Byron Howard. USA
<i>Skyfall</i> (2012). Directed by Sam Mendes. UK	<i>Jurassic World</i> (2015). Directed by Colin Trevorrow. USA

## EITHER

- 1\* To what extent do films reflect the financial and/or technological context of their production? Discuss with reference to **one British film** and **one US film** you have studied.

[35]

For the first time in the assessment of this specification, the full range of Section A films were discussed by candidates across the cohort. This breadth was pleasing to witness, and allowed candidates to apply their knowledge and understanding of the films they had studied to a range of different production contexts, budgetary opportunities and other constraints.

Candidates could very clearly demonstrate knowledge and understanding of the films and accurately identify the factors which enabled or constrained certain production approaches. For example, the use of stunt actors in *Skyfall*, the extensive use of CGI in *Guardians of the Galaxy*, the use of rotoscoping in *Ex Machina* and the comparative absence of such big budget techniques in films such as *The Angel's Share* or *Pride*, were all staples of informed discussion of the films and their financial and technological contexts.

The breadth and depth of such discussion, and the ability to draw on relevant examples from the texts, were the key discriminating factors in deciding how well candidates had responded to the question. The ability to take a general body of knowledge about each film and then carefully include the relevant elements into the response to the question chosen goes to the heart of the academic demands of this paper. The most successful responses were characterised by the ability to demonstrate this blend of knowledge and academic skill. The least successful responses showed either a lack of sufficient evidence of knowledge of the contextual backgrounds to the films studied and/or a more limited ability to apply knowledge of the films studied to the focus of the question.

## Exemplar 1

		<p>autonomy within the constraints of Disney Marvel's oversight. This difference in <del>effect</del> repetition present throughout Guardians made it a huge hit with audiences, and as Gunn's own unique style clearly still was impactful, even if his freedom was restricted by the film's budget.</p>
		<p>In contrast to the huge 250 million dollar budget of Guardians, Ex Machina had a relatively minuscule budget of only 15 million. The film was financed by DNA Productions and Film 4, two production companies several orders of magnitude smaller than Disney Marvel. For Alex Garland, this small budget and collaboration with smaller production companies was entirely intentional, as it allowed him to make the film he wanted with limited constraints. Similarly, because the film is a stand-alone, he was not forced into including character or plotlines to uphold continuity of any wider story. This freedom is clearly</p>

Exemplar 1 is an extract from a response showing how Question 1 can be answered very effectively. The response draws together a high degree of knowledge and understanding of the film to address the demands of the question.

## Question 2\*

- 2\* 'The social and cultural contexts of film production limit auteurist artistic expression.'  
Discuss this view in relation to examples from **one British film** and **one US film** you have studied.

[35]

While this was a popular question there were some significant differences in how candidates approached it, and this goes to the core of why some candidates achieved high marks where others found this a more challenging question to navigate.

Many candidates who attempted this question were able to offer some meaningful response on the social /cultural contexts part of it, however, the ability to engage and meaningfully respond to the auteurist expression part of the question proved to be the biggest factor in determining the overall effectiveness of the response. Regardless of film, candidates were most successful where they were able to meaningfully engage in that debate, and perhaps in some cases have the confidence to assert that there was insufficient evidence or reason to view the film's director as an auteur in the classical sense. Candidates who took this approach were usually well rewarded for demonstrating the ability to engage critically with theoretical approaches.

There were a range of approaches across candidate responses which could be rewarded. It was just as valid to argue that a filmmaker is an auteur as to argue that they are not. For example, there were both types of discussions to be had with regards to films such as *Skyfall* and its director, Sam Mendes and *Ex Machina* and the director Alex Garland. There are always various routes to constructing highly effective responses to this paper, and this was once again demonstrated in the diversity of responses to this question particularly.



## Section B overview

Many candidates were able to demonstrate secure knowledge and understanding of their chosen documentary and make sustained connections to relevant theoretical elements as determined by the question. Regardless of the question chosen, most candidates were able to articulate theoretical concepts about documentary films, deriving from the work of Nichols, Pennebaker and Grierson mainly, but also Levi-Strauss, Todorov, Propp and Campbell where appropriate. The latter narrative theorists did significantly aid the quality of analysis for Question 4, as did the work of Grierson and Pennebaker in helping drive an understanding of what the genre conventions of documentary are and to what extent these were present or absent in the documentary studied. This theoretical response was generally suitably mapped to relevant textual examples from the chosen film.

### Misconception



As noted in the 2022 Examiners' Report, some candidates referred to elements of other documentary films beyond the set film they had studied. As this cannot be rewarded by the mark scheme, candidates should avoid this to prioritise time writing about the set film.

### Question 3\*

You have studied **one** documentary film from the list.

<b>Documentary</b>
<i>Stories We Tell</i> (2013). Directed by Sarah Polley
<i>Searching For Sugarman</i> (2012). Directed by Malik Bendjelloul
<i>5 Broken Cameras</i> (2011). Directed by Emad Burnat, Guy Davidi
<i>The Act Of Killing</i> (2012). Directed by Joshua Oppenheimer
<i>Man On Wire</i> (2008). Directed by James Marsh
<i>Citizenfour</i> (2014). Directed by Laura Poitras

#### EITHER

**3\*** To what extent do the genre conventions of documentary films affect how spectators respond to the issues presented in the film?

Discuss in relation to examples from the documentary film you have studied.

**[35]**

As with Question 2, less successful responses often did not address all parts of the question. The question required an engagement with genre conventions and spectator response. Where candidates did not engage with both parts of the question (there were some candidates who focused only on spectator response to their studied film) then this made it difficult to access Level 4 or higher on the mark scheme. The mark scheme makes that clear that general responses offering textual analysis with limited relevance to the question sit in Level 2. There needs to be a full engagement with the question chosen to access the highest mark bands. Centres should convey this message to their students ahead of future examination series.

The most effective responses to this question connected examples from the film studied to discrete elements from a range of documentary genre conventions and then related these examples to spectator response. This academic 'call and response' type of writing helped to firmly connect the relevance of genre conventions to spectator response. The genre conventions of documentary were generally presented through the ideas and influences of Grierson and Pennebaker, although there were some notable additions to this, with sustained references to the likeness to the generic conventions of the heist movie in *Man On Wire* and the war genre in *Five Broken Cameras*.

Less effective responses to this question were reliant on discussions of spectator response applied to a range of general textual analysis of the film studied. For future series centres are advised to emphasise the need to be able to make connections between the different parts of questions and apply them to the film studied with a clear focus on the requirements of the question. Regular timed practice is a key tool for building the necessary experience and ability.

## Question 4\*

- 4\*** Discuss how the narrative structure of the documentary film you have studied affects how the spectator interprets the reality of the events represented in the film. **[35]**

The points made above in the Question 3 commentary about the need to fully engage with both parts of the question consistently in order to achieve marks in the highest levels is just as relevant to responses to this question.

The most effective responses were characterised by the ability to demonstrate a firm understanding of the documentary studied, successfully apply knowledge and understanding of narrative structure to this film and use this as a lever to engage in the spectator side of the question. Where candidates were able to show a clear sense of the narrative structure of the film - for example with reference to the theories of Todorov or Propp - or at least demonstrate an understanding of some of the dynamics of narrative progression in films, then such candidates placed themselves in a strong position to write a full response to the question.

The least effective responses were often characterised by a descriptive style which sought to recall the key events of the narrative of the film. Some of these responses did include some consideration of spectatorship, others did not and were more limited analyses of the film.

## Exemplar 2

		<p>also contradicts the element of reality due to the covert use of David as a second camera man, and the biased perspective of Burnad's voiceover.</p>
		<p>The film begins with a chronology and explanation of the subtext of the Palestinian-Israeli conflict as Burnad uses narration to explain how the camera was first used for home videos, and interweaves the story of his children embedded with key events in the conflict. This all centres on a headscarf which Aibreal is born, also giving birth to a more political and focused use for the camera, capturing the conflict. This Burnad summarises his prologue by showing us the 5 broken cameras and stating that "each camera is an episode of my life," clearly stating the narrative structure that he will use throughout. This is followed as we see observational coverage from over the course of 5 years, each chapter ending with an intertitle giving us a clear time frame of when the footage was captured and how. This narrative structure gives the speaker a clear sense of time and in order for them to grasp that these events are</p>

		<p>truly authentic and are represented in a truthful way. Throughout the film, we also see milestones in Cibrrels life, giving us a watchable anchor to the events as we see him celebrating birthdays, and learning new words, giving the spectator someone they can identify with as <del>these</del> the other aspects of the film are not ordinary for the average person, which helps them grasp the reality of the events better.</p>
		<p>The observational coverage used throughout also gives the spectator a sense of reality as it falls in line with Pennebaker's style of filmmaking. By filming what happens plainly without staging events, it offers authenticity to the viewer and gives them ideological power to make up their own minds about the events that occur. Through seeing the brutality and violence enforced onto the Billn people for themselves without persuasion as the events occur, the spectator can challenge the binary opposition<sup>(Strauss)</sup> of the Israeli Army and the Palestinian people. This is also evident through the use of reflexive filmmaking as Burnad makes it</p>

Exemplar 2 demonstrates how knowledge and understanding of the film can be very effectively interlinked with discussion of aspects of narrative theory which is used to develop a deep discussion of the film and its potential impact on spectator response.

## Section C overview

This was the second live paper to offer the new style of uniform questions across the three themes for study in this section.

Overall, effective responses were again marked out by the ability to negotiate analysing the chosen films in line with the theme, offering meaningful comparisons between them and having an explicit focus on the issue in the question. While addressing the chosen theme is an integral part of the questions, and needs to be part of the response, this cannot be to the detriment of the other aspects of the question. Responses which choose to focus on offering a general textual analysis applied to the chosen theme can be rewarded for the relevant knowledge and understanding demonstrated, but such responses will not be able to access the upper mark bands. Candidates must address and answer the question chosen.

Overall, the genre question (Questions 5/7/9) were answered more successfully than the editing question (Questions 6/8/10). Candidates were more confident in their discussion of editing than they were on performance in 2022.

## Question 5\*

You have studied **three** films from your chosen theme: one film from the **US Independent** list, one film from the **Non-US English Language** list and one film from the **Non-European Non-English Language** list.

US Independent	Non-US English Language	Non-European Non-English Language
<i>Moonrise Kingdom</i> (2012). Directed by Wes Anderson. USA	<i>Room</i> (2015). Directed by Lenny Abrahamson. Canada/Ireland	<i>A Separation</i> (2011). Directed by Asghar Farhadi. Iran
<i>The Tree of Life</i> (2011). Directed by Terrence Malick. USA	<i>Animal Kingdom</i> (2010). Directed by David Michod. Australia	<i>Our Little Sister</i> (2015). Directed by Hirokazu Koreeda. Japan

### EITHER

- 5\* How far do genre conventions of the films you have studied influence the interpretation of key messages about 'family and home'?  
You must draw comparisons between the **three films** you have studied in your answer. [35]

Owing to the nature of the questions in this section, much of the commentary below is generic and applies to the other two themes.

This question required an ability to situate the films studied into at least one genre, or alternatively suggest reasons why the film resists such classification. The ability to do this was the gateway to being able to effectively respond to the other part of the question on key messages. As with questions in the other two sections of the paper, the ability to make connections between the films studied and the various parts of the question is fundamental to developing the most effective responses and accessing the higher mark bands.

The features of the most effective responses to this question were being able to address the competing demands of the question; textual analysis, comparisons between and across the three films with a focus on the critical issue in the question - in this instance, genre. Candidates approached this by identifying a genre for the film and then exploring the generic elements of the film through discussions of genre conventions with reference to evidence from the chosen films. For example, there were discussions of how *Moonrise Kingdom* is a coming-of-age film and this was extended through consideration of how this could be evidenced through the characters of the film, the narrative progression or how aspects of the production design were used to signify elements of the personality traits of key characters. Here there are a wide range of possible interpretations which are valid, as long as candidates can substantiate their opinions.

The least successful responses to this question had a limited or minimal engagement with genre conventions, shown in a lack of evidence of how films could be associated with different genres. Generally, where this was the case, such responses were characterised by a broader approach to textual analysis of the films and a discussion solely on the overarching topic theme and theoretical concepts. Answering the question set is, as ever, a vital academic skill, and candidates get lower marks by not doing so.

## Question 6\*

6\* Discuss how filmmakers use editing to encourage the spectator to adopt a particular point of view in relation to the idea of 'family and home' in the films you have studied.

You must draw comparisons between the **three films** you have studied in your answer. [35]

Owing to the nature of the questions in this section, much of the commentary below is generic and applies to questions from the other two themes.

Many candidates who answered this question did have secure knowledge and understanding of the chosen films, and at least some adequate knowledge and understanding of the role of editing in structuring the film and its impact on spectator response. A common limitation to responses to this question was the candidate's ability to balance writing about editing and the movements between one shot and the next versus too much focus on cinematography. Examiners recognise that the reality of film analysis means that a discussion of editing is linked with other film elements, but candidates must prioritise the areas explicitly targeted by the question in their response.

The most effective responses to this question were ones that compared the three films in some detail, offering suitable examples from the chosen films and could make a range of points relating to editing. This commonly presented as discussion on micro examples of transitions between shots, transition types, the use of editing in structuring and reinforcing binary oppositions between characters and/or groups. Additionally, pace and the speed of transitions and how this has an impact on spectator response was also a key factor in many responses. Such traits were to be found in the discussion of the filmmakers' management of time and space in *Room*, for example.

The less effective responses to this question were ones which were unable to meaningfully engage with the issue of editing and instead wrote responses which offered a general textual analysis and comparison of the three films studied. As noted in other questions on the paper, this meant such responses were limited in nature.



## Question 7\*

You have studied **three** films from your chosen theme: one film from the **US Independent** list, one film from the **Non-US English Language** list and one film from the **Non-European Non-English Language** list.

US Independent	Non-US English Language	Non-European Non-English Language
<i>A Girl Walks Home Alone at Night</i> (2014). Directed by Ana Lily Amirpour. USA	<i>The Babadook</i> (2014). Directed by Jennifer Kent. Australia	<i>Yojimbo (The Bodyguard)</i> (1961). Directed by Akira Kurosawa, Japan
<i>Elephant</i> (2003). Directed by Gus Van Sant. USA	<i>The Piano</i> (1993). Directed by Jane Campion. New Zealand	<i>Y Tu Mama Tambien</i> (2001). Directed by Alfonso Cuarón. Mexico

### EITHER

7\* How far do genre conventions of the films you have studied influence the interpretation of key messages about 'outsiders'?

You must draw comparisons between the **three films** you have studied in your answer.

[35]

This question required an ability to situate the films studied into at least one genre, or alternatively suggest reasons why the film resists such classification. The ability to do this was the gateway to being able to effectively respond to the other part of the question on key messages. As with questions in the other two sections of the paper, the ability to make connections between the films studied and the various parts of the question is fundamental to developing the most effective responses and accessing the higher mark bands.

The features of the most effective responses to this question were being able to address the competing demands of the question; textual analysis, comparisons between and across the three films with a focus on the critical issue in the question - in this instance, genre. Candidates approached this by identifying a genre for the film and then exploring the generic elements of the film through discussions of genre conventions with reference to evidence from the chosen films. For example, there were discussions of how *A Girl Walks Home Alone at Night* is a horror film and this was extended with consideration of how the appearance and behaviour of the key character could be interpreted as vampiric. There are a wide range of possible interpretations which are valid if candidates can substantiate their opinions.

The least successful responses to this question had a limited or minimal engagement with genre conventions - shown in a lack of evidence of how films could be associated with different genres. Generally, where this was the case, such responses were characterised by a broader approach to textual analysis of the films and a discussion solely on the overarching topic theme and theoretical concepts. Answering the question set is, as ever, a vital academic skill, and candidates get lower marks by not doing so.

## Question 8\*

8\* Discuss how filmmakers use editing to encourage the spectator to adopt a particular point of view in relation to the 'outsider' character(s) in the films you have studied.

You must draw comparisons between the **three films** you have studied in your answer. [35]

Most candidates who answered this question did have secure knowledge and understanding of the chosen films, and at least some adequate knowledge and understanding of the role of editing in structuring the film and its impact on spectator response. A common limitation to responses to this question was the candidate's ability to balance writing about editing and the movements between one shot and the next versus too much focus on cinematography. Examiners recognise that the reality of film analysis means that a discussion of editing is linked with other film elements, but candidates must prioritise the areas explicitly targeted by the question in their response.

The most effective responses to this question were ones that compared the three films in some detail, offering suitable examples from the chosen films and could make range of points relating to editing. This commonly presented as discussion of micro examples of transitions between shots, transition types, the use of editing in structuring and reinforcing binary oppositions between characters and/or groups. Additionally, pace and the speed of transitions and how this has an impact on spectator response was also a key factor in many responses. Such analysis was to be found in the discussion of Amelia and the Babadook in *The Babadook*, for example.

The less successful responses to this question were ones which were unable to meaningfully engage with the issue of editing and instead wrote responses which offered a general textual analysis and comparison of the three films studied. As noted with other questions on the paper, this meant such responses were limited in nature.

## Question 9\*

You have studied **three** films from your chosen theme: one film from the **US Independent** list, one film from the **Non-US English Language** list and one film from the **Non-European Non-English Language** list.

US Independent	Non-US English Language	Non-European Non-English Language
<i>The Hurt Locker</i> (2008). Directed by Kathryn Bigelow. USA	<i>District 9</i> (2009). Directed by Neil Blomkamp. South Africa	<i>Battle of Algiers</i> (1965). Directed by Gilo Pontecorvo. Algeria
<i>Whiplash</i> (2015). Directed by Damien Chazelle. USA	<i>Mad Max</i> (1979). Directed by George Miller. Australia	<i>The Grandmaster</i> (2013). Directed by Wong Kar-Wai. China

### EITHER

**9\*** How far do genre conventions of the films you have studied influence the interpretation of key messages about 'conflict'?

You must draw comparisons between the **three films** you have studied in your answer.

**[35]**

This question required an ability to situate the films studied into at least one genre, or alternatively suggest reasons why the film resists such classification. The ability to do this was the gateway to being able to effectively respond to the other part of the question on key messages. As with questions in the other two sections of the paper, the ability to make connections between the films studied and the various parts of the question is fundamental to developing the most effective responses and accessing the higher mark bands.

The features of the most effective responses to this question were being able to address the competing demands of the question; textual analysis, comparisons between and across the three films with a focus on the critical issue in the question - in this instance, genre. Candidates approached this by identifying a genre for the film and then exploring the generic elements of the film through discussions of genre conventions with reference to evidence from the chosen films. For example, there were discussions of how *The Battle of Algiers* uses the style of documentaries in its depictions of the FLN and the French military.

The least effective responses to this question had a limited or minimal engagement with genre conventions, shown in a lack of evidence of which films could be associated with different genres. Generally, where this was the case, such responses were characterised by a broader approach to textual analysis of the films and a discussion solely on the overarching topic theme and theoretical concepts. Answering the question set is, as ever, a vital academic skill, and candidates lose marks by not doing so.

## Exemplar 3

9	<p>The films <i>Battle of Algiers</i>, <i>District 9</i> and <i>Whiplash</i> have vastly different genres to convey their themes or conflict in varying ways. <i>The Battle of Algiers</i> is a neo-realist, documentary-style war film that influences the audience by giving it a sense of reality that encourages the viewer to grasp the messaging of what colonialism leads to, the unity of an oppressed group and the tragedy of warfare on all sides. <i>District 9</i> is a science-fiction film influencing audiences by using these conventions to convey an allegory of South African apartheid and what it means to be human. Contrastingly, <i>Whiplash</i> is a drama that influences</p>
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Exemplar 3 offers the opening to a highly effective response which shows part of the development of the argument detailing the case for assigning films to genres. What then unfolds is a concentrated discussion of how these films fit into these genres with close textual evidence.

## Question 10\*

**10\*** Discuss how filmmakers use editing to encourage the spectator to adopt a particular point of view in relation to 'conflict' in the films you have studied.

You must draw comparisons between the **three films** you have studied in your answer. **[35]**

Most candidates who answered this question did have secure knowledge and understanding of the chosen films, and at least some adequate knowledge and understanding of the role of editing in structuring the film and its impact on spectator response. A common limitation to responses to this question was the candidate's ability to balance writing about editing and the movements between one shot and the next versus too much focus on cinematography. Examiners recognise that the reality of film analysis means that a discussion of editing is linked with other film elements, but candidates must prioritise the areas explicitly targeted by the question in their response.

The most effective responses to this question were ones that compared the three films in some detail, offering suitable examples from the chosen films and could make a range of points relating to editing. This commonly presented as discussion of micro examples of transitions between shots, transition types, the use of editing in structuring and reinforcing binary oppositions between characters and/or groups. Additionally, pace and the speed of transitions and how this has an impact on spectator response was also a key factor in many responses. Such traits were to be found in the discussion of Christopher and Wikus in *District 9*, for example.

The less effective responses to this question were ones which were unable to meaningfully engage with the issue of editing and instead wrote responses which offered a general textual analysis and comparison of the three films studied. As noted with other questions on the paper, this meant such responses were limited in nature

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