

Examiners' report

A LEVEL

FILM STUDIES

OCR Level 3 Advanced GCE in Film Studies

H410

For first teaching in 2017

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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 responses is 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 [Teach Cambridge](#).

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Paper 1 series overview

Candidates appeared to be well prepared for this examination, with the majority answering the correct number of questions using the correct set films and addressing the questions with specific examples from the films they had studied. There was evidence this year of a clearer understanding of the differences between the micro-elements of film form (especially performance) and also the different structures required for the 10 mark question requiring explanation and the 35 mark questions requiring analysis.

Many candidates appeared to have planned their answers to give structured responses to the questions asked. Responses that were more successful showed sophisticated knowledge and understanding by analysing many detailed examples from the films to illustrate a coherent overall argument, compared films, when required in Questions 3 or 4, and applied the critical approaches, when required in Questions 6 or 7. Less successful responses might not address the question; might lack exemplification; might show a less secure grasp of the micro-elements, messages and values, aesthetics or critical approaches; and might digress into irrelevant material.

The two main practical issues of running out of time and misnumbering the questions were both more common among typed responses. Where the question was misnumbered, the response was marked using the mark scheme for the question the candidate was most clearly answering.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
• allocated time effectively • answered the correct number of questions • used the correct set films • clearly analysed in relation to messages and values in Questions 3 and 4 • clearly compared how the micro-element contributed to messages and values in Questions 3 or 4 • focused closely on answering the question.	• spent too long on lower tariff questions • answered either Question 1 or Question 2 • used a film from the wrong era, especially in Question 1 • analysed meaning or aesthetics in Questions 3 or 4 instead of messages and values • made implicit comparison in Questions 3 or 4 • used unrewarding strategies such as rewriting the entire question, explaining the candidate's understanding of the micro-elements, displaying irrelevant general knowledge about the film, or naming and explaining theorists.

Section A overview

This section asks candidates to apply their knowledge and understanding of the micro-elements of film form across the three eras of US film production they have studied.

Question 1 tests candidates' knowledge and understanding of any of the elements listed in the subject content under the micro-elements of film form; in this case, spectator interpretations of mise-en-scène.

Question 2 asks for analysis using a micro-element (or some aspect of a micro-element) in one film; performance in this case.

Questions 3 and 4 ask for analysis and comparison of two films, with 10 marks of the 35 marks available allocated to this comparison. In both Questions 3 and 4 the comparison asked for was between the messages and values conveyed by the two films. These two questions require candidates to address messages and values (taken as one element, either or both of messages and values were rewarded) and comparison. Candidates needed to address both requirements to reach the higher mark bands.

Question 1

You have studied **one** US film from **each** of the lists.

For Questions **1–4** write about the US films you have studied.

Silent Era	1930–1960	1961–1990
<i>Wings</i> (1927). Directed by William A. Wellman. USA	<i>Citizen Kane</i> (1941). Directed by Orson Welles. USA	<i>2001: A Space Odyssey</i> (1968). Directed by Stanley Kubrick. USA
<i>The Gold Rush</i> (1925). Directed by Charlie Chaplin. USA	<i>Singin' in the Rain</i> (1952). Directed by Gene Kelly/Stanley Donen. USA	<i>Raging Bull</i> (1980). Directed by Martin Scorsese. USA
<i>The Mark of Zorro</i> (1920). Directed by Fred Niblo/Theodore Reed. USA	<i>Stagecoach</i> (1939). Directed by John Ford. USA	<i>E.T.</i> (1982). Directed by Steven Spielberg. USA
<i>The General</i> (1926). Directed by Clyde Bruckman/Buster Keaton. USA	<i>Vertigo</i> (1958). Directed by Alfred Hitchcock. USA	<i>Do the Right Thing</i> (1989). Directed by Spike Lee. USA
<i>Sunrise</i> (1927). Directed by F.W. Murnau. USA	<i>Double Indemnity</i> (1944). Directed by Billy Wilder. USA	<i>The Conversation</i> (1974). Directed by Francis Ford Coppola. USA
<i>The Wind</i> (1928). Directed by Victor Sjöström. USA	<i>All that Heaven Allows</i> (1955). Directed by Douglas Sirk. USA	<i>West Side Story</i> (1961). Directed by Jerome Robbins/Robert Wise. USA

1 Explain how spectators may develop different interpretations of the same mise-en-scène.

Give **two** examples of mise-en-scène from **one** film from **1961–1990** that you have studied. **[10]**

This question was generally answered well with many effective responses giving two clear examples of mise-en-scène without introducing other micro-elements and two different plausible interpretations for each.

Less successful responses did not give clear examples of mise-en-scène; explained the meaning of the mise-en-scène without looking at different interpretations; and only gave one interpretation or only one example.

Specific examples of mise-en-scène worked better than, for example, the whole community of Bed-Stuy in *Do the Right Thing*.

Question 2

2 Analyse how performance is used to create meaning.

Give **two** examples of performance from **one** film from **the silent era** that you have studied. **[10]**

This question was generally answered well. Candidates seemed better prepared to answer a question on performance than in previous sessions. There were some good analyses of casting (especially for *The General* and *The Gold Rush*) alongside analysis of non-verbal communication and performance styles. Many answers on *Sunrise* analysed the expressions and body language of the three main protagonists (though certain scenes, such as the marsh scene, are analysed more often than others).

Effective answers gave two detailed examples of performance in specific scenes and analysed meanings for each.

Lower scoring responses might choose weaker meanings such as 'comedy'; briefly mention performance elements and spend most of the answer on meanings; simply describe the events in the scene; or discuss performance more broadly without specific examples.

Exemplar 1

2	In Charlie Chaplin's 1925 silent film
	'The Gold Rush' he uses performance
	to create meaning. An example of this
	is in the 'inside the desolate cabin'
	scene we get a reaction shot
	of the lone prospector (TLP) finding
	a chicken leg prop, this is even
	contrasted by a shot of Big Jim
	McKay staring at him and TLP
	sheepishly hands it to him. TLP's
	performance creates a comedic meaning
	as he awkwardly smiles and pats
	Big Jim on the back the whilst
	comforting him, this is comedic as
	TLP is clearly starving as we
	hear the diegetic sound of his
	stomach grumbling. An additional way in
	which Chaplin uses performance to
	create meaning is in the monicarlo

		dance sequence where he enters the
		busy lodge and we get a long long
		shot of him making eye contact
		with Georgia, she smiles towards 'him'
		and waves and then walks his
		direction for us to find out where
		she was actually speaking to the
		guy behind TLP. we then get a
		reaction shot of TLP's performance
		and how he exhales and looks
		upset and frustrated. This performance
		creates a meaning of loneliness
		and desparity for TLP and shows
		how alone he really is, this
		makes us feel sympathy towards
		TLP.

This response gained 8 out of 10 marks as it fitted the descriptor in the mark scheme that 'responses with two examples that are analysed with regard to meaning can reach the 'good' mark band'. It doesn't go any higher as the analysis of the meaning of first example – 'sheepishly hands it...awkwardly smiles and pats Big Jim on the back' – is relatively weak ('comedic') whereas the second towards the end of the answer is much stronger.

Question 3*

- 3*** Compare how editing conveys messages and values in **one** film from **1930–1960** and **one** film from **1961–1990** you have studied.

Give detailed examples from **both** films.

[35]

Successful responses engaged well with all the elements of this question. Less successful responses tended to not address all parts of the question. Analyses of the 1961-90 films (especially *Do the Right Thing*, *Raging Bull* and *E.T.*) often more successfully focused on messages and values than those for the 1930-1960 films. Candidates seemed clearer on the need to compare the two films than in previous years. The most successful answers explicitly compared the messages and values and demonstrated how the editing contributed to these; less successful answers would simply compare the use of editing in the two films.

The focus on editing clearly differentiated those with a detailed knowledge of the key scenes they had analysed from those with a more generalised knowledge. Descriptions of 'fast-paced editing', in particular, tended towards the inaccurate. Many candidates analysed the use of montage in their chosen films. The more successful answers gave detailed analysis of the editing of the montage, others just stated that there was one.

Misconceptions



Analysis of meaning, alignment or aesthetics does not count as analysis of messages and values, unless the former can be linked to the latter.

Cut aways, parallel action, or shot-reverse shots are not 'jump cuts': Many candidates still use the term 'jump cuts' in analysing films or sequences which do not contain them.

Cinematography on its own is not editing.

Naming the Kuleshov effect does not count as editing analysis without an example.

Question 4*

- 4* Compare how sound conveys messages and values in **one** film from **1930–1960** and **one** film from **1961–1990** you have studied.

Give detailed examples from **both** films.

[35]

Successful responses engaged well with all the elements of this question. Less successful responses could generally give examples of use of sound, especially music, but in less detail, with weaker links to messages and values, or without comparison. Analyses of the 1961-90 films (especially *Do the Right Thing*, *Raging Bull* and *E.T.*) often more successfully focused on messages and values than those for the 1930-1960 films. Candidates seemed clearer on the need to compare the two films than in previous years. More successful answers explicitly compared the messages and values and demonstrated how the use of sound contributed to these, often with detailed analysis of the contribution of music or sound effects or sudden silences; less successful answers would simply compare the use of sound in the two films, sometimes relying on less relevant and more descriptive elements such as dialogue.

Misconception



Analysis of meaning, alignment or aesthetics does not count as analysis of messages and values, unless the former can be linked to the latter.

Section B overview

Section B requires candidates to analyse one or both of the two set experimental surrealist films and the set German expressionist or French new wave film they have studied. Either of the two sets of films can be assessed through the 15 mark question or the 35 mark question in this section.

In this exam, Question 5 asked about one experimental surrealist film.

Questions 6 and 7 require candidates to analyse including through the use of critical approaches. The application of a critical approach is worth 10 of the 35 marks available for these questions. In Question 6, the critical approach was that of conceptions of film narrative. In Question 7, the critical approach was that of the claims of naturalism and realism as against the expressive. The critical approach in Question 7 was generally addressed at least in part, but fewer candidates addressed the critical approach in Question 6.

Question 5

You have studied **both** of the experimental surrealist films in the list:

Un Chien Andalou (1929). Directed by Luis Buñuel. France.

L'age D'or (1930). Directed by Luis Buñuel. France.

You have also studied **one** film from the table:

German expressionist	French new wave
<i>The Cabinet of Dr. Caligari</i> (1920). Directed by Robert Wiene. Germany	<i>The 400 Blows</i> (1959). Directed by François Truffaut. France
<i>Nosferatu</i> (1922). Directed by F.W. Murnau. Germany	<i>À Bout de Souffle</i> (1960). Directed by Jean-Luc Godard. France
<i>Metropolis</i> (1927). Directed by Fritz Lang. Germany	<i>Cleo from 5 to 7</i> (1962). Directed by Agnes Varda. France

- 5 Analyse how **one** experimental surrealist film you have studied uses editing to create a surrealist aesthetic. **[15]**

This question was generally answered well with a better understanding this year of the aims of surrealism, resulting in more engagement with tasks (the 15 mark question gave less room for irrelevant material about the history of surrealism or Freudian psychoanalysis). The candidates seemed more comfortable analysing surrealist aesthetics than analysing aesthetics in Questions 3 or 4 in previous series.

More candidates used *Un Chien Andalou* rather than *L'Age d'Or*.

Successful responses gave several precise examples of editing with a brief explanation of the creation of a surrealist aesthetic. Less successful responses gave fewer, less accurate examples, often incorrectly misidentifying cuts where there were fades or dissolves (e.g. the ants/armpit/sea urchin montage), wasted time on long-winded explanations of surrealism or Freudian analysis, or wrote about both films.

Exemplar 2

5 In *Un Chien Andalou*, editing is used to create a surrealist aesthetic through juxtaposition, free association and anti-artistic methods. In the opening sequence, a man cuts open a woman's eye using a razor, and the scene is juxtaposed against a cloud cutting across the moon. The contrast between the peaceful night sky and the violent act creates shock that is integral to surrealist films. The similar appearance of the two scenes also allows the spectator to connect

them through free association, a Freudian concept which is also integral to surrealist aesthetics, creating an ambiguous and infinitely interpretable work. For example, dissolves are often used to connect two shots together, such as a woman's armpit hair to a sea urchin, associating the two concepts with ambiguous meaning. The use of intertitles, a standard part of silent films, also contributes to the ambiguity of the film, announcing arbitrary time skips such as "eight months ~~later~~ before" and "sixteen years later" which do not seem to effect the world of the characters at all. These effects create an unsettling and freely interpretable tone characteristic of surrealist films.

In the same way, Un Chien Andalou's editing also conveys a surreal anti-artistic tone. For example, the strange intertitles indicate to the audience that time has passed, or that an act is ending or beginning, but generally no such change has taken place. Similarly, the film's use of continuity editing creates a linear, intelligible flow from shot to shot, creating the expectation of a followable narrative in the spectator's mind – however, these expectations are constantly subverted. For example, during the end scene, the central woman seems to have achieved a happy ending with a man on the beach, but after another

meaningless time skip ("In Spring"), ~~they~~ there is a jarring cut to their corpses buried in the sand. This juxtaposition subverts the expectations of the spectator, disorienting them. This creates an unsettling and surreal tone to the film.

In conclusion, Un Chien Andalou uses editing to create an ambiguous and anti-artistic tone characteristic of the surrealist aesthetic.

Exemplar 2 earns the full 15 marks, despite its inaccurate reference to a 'cut to their corpses' at the end of the answer. The opening sentence is to the point and the rest of the answer follows suit. There are three well-made examples – the opening sequence, the armpit montage, the use of intertitles – and an unusual but relevant reference to the use of continuity editing (although this is not exemplified). A coherent argument is made throughout.

Question 6*

- 6* How far does the narrative structure of the German expressionist **or** French new wave film you have studied reflect the context in which it was produced?

Give detailed examples from the film.

[35]

This proved to be a difficult question for some candidates, who appeared to have missed the reference to the critical approach, i.e. narrative structure, in the question.

Successful responses concentrated on narrative structure and its relationship to context. Analyses of *The Cabinet of Doctor Caligari*, for example, might link the unreliable framing narrative to suspicions of authority in postwar Germany. Analyses of *A Bout de Souffle* might link the parody of a conventional gangster narrative to French anti-Americanism. Budget and economic context was an area that a few students used well, especially concerning *Caligari*, *A Bout de Souffle* or *The 400 Blows*. There were some very successful answers on *Cleo from 5 to 7* from a feminist perspective. Detailed examples of specific scenes were then placed within this overall argument.

Less successful responses discussed narrative devices at the expense of structure. Some concentrated on character, which in successful answers was made relevant but more often was solely descriptive. The least successful answers outlined the plot of the chosen film. More responses showed a lack of understanding of the critical approach than was the case for Question 7.

Question 7*

- 7* How far does the German expressionist **or** French new wave film you have studied give priority to the expressive over naturalism and realism?

Give detailed examples from the film.

[35]

The main differentiator between answers was how far the response addressed all three of 'naturalism, realism and the expressive' and the detail and relevance of the exemplification.

The most successful responses found moments of the expressive in the most realist films or elements of naturalism and/or realism in the most expressionist films (even *The Cabinet of Doctor Caligari*).

Most responses on German expressionist films only analysed expressive elements. Fewer responses showed a lack of understanding of the critical approach than was the case for Question 6.

Misconception



Some candidates confused expressive techniques with the expression of emotion.

Exemplar 3

7		In <i>Breathless</i> (1960), director Goddard innovates and subverts things audience would expect within a classical Hollywood narrative. An auteur and member of Cahiers du Cinéma, he critiqued much of French releases at the time, claiming them to be 'cinéma du papa' - dad cinema. <i>Breathless</i> is a largely expressive film, with much of the narrative lacking realism, however this is not entirely true. Goddard to a degree, does prioritise realism, however it is arguably due to a small budget. <i>Breathless</i> is filmed on location, and Michel and Patricia were encouraged to wear their own clothes. A sequence where this is evident is the Eisenhower parade, as Michel runs through real crowds of people there for a presidential visit. This evokes realism, and
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arguably places priority on it as reactions are genuine & this is further the case due to Godard's usage of long-takes allowing the audience a complete insight.

Despite elements of realism, Godard is innovative and his auteur traits denounce many claims that *Breathless* is naturalistic. He frequently employs a unique editing style, largely using discontinuity editing and camera pans. This can be seen as Michel shoots the police officer, we the audience witness little as Godard cuts between close-ups of the gun and then Michel in a car. Here in this sequence, we see how expressive the film is, as Michel breaks the 4th wall. Godard does this throughout the narrative, at a point directly telling the audience to "get stuffed!" This breaking of the diegesis is an auteur trait of Godard and breaks the air of realism within the film.

The priority given to expression is further exemplified by the direction given to Michel in relation to his performance. Much of Michel's actions are overly theatrical and expressive, often breaking the potential for realism due to absurdity and the impossible nature of them. Such as in the final sequence, where Michel dies, he again breaks the 4th wall, and manages to move erratically and shout despite a fatal wound.

In conclusion, Godard's full priority was to innovate and prioritise expressive, unique elements. Most realistic and natural occurrences, such as location shooting are due to a restricted budget and naturalistic lighting was largely uncontrollable. Elements of expression are key to Godard's style and the French New-wave, aimed to attract youth to enjoy cinema and innovate film-making with new, handheld, portable cameras.

Exemplar 3 is rather short for a 35 mark question, which limits the number of marks it can earn, especially for AO1 - but there is enough exemplification in a clearly accurate and relevant response for a Level 4 mark for AO1 (11 marks) and the application of the critical approach is comprehensive, earning an AO2 mark in the middle of the top band (18 marks).

The opening paragraph does, eventually, answer the question and sets up the rest of the essay. The paragraph on realism gives two relevant examples.

The next paragraph suggests that the candidate understands that there is a difference between naturalism and realism and gives a detailed example of expressive editing.

There is a fairly detailed example of expressive performance in the next paragraph and a well-argued conclusion in the final paragraph which directly addresses the question.

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