2.1 Comparing films

Name: _____ Class: _____ Date: _____ **Total: 23 marks**

KEY WORDS focus • parallel analysis

Comparing films

Objective

State a one-axis focus, choose and justify the pairing, analyse in parallel element by element with the chain, explain contrasts by context, and structure the 10-minute multimedia study (the comparative-study task).

1 Key knowledge and worked examples

Comparative toolkit. Focus first: ONE axis as a question, before the films are locked. Pairing tests: contrast value, same instruments, different cultural contexts. Method: parallel analysis element by element: for each element analyse BOTH films in one movement, chain completed (denotation → connotation → significance); the finding lives in the CONTRAST, explained by each film's context. Presentation: focus sentence, pairing, element comparison, contextual explanation, conclusion; clips as evidence; at most 10 minutes; sources separated. Failures: double review, catalogue, theme essay. Worked: isolation built with sound in a European art film vs an East Asian metropolitan drama.

2 Practice

2.1 What comes first, the films or the focus, and why? [2]

2.2 State the two pairing tests. [2]

2.3 What is the difference between parallel analysis and a double review? [2]

2.4 Where does a comparison's finding live? [2]

2.5 Name the presentation's five sections and its hard limit. [3]

3 Exam-style questions

3.1 *(Focus style.)* Improve this focus: "I will compare these two films." Then draft the pairing paragraph for your improved focus with two imagined films. [4]

3.2 *(Method style.)* On the axis of isolation through sound, draft one parallel-analysis movement: the score's absence in the European film against message tones in the Asian film. [5]

3.3 *(Failure-diagnosis style.)* A draft study spends two minutes summarising each film's plot, then one minute on themes. Name the failure and state the repair. [3]

Solutions

2.1 The focus (1): it disciplines the pairing: films are chosen to illuminate one axis, not admired first and joined after (1).

2.2 Each film must say something the other does not (contrast is the value); both must be readable with the same instruments (film language plus context) (2).

2.3 Parallel analysis holds both films in ONE movement per element, chain completed for each, contrast drawn (1); a double review treats each film in sequence with nothing held together (1).

2.4 In the CONTRAST between the films on the focus: the same concern, two solutions (1), explained by each film's context (1).

2.5 Focus sentence; pairing; element-by-element comparison; contextual explanation; conclusion (2: 1 for four). Hard limit: 10 minutes recorded (1).

3.1 Improved focus: a question or proposition on one axis: for example "How do two films from different continents build urban isolation with sound?" (2). Pairing paragraph: film A, a European art-film city drama (title, director, year, country), thins its soundscape; film B, an East Asian metropolitan drama, crowds its soundscape with mediated voices; both serve the focus, contrast value stated, instruments shared (2).

3.2 European film: the score is absent, and silence isolates the protagonist (denotation): the city offers no emotional commentary (connotation); isolation is emptiness: the finding (significance) (2). Asian film: no score either, but repeated message and notification tones replace it (denotation): connection exists only as machine sound (connotation); isolation inside noise: the contrast (significance) (2). Contrast: emptiness against noise: two film cultures answering the same modern isolation with opposite sound worlds, the finding the context explains (1).

3.3 The failure is the double review (plot summaries with no comparative argument; the minutes spent are evidence-free) (2). Repair: cut the summaries to one sentence of identification each, and reinvest the minutes in element-by-element parallel analysis on the stated focus, clips cued to the analysed moments (1).

Local review guidance: the focus is ONE axis, not a topic area; both films move in the same paragraph, chain completed; (R1) the repair reinvests in comparison, not trimming alone. Authored guidance.