



GCE

Film Studies

H410/01: Film history

Advanced GCE

Mark Scheme for November 2020

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Stamp	Description
BP	Blank page
	Highlight
	Off page comment
✓	Tick
?	Unclear
✗	Cross
λ	Caret sign to show omission
	Not relevant
NAQ	Not answered question
✓2	Good point / development of point
EG	Use of Examples
A	Explanation, Argument and Analysis

An	Analysis
C	Comparison
TE	Terminology
KU	Knowledge and understanding

Subject-specific Marking Instructions

Levels of Response targeting AO1 and AO2

Where a mark scheme targets marks at AO1 and AO2, there is no requirement for a response to be awarded in the same level for AO1 as for AO2, so for example a response could be awarded Level 3 for AO1 and Level 2 for AO2.

Set film not stated in an answer.

Where the set film has not been stated examiners should read through each candidate response fully. In the majority of cases it should be implicitly clear which set film the candidate is referring to through examples and references to sequences and characters. In this case the examiner can credit the answer appropriately against the mark scheme.

If it is not clear which set film the candidate has referred to then the candidate's response is limited to a maximum of the top of the middle level mark band.

If it is clear the candidate has not referred to a set film at all then zero marks should be credited.

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

Component 01: Film History

Objective	
AO1	Demonstrate knowledge and understanding of elements of film.
AO2	Apply knowledge and understanding of elements of film to: <ul style="list-style-type: none">• analyse and compare films, including through the use of critical approaches• evaluate the significance of critical approaches• analyse and evaluate own work in relation to other professionally produced work.
AO3	Apply knowledge and understanding of elements of film to the production of film or screenplay.

SECTION A

Explain how different spectators may interpret the same use of sound differently. Give **two** examples from **one** film from **1961–1990** that you have studied. [10]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 10 marks
Indicative content	<p>Candidates may demonstrate knowledge and understanding through the use of some of the following ideas.</p> <ul style="list-style-type: none">• how the principal components of sound can generate multiple connotations and how different spectators may interpret these connotations differently• how sound conveys messages and values and different spectators may interpret these messages and values differently (e.g. may accept, oppose or negotiate them or understand them in context)• how sound can be indicative of an auteur approach (director or sound designer) and different spectators may interpret this auteurism differently (e.g. fandom or negative appraisal of an auteur)• how sound can contribute to a film aesthetic and different spectators may interpret this aesthetic differently (e.g. engagement or alienation, aesthetic approval or disaffection) <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must refer to a set film from the correct period and should give relevant example(s).</p>
Additional guidance	Refer to the generic marking grid for this question.

Level	Mark	AO1
5	9–10	<p>A comprehensive demonstration of knowledge and understanding of audience interpretation of film sound.</p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of sound and audience interpretation. • Precise answer supported by a range of plausible audience interpretations of two examples of use of sound from the film. • Use of film terminology is highly relevant and accurate.
4	7–8	<p>A good demonstration of knowledge and understanding of audience interpretation of film sound.</p> <ul style="list-style-type: none"> • Good knowledge and understanding of sound and audience interpretation. • Relevant answer supported by plausible audience interpretations of two examples of use of sound from the film. • Accurate and appropriate use of film terminology.
3	5–6	<p>An adequate demonstration of knowledge and understanding of audience interpretation of film sound.</p> <ul style="list-style-type: none"> • Adequate knowledge and understanding of sound and audience interpretation. • Mostly relevant answer supported by a suggested audience interpretation of at least one example of use of sound from the film. • Use of film terminology is mostly accurate.
2	3–4	<p>A limited demonstration of knowledge and understanding of audience interpretation of film sound.</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of sound and audience interpretation. • Answer is supported by at least one example of use of sound from the film, although this may not be made relevant to the question set. • Use of film terminology is limited and may not always be accurate.
1	1–2	<p>A minimal demonstration of knowledge and understanding of audience interpretation of film sound.</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of sound and audience interpretation. • Answer lacks relevance to the question set and may not be supported by examples. • Minimal use of film terminology.
0	0	No response or no response worthy of credit.

Analyse how editing is used to create meaning in at least **two** examples from **one** film from **1930–1960** that you have studied.

[10]

Assessment Objectives	AO2: Apply knowledge and understanding of elements of film to analyse films (1a). 10 marks
Indicative content	<p>Candidates may use of some of the following ideas:</p> <ul style="list-style-type: none">the shot-to-shot relationships of continuity editing including match editing, the 180° rule and the role of editing in creating meaning including the Kuleshov effecthow the principal components of editing can generate multiple connotations and suggest a range of interpretationshow editing implies relationships between characters and contributes to narrative developmenthow editing conveys messages and valueshow visual effects (created in post-production) are used to create meaningthe meaning of montage editing and stylised forms of editing including jump cuts. <p>This is, however, a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must give relevant examples from a set film from the correct period.</p>
Additional guidance	Refer to generic marking grid for this question.

Level	Mark	AO2 (strand 1, 1a)
5	9–10	A comprehensive analysis of how editing is used to create meaning within a film. <ul style="list-style-type: none"> • A comprehensive application of knowledge and understanding of editing to the question set. • A comprehensive analysis of how editing is used to create meaning. • Precise answer supported by two or more relevant examples from the film.
4	7–8	A good analysis of how editing is used to create meaning within a film. <ul style="list-style-type: none"> • A good application of knowledge and understanding of editing to the question set. • A good analysis of how editing is used to create meaning. • Relevant answer supported by two or more relevant examples from the film.
3	5–6	An adequate analysis of how editing is used to create meaning within a film. <ul style="list-style-type: none"> • Adequate application of knowledge and understanding of editing to the question set. • Adequate analysis of how editing is used to create meaning. • Mostly relevant answer supported by one or more examples from the film.
2	3–4	A limited analysis of how editing is used to create meaning within a film. <ul style="list-style-type: none"> • Limited application of knowledge and understanding of editing to the question set. • Limited analysis of how editing is used to create meaning. • Answer is supported by at least one example from the film, although this may not be relevant to the question set.
1	1–2	Minimal analysis of how editing is used to create meaning within a film. <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of editing to the question set. • Minimal analysis of how editing is used to create meaning. • Answer lacks relevance to the question set and may not be supported by examples.
0	0	No response or no response worthy of credit.

Question Specific Guidance (to be used in conjunction with Generic Marking Grid for Questions 3 and 4)

Compare how mise-en-scène is used to convey messages and values in **one** film from **the silent era** and **one** film from **1961-90** that you have studied. Give detailed examples from both films. [35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> • analyse films (1a) <i>and</i> compare films (1b). 20 marks
Indicative content	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to analyse and compare how the two films that they have studied use mise-en-scène to convey messages and values. Responses should include explicit and detailed comparison of the two films.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of mise-en-scène to convey messages and values. For example, responses might:</p> <ul style="list-style-type: none"> • compare the use of the components of mise-en-scène (setting, props, costume and make-up, staging, movement and off-screen space) in the two films and the messages and values these convey • compare how mise-en-scène is used naturalistically and/or expressively in the two films to convey messages and values • compare how changes in mise-en-scène contribute to character and narrative development and the messages and values embedded in these • compare the use of motifs in the two films and the messages and values embedded in these • compare how the significance of mise-en-scène is affected by cinematography in the two films • set differences in mise-en-scène within the historical-cultural context of the dominant messages and values of their eras. <p>Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed.</p>
Additional guidance	<p>Refer to the generic marking grid for questions 3 and 4.</p>

Question Specific Guidance (to be used in conjunction with Generic Marking Grid for Questions 3 and 4)

Compare how performance and cinematography are used to convey messages and values in **one** film from **the silent era** and **one** film from **1930-60** that you have studied. Give detailed examples from both films. [35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> • analyse films (1a) <i>and</i> compare films (1b). 20 marks
Indicative content	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to compare how the two films that they have studied from the set periods use performance and cinematography to convey messages and values. Responses should include explicit and detailed comparison of the two films.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of performance and cinematography and their role in conveying messages and values. For example, responses might:</p> <ul style="list-style-type: none"> • compare the impact of performance styles, especially different codes of non-verbal communication, on the films' messages and values • compare the impact of casting and direction of performance on the films' messages and values • explore the opportunities offered by dialogue in the 1930-60 film to add to the performance • compare the relationship between performance and cinematography in the two films, particularly in relation to lighting, camera technology and cinematographic style • set differences in messages and values, cinematography and performance within the auteurist styles of their directors • set differences in messages and values, cinematography and performance within the historical-cultural context of the dominant modes of their eras. <p>Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed.</p>
Additional guidance	<p>Refer to the generic marking grid for questions 3 and 4.</p>

Question 3 and 4 Generic Marking Grid (to be used in conjunction with Subject Specific Guidance for each question)

NB: If candidates only refer to one set film in their answer then they are limited to a maximum mark of the top of level 3.

Level (Mark)	AO1	Level (Mark)	AO2 (strand 1a, 1b)
5 (13–15)	<p>A comprehensive demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. 	5 (17–20)	<p>A comprehensive response that offers sophisticated and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Comprehensive analysis and detailed and explicit comparison of chosen films, using relevant examples. • Comprehensive and sophisticated analytic focus on the significance of messages and values to both films. • Comprehensive knowledge and understanding of messages and values applied in response to the question set, integrated throughout the response and placed in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i>
4 (10–12)	<p>A good demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A generally relevant, accurate and appropriate response to the question set. • A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used. • Accurate and appropriate use of film terminology. 	4 (13–16)	<p>A good response that offers highly relevant and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Good analysis and explicit comparison of chosen films, using relevant examples. • Good analytic focus on the significance of messages and values to both films. • Good knowledge and understanding of messages and values applied in response to the question set, integrated throughout the response. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i>
3 (7–9)	<p>An adequate demonstration of knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or depth of material used. • Use of film terminology is mostly accurate. 	3 (9–12)	<p>An adequate response that offers some relevant analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Adequate analysis and comparison of chosen films using generally relevant examples. • Adequate analysis of the significance of messages and values to both films. • Adequate knowledge and understanding of messages and values applied in response to the question set. These are placed in context. • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i>

			<p>N.B. Responses may reach Level 3 if they offer relevant analysis of the use of the micro element, but EITHER comparison is implicit OR the analytic focus on the significance of messages and values is unclear.</p>
2 (4–6)	A limited demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • Response is coherent with some relevance to set question. • Knowledge shows some inaccuracies with limited breadth or depth of material used. • Use of film terminology is limited and may be inaccurate. 	2 (5–8)	<p>A limited response that offers an analysis and/or comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> • Limited analysis and comparison of chosen films. • Limited analysis of the significance of messages and values to both films. • Limited knowledge and understanding of messages and values applied in response to the question set. • <i>Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, the relationship to the evidence may not be clear.</i> <p>N.B. Responses may reach Level 2 if they offer some analysis with some reference to the micro element but lack comparison and/or focus on the significance of messages and values.</p>
1 (1–3)	A minimal demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • Weak comments of minimal relevance to set question and / or an incomplete response. • A lack of reference to the films studied to support knowledge. • Use of film terminology is minimal. 	1 (1–4)	<p>A minimal response that offers little analysis or comparison in response to the question set.</p> <ul style="list-style-type: none"> • Minimal analysis or comparison of chosen films. • Minimal analysis of the significance of messages and values to both films. • Minimal knowledge and understanding of messages and values applied in response to the question set. • <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i>
0	No response or no response worthy of credit.	0	No response or no response worthy of credit.

SECTION B

Analyse how **one or both** experimental surrealist films you have studied use mise-en-scène to create a surrealist aesthetic.

[15]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 5 marks</p> <p>AO2: Apply knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> • to analyse films (1a). 10 marks
Indicative content	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to analyse how the film(s) that they have studied use mise-en-scène to create a surrealist style.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of mise-en-scène and its role in creating a surrealist aesthetic. For example, responses might analyse:</p> <ul style="list-style-type: none"> • the use of the elements of mise-en-scène, including sets, locations, costume, make up and props, staging, movement and off-screen space, in one or both set films • the relationship between mise-en-scène and cinematography and editing in the film • the multiple connotations of the ambiguous use of mise-en-scène in the film • how the mise-en-scène is used both naturalistically and expressively to create a sense of surrealism • how the use of mise-en-scène contributes to the aesthetic of the film and reflects Buñuel's auteurism. <p>Responses must refer to at least one set film from the set movement. They should refer to specific examples from the film(s), perhaps referring to key scenes they have analysed.</p>
Additional guidance	<p>Refer to the marking grid for question 5.</p>

Level (Mark)	AO1	Level (Mark)	AO2 (strand 1a)
3 (4-5)	A comprehensive demonstration of knowledge and understanding of micro-elements of film form. <ul style="list-style-type: none"> Comprehensive knowledge and understanding of how micro-elements of film form are used through an accurate and relevant response to the question set. Precise answer supported by one or more relevant examples. 	3 (7-10)	A comprehensive analysis of how the film(s) use mise-en-scène to create a surrealist aesthetic. <ul style="list-style-type: none"> Comprehensive application of knowledge and understanding of mise-en-scène to the question set. Comprehensive analysis of how the use of mise-en-scène creates a surrealist aesthetic. Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.
2 (2-3)	An adequate demonstration of knowledge and understanding of micro-elements of film form. <ul style="list-style-type: none"> Adequate knowledge and understanding of how micro-elements of film form are used through a coherent and mostly relevant response to the question set. Answer is supported by one or more mostly relevant examples. 	2 (3-6)	An adequate analysis of how the film(s) use mise-en-scène to create a surrealist aesthetic. <ul style="list-style-type: none"> Adequate application of knowledge and understanding of mise-en-scène to the question set. Adequate explanation of how the use of mise-en-scène creates a surrealist aesthetic. Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.
1 (1)	A minimal demonstration of knowledge and understanding of micro-elements of film form. <ul style="list-style-type: none"> Minimal understanding of how micro-elements of film form are used through weak comments with minimal relevance to the question set and/or an incomplete response. 	1 (1-2)	A minimal analysis of how the film(s) use mise-en-scène to create a surrealist aesthetic. <ul style="list-style-type: none"> Minimal application of knowledge and understanding of mise-en-scène to the question set. Minimal analysis of how the use of mise-en-scène creates a surrealist aesthetic. Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.
0	No response or no response worthy of credit.	0	No response or no response worthy of credit.

Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 6 and 7)

Analyse how the German expressionist **or** the French new wave film you have studied developed a distinctive style that has contributed to film aesthetics. [35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film</p> <ul style="list-style-type: none"> to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). 20 marks
Indicative content	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to analyse how the films that they have studied developed a distinctive style that has contributed to film aesthetics.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the significance of film aesthetics. For example, responses might analyse:</p> <ul style="list-style-type: none"> the use of distinctive cinematography including lighting, editing, mise-en-scène, sound or performance in the film, perhaps through analysis of specific sequences the significance of the aesthetic dimension in film including the potential conflict between spectacle and the drive towards narrative resolution in film critical approaches to film aesthetics, including the claims of naturalism and realism as against the expressive, by discussing the importance of one of these in the style of the film critical approaches to film aesthetics including the relationship between film aesthetics and auteurism the relationship between the auteur's style and the wider film movement how the distinctive style of the film movement has influenced film aesthetics <p>Responses should refer to specific examples from the film in some detail, perhaps referring to key scenes they have analysed.</p>
Additional guidance	<p>Refer to the generic marking grid for questions 6 and 7.</p>

Analyse how the German expressionist **or** the French new wave film you have studied reflects an emphasis on naturalism or the expressive that is characteristic of their film movement. [35]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film</p> <ul style="list-style-type: none"> to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). 20 marks
Indicative content	<p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question is asking candidates to analyse how the film that they have studied reflects an emphasis on naturalism or the expressive that is characteristic of their film movement. It is expected that those choosing German Expressionism would concentrate on the expressive and those choosing French New Wave would concentrate on the naturalistic but answers might choose to investigate the balance between the two in their chosen film.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the critical approach of the claims of naturalism and realism as against the expressive. For example, responses might analyse:</p> <ul style="list-style-type: none"> the use of expressive or naturalistic cinematography and lighting in specific sequences from the film the use of expressive or naturalistic mise-en-scène the use of continuity editing or editing that deliberately breaks continuity, e.g. by jump cuts the use of parallel or contrapuntal soundtrack the use of naturalistic or expressive performance style the relationship of the film's narrative to the expressive or naturalistic style critical approaches to film aesthetics including the relationship between film aesthetics and auteurism the relationship between the auteur's style and the wider film movement <p>Responses should refer to specific examples from the films in some detail, perhaps referring to key scenes they have analysed.</p>
Additional guidance	<p>Refer to the generic marking grid for questions 6 and 7.</p>

Question 6 and 7 Generic Marking Grid (to be used in conjunction with Question Specific Guidance for each question)

Level (Mark)	AO1	Level (Mark)	AO2 (strand 1a, 1c)
5 (13–15)	<p>A comprehensive demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. 	5 (17–20)	<p>A comprehensive response that offers sophisticated and confident analysis of the chosen film in response to the question set.</p> <ul style="list-style-type: none"> • Comprehensive analysis of relevant examples from the chosen film in response to the question set. • Comprehensive application of understanding of critical approaches in response to the question set, integrated throughout the response and placed in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i>
4 (10–12)	<p>A good demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A generally relevant, accurate and appropriate response to the question set. • A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used. • Use of film terminology is mostly accurate. 	4 (13–16)	<p>A good response that offers a highly relevant and confident analysis of the films in response to the question set.</p> <ul style="list-style-type: none"> • Good analysis of relevant sequences from the chosen film. • Good application of understanding of critical approaches in response to the question set, integrated throughout the response and placed in context. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i>
3 (7–9)	<p>An adequate demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or depth of material used. • Use of film terminology is mostly accurate. 	3 (9–12)	<p>An adequate analysis in response to the question set.</p> <ul style="list-style-type: none"> • Adequate analysis of relevant sequences from the chosen film. • Adequate application of understanding of critical approaches in response to the question set. • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i>

Level (Mark)	AO1	Level (Mark)	AO2 (strand 1a, 1c)
2 (4–6)	A limited demonstration of knowledge and understanding of elements of film: <ul style="list-style-type: none"> • Response is coherent with some relevance to set question • Knowledge shows some inaccuracies with limited breadth or depth of material used. • Use of film terminology is limited and may be inaccurate. 	2 (5–8)	A limited analysis in response to the question set. <ul style="list-style-type: none"> • Limited analysis of relevant sequences from the films. • Limited application of understanding of critical approaches in response to the question set. • Simple ideas have been expressed in a limited context. • <i>The information has some relevance, but is communicated in an unstructured way. The information is supported by limited evidence, the relationship to the evidence may not be clear.</i>
1 (1–3)	A minimal demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • Weak comments of minimal relevance to set question and / or an incomplete response. • A lack of reference to the films studied to support knowledge. • Use of film terminology is minimal. 	1 (1–4)	A minimal analysis in response to the question set. <ul style="list-style-type: none"> • Minimal analysis of relevant sequences from the films. • Application of understanding of critical approaches is likely to be absent. • <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i>
0	No response or no response worthy of credit.	0	No response or no response worthy of credit.

Assessment Objectives (AO) Grid

Question	AO1	AO2 Strand 1			AO2 Strand 2	Total
	1a+1b	1a	1b	1c		
1	10	0	0	0	0	10
2	0	10	0	0	0	10
3/4*	15	10	10	0	0	35
5	5	10	0	0	0	15
6/7*	15	10	0	10	0	35
Total Marks	45	40	10	10	0	105

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning
Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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