



**GCE**

**Film Studies**

**H010/01: Elements of Film**

Advanced Subsidiary GCE

**Mark Scheme for June 2019**

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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 <i>This annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.</i>
	Highlight
	Off page comment
✓	Tick
?	Unclear
✗	Cross
λ	Caret sign to show omission
⌚	Not relevant
NAQ	Not answered question
✓ <sub>2</sub>	Good point / development of point
EG	Use of Examples

<b>A</b>	Explanation, Argument and Analysis
<b>TE</b>	Terminology
<b>KU</b>	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: Elements of Film**

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

**SECTION A****Generic marking grid for questions 1 and 2**

Level	Mark	AO1
3	4–5	A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film in response to the question set. <ul style="list-style-type: none"><li>• Comprehensive knowledge and understanding of how elements of film have been used in response to the question set.</li><li>• Precise answer supported by one or more relevant examples from the film sequence.</li></ul>
2	2–3	An <b>adequate</b> demonstration of knowledge and understanding of elements of film in response to the question set. <ul style="list-style-type: none"><li>• Adequate knowledge and understanding of how elements of film have been used in response to the question set.</li><li>• Answer is supported by one or more mostly relevant examples from the film sequence.</li></ul>
1	1	A <b>minimal</b> demonstration of knowledge and understanding of elements of film in response to the question set. <ul style="list-style-type: none"><li>• Minimal understanding of how micro-elements of film form have been used through weak comments with minimal relevance to the question set and/or an incomplete response</li></ul>
0	0	No response or no response worthy of credit.

1 With reference to a **sequence** from **one** film from **1961-90** which you have studied, explain how cinematography has been used to create meaning for the spectator. [5]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. <b>5 marks</b>
Indicative Content	<p>Candidates may demonstrate knowledge and understanding through the use of some of the following ideas:</p> <p><b>Cinematography</b></p> <ul style="list-style-type: none"><li>• the range of shots used in a particular sequence, including camera angles, movement, focus, depth of field and lens length</li><li>• use of composition</li><li>• use of colour or monochrome and quality of film stock/video</li><li>• use of lighting</li></ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p><b>Creating meaning</b></p> <ul style="list-style-type: none"><li>• how cinematography creates multiple connotations and suggests a range of interpretations</li><li>• how shot selection relates to narrative development and carries messages and values</li><li>• how lighting conveys character, atmosphere, and messages and values</li></ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must refer to a sequence from a set film from the correct period and should give one or more relevant example(s).</p>
Additional guidance	Refer to the generic marking grid for this question.

2 With reference to a **sequence** from **one** film from **1930-60** which you have studied, explain how mise-en-scène has been used to create meaning for the spectator. **[5]**

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. <b>5 marks</b>
Indicative Content	<p>Candidates may use some of the following ideas:</p> <p><b>Mise-en-scène</b></p> <ul style="list-style-type: none"><li>the settings, props, costume, and make up used in the sequence</li><li>the casting and blocking of actors in the sequence</li><li>changes in mise-en-scène</li><li>patterned repetition in mise-en-scène to create motifs</li><li>how the significance of mise-en-scène is changed by cinematography through variation in depth of field, focus and framing</li></ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p><b>Creating meaning</b></p> <ul style="list-style-type: none"><li>how mise-en-scène creates multiple connotations and suggests a range of interpretations</li><li>how changes in mise-en-scène contribute to character and narrative development</li><li>how mise-en-scène conveys messages and values</li><li>how mise-en-scène can be used expressively or naturalistically to express meaning</li><li>the significance of motifs</li></ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must refer to a sequence from a set film from the correct period and should give one or more relevant example(s).</p>
Additional guidance	Refer to the generic marking grid for this question.

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

3\* Compare how sound has been used to convey messages and values in the **two** films you have studied. You must refer to examples from **one** film in the **1930-60** list and examples from **one** film in the **1961-90** list in your answer. [25]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<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 sound to convey messages and values.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of sound and its role in conveying messages and values. For example, responses might:</p> <ul style="list-style-type: none"> <li>• compare the use of non-diegetic music in the two films to convey messages and values</li> <li>• compare the use of diegetic sound, including dialogue and songs (as appropriate), in the two films to convey messages and values</li> <li>• compare how sound has been used in combination with cinematography, mise-en-scène, and editing in the two films to convey messages and values</li> <li>• compare the use of sound, including music, to express character and narrative development, and the messages and values embedded in these</li> <li>• compare the use of sound, including music, in reinforcing or undercutting the messages and values expressed in the diegesis of the two films (e.g. ironic commentary)</li> <li>• compare the use of sound, including music, in reinforcing or undercutting the realism of the narrative and its messages and values.</li> </ul> <p>Responses must refer to two set films from the correct periods. They should refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed.</p>
<b>Additional guidance</b>	<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)

4\* Compare how editing contributes to the aesthetics of the **two** films you have studied. You must refer to examples from **one** film in the **1930-60** list and examples from **one** film in the **1961-90** list in your answer. [25]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<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 editing to contribute to the aesthetics.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the importance of editing in the creating aesthetic effects. For example, responses might:</p> <ul style="list-style-type: none"> <li>• compare the use of continuity editing and any exceptions to this in the two films and the aesthetic effects of these</li> <li>• compare the editing styles in the two films and the aesthetic effects of these</li> <li>• compare how editing has been used in combination with cinematography, mise-en-scène, and sound in the two films to create aesthetic effects</li> <li>• compare the use of editing motifs and their patterned repetition in the two films and the aesthetic effects of these</li> <li>• compare the use, or absence, of post-production visual effects and the aesthetic effects of these.</li> </ul> <p>Responses must refer to two set films from the correct periods. They should refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 3 and 4.

**Question 3 and 4 Generic Marking Grid** (to be used in conjunction with Question 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 at the top of level 2 for AO1, and the top of level 3 for AO2.

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
		<b>5 (17–20)</b>	<p>A <b>comprehensive</b> 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"> <li>• Comprehensive analysis of relevant examples from the chosen films.</li> <li>• Comprehensive comparison of the chosen films in response to the question set.</li> <li>• Comprehensive application of understanding in response to the question set, integrated throughout the response and placed in context.</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul>
		<b>4 (13–16)</b>	<p>A <b>good</b> 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"> <li>• Good analysis of relevant examples from the chosen films.</li> <li>• Good comparison of the chosen films in response to the question set.</li> <li>• Good application of understanding in response to the question set, integrated throughout the response.</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>
<b>3 (4–5)</b>	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of how micro-elements of film form have been used through an accurate and relevant response to the question set.</li> <li>• Precise answer supported by one or more relevant examples from both films.</li> </ul>	<b>3 (9–12)</b>	<p>An <b>adequate</b> 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"> <li>• Adequate analysis of relevant examples from the chosen films.</li> <li>• Adequate comparison of the chosen films in response to the question set.</li> <li>• Adequate application of understanding in response to the question set, placed in context.</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
2 (2-3)	<p>An <b>adequate</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>• Adequate knowledge and understanding of how micro-elements of film form have been used through a coherent and mostly relevant response to the question set.</li> <li>• Answer is supported by one or more mostly relevant examples from both films.</li> </ul>	2 (5-8)	<p>A <b>limited</b> response that offers an analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Limited analysis of relevant examples from the chosen films.</li> <li>• Limited comparison the chosen films in response to the question set.</li> <li>• Limited application of understanding in response to the question set.</li> <li>• <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></li> </ul>
1 (1)	<p>A <b>minimal</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>• Minimal understanding of how micro-elements of film form have been used through weak comments with minimal relevance to the question set and/or an incomplete response.</li> </ul>	1 (1-4)	<p>A <b>minimal</b> response that offers little analysis or comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Minimal analysis of relevant examples from the chosen films.</li> <li>• Minimal comparison of the chosen films in response to the question set.</li> <li>• Minimal application of understanding in response to the question set.</li> <li>• <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
0	No response or no response worthy of credit.	0	No response or no response worthy of credit.

## SECTION B

## Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 5 and 6)

5\* With reference to examples from the **two** films you have studied from your chosen theme, compare how the films create gender representations that reflect the contexts in which they are made. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<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 the ways in which contexts are reflected in representations in their chosen films. There should be a sense of coherence in the answer that reflects an overall understanding of the ways in which representations in their chosen films reflect one or more of the following: social, cultural, historical political and institutional contexts. Candidates should refer to examples to illustrate their points and this will include reference to the films micro-elements and how they have been used to create representations.</p> <p>Responses might compare:</p> <ul style="list-style-type: none"> <li>• how the two films create representations through narrative and/or genre and/or their use of micro elements</li> <li>• how or whether the representations in the two films reflect the social and cultural contexts in which they were produced, including the differences in national contexts between the US and non-US films</li> <li>• how or whether the representations in the two films reflect the institutional contexts in which they were produced in terms of resource, technology and production constraints and opportunities</li> <li>• how or whether the representations in the two films (if from different time periods) reflect their historical contexts</li> <li>• how or whether the representations in the two films reflect the political contexts in which they were produced in their exploration of political issues, or creation of political messages and values</li> <li>• how or whether the two films reflect their contexts in their intertextual references.</li> </ul> <p>Responses must refer to two set films: one US one non-US. They should refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 5 and 6.</p>

## Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 5 and 6)

6\* With reference to examples from the **two** films you have studied from your chosen theme, compare how their use of genre conventions may create meaning and response from spectators. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<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 the ways in which the way the two films' use of genre conventions may create meaning and response from spectators.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the ways in which use of genre conventions in their chosen films influences meaning and response. Candidates should refer to examples to illustrate their points and this will include reference to the films' micro-elements and how they have been used to follow, subvert, or not follow genre conventions.</p> <p>Responses might compare:</p> <ul style="list-style-type: none"> <li>• how far each film is clearly generic, using genre to structure the narrative</li> <li>• ways in which the two films use genre conventions, such as: following conventions, mixing conventions, subverting conventions and how this can contribute to the generation of meaning and spectator response</li> <li>• how each film's use of genre depends on its cultural or institutional context (e.g. status as independent film)</li> <li>• how each film's use of genre contributes to its aesthetics</li> <li>• the meanings conveyed by generic conventions (e.g. activation of generic themes)</li> <li>• how each film's use of genre may be designed to generate response in the spectator (and how spectators are in a dynamic relationship with the texts and may develop diverse interpretations).</li> </ul> <p>Responses must refer to two set films: one US one non-US. They should refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed.</p>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 5 and 6.</p>

## Question 5 and 6 Generic Marking Grid (to be used in conjunction with Question 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 1a, 1b
5 (13–15)	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• Comprehensive knowledge and understanding demonstrated through the level of breadth or depth of material used.</li> <li>• Use of film terminology is highly relevant and accurate.</li> </ul>	5 (17–20)	<p>A <b>comprehensive</b> response that offers sophisticated and confident analysis and comparison in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the chosen films.</li> <li>• Comprehensive comparison of the two films in response to the question set.</li> <li>• Comprehensive application of understanding in response to the question set, integrated throughout the response and placed in context.</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul>
4 (10–12)	<p>A <b>good</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A highly relevant, generally accurate and appropriate response to the question set.</li> <li>• Generally accurate and detailed knowledge and understanding demonstrated through the breadth or depth of material used.</li> <li>• An accurate and appropriate use film terminology.</li> </ul>	4 (13–16)	<p>A <b>good</b> response that offers a highly relevant and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of relevant examples from the chosen films.</li> <li>• Good comparison of the two films.</li> <li>• Good application of understanding in response to the question set, integrated throughout the response.</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>
3 (7–9)	<p>An <b>adequate</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A mostly relevant and appropriate response to the question set.</li> <li>• A mostly accurate knowledge with sound breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>	3 (9–12)	<p>An <b>adequate</b> 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"> <li>• Adequate analysis of relevant examples from the chosen films.</li> <li>• Adequate comparison of the two films.</li> <li>• Adequate application of understanding in response to the question set, placed in context.</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>
2 (4–6)	<p>A <b>limited</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• Response is coherent with some relevance to set question.</li> <li>• Knowledge shows some inaccuracies with limited breadth or depth of material used</li> <li>• Use of film terminology is limited and may not always be accurate</li> </ul>	2 (5–8)	<p>A <b>limited</b> response that offers an analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Limited analysis of relevant examples from the chosen films.</li> <li>• Limited comparison of the two films.</li> <li>• Limited application of understanding in response to the question set.</li> <li>• <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></li> </ul>

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
1 (1–3)	<p>A <b>minimal</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>Weak comments of minimal relevance to set question and/or an incomplete response.</li> <li>A lack of reference to the films studied to support knowledge.</li> <li>Use of film terminology is minimal.</li> </ul>	1 (1–4)	<p>A <b>minimal</b> response that little relevant analysis or comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>Minimal analysis of relevant examples from the chosen films.</li> <li>Minimal comparison of the two films.</li> <li>Minimal application of understanding in response to the question set.</li> <li>Very simple ideas have been expressed but may not be linked to the specific question.</li> <li><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
0	No response or no response worthy of credit.	0	No response or no response worthy of credit.

## SECTION C

## Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 7 and 8)

7\* Discuss how the poetics – the choice of micro elements to create aesthetic effects – of your chosen European film contribute to the film's representation of a distinctive fictional world. Refer to specific sequences in your answer. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>analyse films (1a), including through the use of critical approaches (1c). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<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>Candidates <b>must</b> refer to a European set film in their answer. They may wish to make reference to others in support of their points but the focus of the candidate response should be on the set film.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how the poetics of the chosen European film contribute to the film's representation of a distinctive fictional world. Candidates should refer to specific examples to illustrate their points and this will include reference to the micro-elements of film and how these can be used to create representations and poetics.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>analysis of the poetics of the film, including the use of critical approaches</li> <li>analysis of the film's representation of a fictional world</li> <li>discussion of the distinctiveness of this fictional world</li> <li>discussion of the role of poetics in creating this distinctiveness</li> <li>detailed references to examples from the film</li> </ul>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 7 and 8.

## Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 7 and 8)

8\* Discuss how the narrative and representations in the European film you have studied reflect events and issues in the wider world. [35]

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a), including through the use of critical approaches (1c). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<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>Candidates <b>must</b> refer to a European set film in their answer. They may wish to make reference to others in support of their points but the focus of the candidate response should be on the set film.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how the film uses narrative and representations to reflect events and issues in the wider world. Candidates should refer to specific examples to illustrate their points and this will include reference to the micro-elements of film and how these can be used to create narrative and representations.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• analysis of the narrative of the film, including the use of critical approaches</li> <li>• analysis of the representations in the film, including how the narrative constructs these representations</li> <li>• discussion of the events and issues – the social, cultural political or historical contexts – that the film is reflecting</li> <li>• discussion of how the film's aesthetics are influenced by these representations of events and issues</li> <li>• detailed references to examples from the film</li> </ul>
<b>Additional guidance</b>	<p>Refer to the generic marking grid for questions 7 and 8.</p>

## Question 7 and 8 Generic Marking Grid (to be used in conjunction with Question Specific Guidance for each question)

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1c
5 (13–15)	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• Comprehensive knowledge and understanding demonstrated through the level of breadth or depth of material used.</li> <li>• Use of film terminology is highly relevant and accurate</li> </ul>	5 (17–20)	<p>A <b>comprehensive</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the chosen films</li> <li>• Comprehensive understanding of film poetics (Q7) or narrative construction and representation (Q8).</li> <li>• Comprehensive application of understanding of critical approaches. This is integrated throughout the response and placed in context</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul>
4 (10–12)	<p>A <b>good</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A highly relevant, generally accurate and appropriate response to the question set.</li> <li>• Generally accurate and detailed knowledge and understanding demonstrated through the breadth or depth of material used.</li> <li>• Accurate and appropriate use of film terminology.</li> </ul>	4 (13–16)	<p>A <b>good</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of relevant examples from the chosen films.</li> <li>• Good understanding of film poetics (Q7) or narrative construction and representation (Q8)..</li> <li>• Good application of understanding of critical approaches. This is integrated within the response and placed in context</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>
3 (7–9)	<p>An <b>adequate</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A mostly relevant and appropriate response to the question set.</li> <li>• A mostly accurate knowledge with sound breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>	3 (9–12)	<p>An <b>adequate</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of relevant examples from the chosen films</li> <li>• Adequate understanding of film poetics (Q7) or narrative construction and representation (Q8). Adequate application of understanding of critical approaches. This is placed in context</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1c
<b>2 (4–6)</b>	<p>A <b>limited</b> demonstration of knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> <li>• Response is coherent with some relevance to set question.</li> <li>• Knowledge shows some inaccuracies with limited breadth or depth of material used.</li> </ul> <p>Use of film terminology is limited and may not always be accurate.</p>	<b>2 (5–8)</b>	<p>A <b>limited</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Limited analysis of relevant examples from the chosen films</li> <li>• Limited understanding of film poetics (Q7) or narrative construction and representation (Q8).</li> <li>• Limited application of understanding of critical approaches. This is likely to be descriptive.</li> <li>• Simple ideas have been expressed in a limited context.</li> <li>• <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></li> </ul>
<b>1 (1–3)</b>	<p>A <b>minimal</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• Weak comments of minimal relevance to set question and/or an incomplete response.</li> <li>• A lack of reference to the film studied to support knowledge.</li> <li>• Use of film terminology is minimal.</li> </ul>	<b>1 (1–4)</b>	<p>A <b>minimal</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Minimal analysis of relevant examples from the chosen films</li> <li>• Minimal understanding of film poetics (Q7) or narrative construction and representation (Q8).</li> <li>• Application of understanding of critical approaches is likely to be absent.</li> <li>• <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
<b>0</b>	No response or no response worthy of credit	<b>0</b>	No response or no response worthy of credit

**Assessment Objectives (AO) Grid**

<b>Question</b>	<b>AO1</b>	<b>AO2 Strand 1</b>			<b>Total</b>
	<b>1a+1b</b>	<b>1a</b>	<b>1b</b>	<b>1c</b>	
1	5	0	0	0	5
2	5	0	0	0	5
3/4*	5	10	10	0	25
5/6*	15	10	10	0	35
7/8*	15	10	0	10	35
<b>Total Marks</b>	<b>45</b>	<b>30</b>	<b>20</b>	<b>10</b>	<b>105</b>

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