

Film Studies

Advanced Subsidiary GCE

Unit **F631**: Film Text and Context

Mark Scheme for June 2013

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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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F631

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Subject-specific Marking Instructions

This unit assesses:

AO1: Demonstrate knowledge and understanding of film as an audio-visual form of creative expression together with its contexts of production and reception and of the diversity in filmmaking across different historical periods and locations.

AO2: Apply knowledge and understanding, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own creative projects to show how meanings and responses are generated.

Assessment Objectives (AO) Grid

(includes quality of written communication ✍)

	AO1	AO2	Total Marks
Q1/Q2*	24	16	40
Q3-10** (first topic)	18	12	30
Q3-10** (second topic)	18	12	30
Total Marks	60 (30% of AS GCE)	40 (20% of AS GCE)	100

*In section A candidates answer either Q1 or Q2.

**In section B candidates answer two questions in total. Each question must come from a different topic area

Question	Answer	Marks	Guidance
1/2	<p>Level 4 (32–40 marks)</p> <ul style="list-style-type: none"> • Excellent knowledge and understanding of the relevant framework for analysis. • Excellent application of the relevant framework for analysis to the films chosen demonstrating insight and depth. • Offers a full range of examples from the films chosen for response, demonstrating very good to excellent technical knowledge and understanding and a confident ability to link examples to the demands of the set question. • A clearly relevant, sustained and sophisticated response to the set question. • Use of film terminology is confident, frequent and consistently accurate. <p>Complex issues are expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, are well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p>	40	<p>As there are no set films for this unit, examiners should expect considerable diversity of texts discussed in responses, and should treat texts as being of equal cultural value.</p> <p>Candidates will be assessed on their ability to understand how the relevant frameworks(s) for analysis help to communicate meaning in a film text. Candidates may make reference to other frameworks(s) for analysis that are not explicitly referred to in the question. Candidates should be credited for what they do respond with, and not penalised for what they don't write about.</p> <p>Note: where a candidate only refers to one English Language text or where candidates discuss non-English Language texts, they are limited to a maximum of the top of level 1.</p> <p>Candidates' discussion of texts studied is expected to be supported by use of textual evidence, demonstrating knowledge and understanding of the micro elements of film language. This textual evidence will demonstrate knowledge and understanding of the following areas as is appropriate to the question and to the way in which the candidate has approached it. This may include discussions of one or more of the following:</p> <ul style="list-style-type: none"> • Cinematography – the use of camera shots, angle, movement, composition, and lighting. • Editing – the organisation of sequences to construct meaning. This should include transition of image and sound, continuity and non-continuity systems, cutting (shot/reverse shot, eyeline match, graphic match, action match, jump cut, crosscutting, parallel editing, cutaway, insert). • Sound – diegetic and non-diegetic sound, synchronous/asynchronous sound, sound effects, sound motifs, sound bridge, dialogue, voiceover, mode of

Question	Answer	Marks	Guidance
	<p>Level 3 (25–31 marks)</p> <ul style="list-style-type: none"> • Proficient knowledge and understanding of the relevant framework for analysis. • Proficient application of the relevant framework for analysis to the films chosen with relevant and consistent analysis throughout. • Offers a good range of examples from the films chosen for response, demonstrating good technical knowledge and understanding, with some ability to link examples to the set question. • A mostly relevant and appropriate response to the set question. • Use of film terminology is appropriate, frequent and mostly accurate in its application. <p>Relatively straightforward ideas are expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There are some errors of spelling, punctuation and grammar, but these are unlikely to be intrusive or obscure meaning.</p>		<p>address/direct address, sound mixing, sound perspective, and soundtrack (score, incidental music, themes and stings, ambient sound).</p> <ul style="list-style-type: none"> • Mise-en-Scène – production design, location, studio, set design, costume and make-up, properties, colour design, casting. <p>Question specific guidance</p> <p>Overall, examiners should bear in mind that centres/candidates have considerable freedom and flexibility in what they choose to focus on for response to this section of the unit. Accordingly, examiners should be flexible, open minded and positive in outlook when assessing candidates' responses to ensure that the approach to marking is in keeping with the ethos of the specification.</p> <p>1. How important are stylistic techniques in communicating the theme(s) of the films you have studied? [40]</p> <ul style="list-style-type: none"> • A sense of debate is instructed within the question – and where candidates identify this and structure their responses accordingly, this should be properly rewarded • Answers which can offer a range of developed examples from their chosen films – drawing together technical knowledge and understanding together with knowledge of the stylistic techniques and/or the theme(s) of the films studied should be well credited • Candidates should be able to demonstrate a sense of understanding that the films they have studied do employ a variety of stylistic techniques and/or that the films studied do present a common theme or range of themes • Candidates may present an argument to the effect that stylistic techniques have little or no role in communicating themes, instead candidates may choose to offer responses

Question	Answer	Marks	Guidance
	<p>Level 2 (17-24 marks)</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of the relevant framework for analysis. • Basic application of the relevant framework for analysis to the films chosen lacks depth and is overly descriptive. • Examples from the films chosen for response may be appropriate but infrequent, demonstrating basic technical knowledge and understanding with limited reference to actual textual evidence. • A mostly relevant and appropriate response to the set question. • Use of film terminology is largely accurate but basic and may lack frequency. <p>Some simple ideas are expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p>		<p>which touch upon other aspects of the frameworks for analysis – this should be viewed positively and credited as appropriate considering level of engagement with the debate in the question.</p> <ul style="list-style-type: none"> • It is expected that candidates can communicate a sense of what they believe to be the key theme(s) of their chosen films – examiners should be flexible and open-minded about what candidates write in this regard. Examiners should take the approach that if candidates can support their assertions of what the key theme(s) of the films studied are then this should be accepted as being a valid response to the question set. • Some candidates may discuss the key theme(s) of the chosen films in what appears a descriptive way at first, but is then linked to textual evidence – where this occurs, examiners should fairly credit this engagement with the question. Other candidates may take an approach that interweaves discussion of themes with specific elements of the text. Again, where textual evidence is used to support assertions about key theme(s), this should be fairly credited. <p>2. ‘All film narratives tell the same story of heroes overcoming villains’. Discuss this view with reference to the films you have studied. [40]</p> <ul style="list-style-type: none"> • A sense of debate is instructed within the question – and where candidates identify this and structure their responses accordingly, this should be properly rewarded • It is expected that responses will be able to demonstrate knowledge and understanding of relevant theories – no theory is either prescribed or proscribed and examiners are urged to remember this in their approach to marking.

Question	Answer	Marks	Guidance
	<p>Level 1 (1-16 marks)</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of the relevant framework for analysis – general knowledge level. • Minimal application of the relevant framework to the films chosen; answer is descriptive rather than analytical. • Offers a limited range of examples from the films chosen for response, lacking in technical knowledge and understanding. • Of minimal relevance to set question and / or an incomplete response. • Use of film terminology is limited and not always accurate. <p>Some simple ideas are expressed. There are some errors of spelling, punctuation and grammar which are noticeable and intrusive. Writing may also lack legibility.</p> <p>0 marks = no response worthy of credit NR = No response</p>		<ul style="list-style-type: none"> • Answers which challenge the premise of the quotation, and which can substantiate their responses should also be fairly credited. • Answers which can offer a range of developed examples from their chosen films – drawing together technical knowledge and understanding together with knowledge of narrative and/or the theme(s) of the films studied should be well credited • Candidates may present an argument to the effect that not all film narratives contain recognisable hero and villain characters techniques, instead candidates may choose to offer responses which touch upon other aspects of the frameworks for analysis – this should be viewed positively and credited as appropriate considering level of engagement with the debate in the question. • Candidates may approach the question solely by focussing on narrative, whilst other candidates will seek to link to other ideas/concepts in the Frameworks for Analysis in the unit, as detailed in the specification. The key issues involved in responding to the question revolve around the extent to which the candidate meaningfully engages with the question set and attempts to use the knowledge and understanding of the films they have studied and relevant aspects of theory. Where there is clear evidence of engagement with the question, this should be credited.

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Candidates **must** answer two questions from Section B. Each question must be from a different topic area. Each question is worth 30 marks.

If only one question is answered a maximum of 30 marks should be awarded.

If two questions from one topic area are selected both responses should be marked and the higher mark (out of 30) should be awarded.

Examiners should note that the focus for Section B is on the economic, sociological and technological issues that surround the topic areas of the specification and **not** on textual analysis.

Question	Answer	Marks	Guidance
	<p>Level 4 (24–30 marks)</p> <ul style="list-style-type: none"> • Excellent knowledge and understanding of industrial and social practice linked to audience behaviours. • Excellent application of historical, sociological, economic and technological factors to the set question demonstrating insight and depth. • Offers a full range of examples of industrial and social practice, demonstrating excellent knowledge and understanding and a confident ability to link examples to the demands of the set question. • A clearly relevant, sustained and sophisticated response to the set question. • Use of film terminology is confident, frequent and consistently accurate. <p>Complex issues are expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, are well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p>	30	<p>Generic mark scheme: applies to questions 3,4,5,6,7,8,9,10</p> <p>It is essential for candidates to have developed knowledge and understanding of relevant films. For the topics chosen for assessment, it is necessary for candidates to have seen both whole feature length films and short films and/or extracts from feature length films.</p>

Question	Answer	Marks	Guidance
	<p>Level 3 (18–23 marks)</p> <ul style="list-style-type: none"> • Proficient knowledge and understanding of industrial and social practice linked to audience behaviours. • Proficient application of historical, sociological, economic and technological factors to the set question which is relevant and consistent. • Offers a good range of examples of industrial and social practice, demonstrating proficient knowledge and understanding and some ability to link examples to the demands of the set question. • A mostly relevant and appropriate response to the set question. • Use of film terminology is appropriate, frequent and mostly accurate. <p>Relatively straight forward ideas are expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There are some errors of spelling, punctuation and grammar, but these are unlikely to be intrusive or obscure meaning.</p>		

Question	Answer	Marks	Guidance
	<p>Level 2 (13–17 marks)</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of industrial and social practice linked to audience behaviours, demonstrates some evidence of prior learning but also makes some generalisations. • Basic application of historical, sociological, economic and technological factors to the set question, answer lacks depth and is overly descriptive. • Examples of industrial and social practice may be appropriate but infrequent, demonstrating basic knowledge and understanding with limited reference to case study evidence. • Response is largely coherent with some relevance to the set question. • Use of film terminology is largely accurate but basic and may lack frequency. <p>Some simple ideas are expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p>		

Question	Answer	Marks	Guidance
	<p>Level 1 (1–12 marks)</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of industrial and social practice linked to audience behaviours – general knowledge level, demonstrates little prior learning, mostly generalisation. • Minimal application of historical, sociological, economic and technological factors to the set question, answer is descriptive rather than analytical. • Offers a limited range of examples of industrial and social practice, limited knowledge and understanding. • Of minimal relevance to the set question and/or an incomplete response. • Use of film terminology is limited and not always accurate. <p>Some simple ideas are expressed. There will be some errors of spelling, punctuation and grammar which will be noticeable and intrusive. Writing may also lack legibility.</p> <p>0 marks = NR = No response worthy of credit</p>		

Question	Answer	Marks	Guidance
3	<p>Indicative content for topic areas and Question specific guidance</p> <p>Early cinema (1895–1915) Discuss how one of the major American film studios established itself within the film industry. You should refer to production, distribution and exhibition in your answer.</p> <ul style="list-style-type: none"> • The focus for this question is primarily on economic issues in cinema • Candidates are free to respond on any of the ‘Big Six’ in their answer • Examiners should be seeking to reward candidates who are able to articulate a coherent picture of how one of the major studios developed its corporate structure from initial foundation through to developing through mergers and acquisitions • Candidates who are able to demonstrate a clear understanding of what vertical integration is and how their chosen institution is vertically integrated should also be rewarded • It is also possible that candidates may focus on one of the ‘Little 3’ as the basis for their response – such responses should be taken on its merits and duly rewarded • Where candidates focus on one of the ‘Little 3’ studios and can articulate why the studio is one of the ‘Little 3’ (ie lack of ownership of an exhibition arm) then this should be positively rewarded 	30	<ul style="list-style-type: none"> • At the higher end of the ability range, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. • In the middle of the ability range, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. • At the lower end of the ability range, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). • It is expected that the candidates will focus their responses on one of the American major film studios, but as with the guidance opposite, where candidates write about a mini studio (Little 3) or independent studio, this should be treated as positively as possible.

Question	Answer	Marks	Guidance
4	<p>How important were technological factors in enabling the production, distribution and exhibition of the early films of the Lumière brothers?</p> <ul style="list-style-type: none"> • The focus for this question is primarily on technological issues in cinema • Candidates are free to discuss any of the early films of the Lumière Brothers, eg <i>Workers Leaving The Factory</i>, <i>Train Arriving At The Station</i> – however, the focus of the response should be on technological factors, and not on textual description and/or analysis, in keeping with the focus of Section B. • Technological factors discussed may include factors pertaining to production – the development of cameras to enable the capture of moving images and the restrictions on this technology; mode of distribution – in what ways was the distribution of the early films of the Lumière brothers similar/different to more contemporary modes of distribution; means of exhibition - discussion of where, when and how these early films were made available to audiences. • Examiners should be seeking to reward candidates who are able to articulate a coherent view of the importance of technological developments on production, distribution and exhibition. • It is possible that some candidates may only focus on one or two of production, distribution and exhibition – examiners are asked to be positive in marking responses but mindful of what the totality of the question is asking. 	30	<ul style="list-style-type: none"> • At the higher end of the ability range, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. • In the middle of the ability range, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. • At the lower end of the ability range, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). • It is expected that the candidates will have some clear understanding of the history of early cinema – examiners should be mindful of the accuracy of candidates' work when making assessment decisions

Question	Answer	Marks	Guidance
5	<p>The impact of World War II on British cinema (1939–45)</p> <p>How much impact did the Ministry of Information have on the production of films that were made in Britain during the war years (1939–45)?</p> <ul style="list-style-type: none"> • The focus for this question is primarily on sociological issues in cinema • Candidates are free to discuss any relevant film of the period; however, the focus of the response should be on sociological factors, and not on textual description and/or analysis, in keeping with the focus of Section B. • Examiners should be seeking to reward candidates who are able to articulate a coherent view of the formation of the Ministry of Information and what its purpose was. • Candidates' responses may focus on examples of specific films in which the Ministry of Information had a role in the production of that film or films – these could be fiction, documentary or a combination of both. Discussions may then work through the nature of Mol input and seek to measure how this has affected the outcomes in terms of the final cut of the films considered. 	30	<ul style="list-style-type: none"> • At the higher end of the ability range, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. • In the middle of the ability range, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. • At the lower end of the ability range, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). • It is expected that the candidates will focus their responses on one or more of the films mentioned in this topic in the specification, but it is equally possible that candidates may base their response on another film not mentioned in the specification – in both cases examiners should be looking to positively reward what the candidate <i>does</i> say about the films discussed.

Question	Answer	Marks	Guidance
6	<p>'British films produced in the period 1939–45 were created with the sole purpose of boosting the morale of the British population'. Discuss this view with reference to specific films from the period.</p> <ul style="list-style-type: none"> • The focus for this question is primarily on sociological issues in cinema • Candidates are free to discuss any relevant film of the period; however, the focus of the response should be on sociological factors, and not on textual description and/or analysis, in keeping with the focus of Section B. • Examiners should be seeking to reward candidates who are able to articulate a coherent view of the formation of the Ministry of Information and what its purpose was. • Candidates' responses may focus on examples of specific films, of which one or more may be listed in the specification. Equally appropriately, candidates discussions may focus on films which are not detailed in this may offer a credible basis for response to the question set specification. • It should be anticipated that candidates will also take issue with the quotation and seek to construct and answer which offers a contrary view to the one in the quotation – this is acceptable assuming that candidates are able to properly substantiate their arguments. 	30	<ul style="list-style-type: none"> • At the higher end of the ability range, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. • In the middle of the ability range, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. • At the lower end of the ability range, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). • It is expected that the candidates will focus their responses on one or more of the films mentioned in this topic in the specification, but it is equally possible that candidates may base their response on another film not mentioned in the specification – in both cases examiners should be looking to positively reward what the candidate <i>does</i> say about the films discussed.

Question	Answer	Marks	Guidance
7	<p>The rise of the blockbuster, format wars and multiplexes (1972–84) To what extent did audiences benefit from the development of multiplex cinemas?</p> <ul style="list-style-type: none"> • The focus for this question is primarily on sociological issues in cinema • Candidates are free to discuss any relevant film or films of the period; however, the focus of the response should be on sociological factors, and not on textual description and/or analysis, in keeping with the focus of Section B. • Examiners should be seeking to reward candidates who are able to articulate a coherent view of the development of multiplex cinemas in either Britain or the USA, and who can situate the development of multiplex cinemas within a wider sociological context – perhaps taking in issues such as population movements from urban areas to more suburban or rural areas. • Another possible issue for comment in response may be regarding the development of shopping/leisure facilities side of urban/town or city centre locations and the according impact on cinema locations. • A possible dimension to candidates' responses is that the focus is on the benefit to institutions – particularly distributors and exhibitors. 	30	<ul style="list-style-type: none"> • At the higher end of the ability range, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. • In the middle of the ability range, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. • At the lower end of the ability range, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). • Candidates may focus their response on the development of multiplex cinemas in Britain, in the USA, or both. Where candidates offer facts to support their discussion, the accuracy in the use of these facts should be borne in mind when making assessment decisions.

Question	Answer	Marks	Guidance
8	<p>Discuss the key reasons for the emergence of statutory regulation for home video in Britain in the early 1980s.</p> <p>Responses may well be informed by detailed history of film/video regulation in the early 1980s, where this engages with the question, this should be credited.</p> <ul style="list-style-type: none"> • The focus for this question is primarily on sociological issues in cinema • Candidates are free to discuss any relevant film of the period; however, the focus of the response should be on sociological factors, and not on textual description and/or analysis, in keeping with the focus of Section B. • Examiners should be seeking to reward candidates who are able to articulate a coherent view of some of the reasons for the emergence of statutory regulation in this period – such reasons may include discussions of the unregulated nature of the home video market prior to the passing of the Video Recordings Act (1984); the easy access to video rentals – with many small retailers; the moral panic which arose around home video and the campaigning conducted by the National Viewers & Listeners Association and its figurehead, Mary Whitehouse. • Candidates may also draw upon the DPP's list of prohibited titles and offer reasons for the inclusion of certain titles on this list. 	30	<ul style="list-style-type: none"> • At the higher end of the ability range, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. • In the middle of the ability range, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. • At the lower end of the ability range, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). • It is expected that the candidates will focus their responses on some of the films which attracted controversy in the early 1980s in Britain, and this may well come alongside a presentation of key facts or milestones in the development of the issue.

Question	Answer	Marks	Guidance
9	<p>Developments in 21st century cinema and film (2000–present)</p> <p>Discuss the factors have led to the re-birth of 3D cinema in recent years</p> <ul style="list-style-type: none"> • The focus for this question is primarily on economic issues in cinema • A variety of responses are expected – there are a variety of ways in which candidates are expected to respond. • Some will focus on the threat piracy poses to the established business model of cinema – and how the revival of 3D has been one dimension of a response to this threat. • Some responses will focus more overtly on technological developments which have made 3D easier to market to audiences – and thus highlight the differences between these ‘new wave’ of 3D and older ones. • Some responses will take account of both of these – examiners should seek to credit accurate knowledge and engagement with the question and be flexible about the shape and structure of candidates’ responses. 	30	<ul style="list-style-type: none"> • At the higher end of the ability range, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. • In the middle of the ability range, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. • At the lower end of the ability range, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). • It is expected that the candidates will focus their responses on one or more of the ‘new wave’ of 3D films released in recent years, but it is equally possible that candidates may choose not to focus their answer around particular films but instead write more broadly about the economic issues involved in the question – in both cases examiners should be looking to positively reward what the candidate <i>does</i> say about the films discussed

Question	Answer	Marks	Guidance
10	<p>To what extent has the introduction of the UK's digital cinema network benefited film audiences or institutions?</p> <ul style="list-style-type: none"> • The focus for this question is primarily on technological/economic issues in cinema • A variety of responses are to be expected – some may focus on the listings at different points of time of particular cinemas – and may seek to engage in the debate at the heart of the question in this fashion, working around the issue of audience choice and what impact or otherwise the institution of the digital cinema network has had/not had on extending audience choice • Some responses may engage with the siting of the screens of the digital cinema network – and how accessible or otherwise these screens are – this may be a bigger issue for rural audiences • Alternatively candidates may explore the institutional context of the films which populate cinemas – and focus their response around economic considerations – cutting the cost of distribution, for example, and how this may be to the benefit of a range of different institutions – distributors and exhibitors, and ultimately producers, alike. 	30	<ul style="list-style-type: none"> • At the higher end of the ability range, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. • In the middle of the ability range, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. • At the lower end of the ability range, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). • It is expected that the candidates will focus their responses on either the audience or institutional contexts, but examiners should be prepared to be flexible and reward candidates who attempt both parts of the question.

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