



GCE

Film Studies

Unit **F631**: Film Text and Context

Advanced Subsidiary GCE

Mark Scheme for June 2015

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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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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		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> <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. 	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

Question		Marks	Guidance
	<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>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>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. • Only one film is discussed. 		<p>systems, cutting (shot/reverse shot, eyeline match, graphic match, action match, jump cut, crosscutting, parallel editing, cutaway, insert).</p> <ul style="list-style-type: none"> • Sound - diegetic and non-diegetic sound, synchronous/asynchronous sound, sound effects, sound motifs, sound bridge, dialogue, voiceover, mode of address/direct address, sound mixing, sound perspective, and soundtrack (score, incidental music, themes and stings, ambient sound). • Mise-en-Scène - production design, location, studio, set design, costume and make-up, properties, colour design, casting.

Question		Marks	Guidance
	<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> <p>Section A</p> <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>Questions 1 and 2 Indicative Content</p> <p>1 'No matter what the genre of a film is, all films contain similar character types.' Discuss this view. [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 approaches to understanding film genre and narrative. Responses may well draw on the theories espoused by Vladimir Propp on character types and Claude Levi-Strauss on binary oppositions. • Answers which offer a range of developed examples from their chosen films – drawing together technical knowledge and understanding together with knowledge of approaches to

Question			Marks	Guidance
		2 To what extent does the author of a film determine what the messages and values of a film might be? [40]		<p>narrative and / or genre in the films studied should be well credited.</p> <ul style="list-style-type: none"> • Candidates can choose whether to agree or to disagree with the statement in the question – it is for them to determine and communicate what their view is and how that view has been formed. • 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 offer a range of developed examples from their chosen films – drawing together technical knowledge and understanding together with knowledge of the concept of authorship and developed ideas of the messages and values that can be read in the films studied, should be well credited. • Candidates should be able to demonstrate a sense of understanding that the films they have studied do contain messages and values and should be able to discuss connections to authorship. • Candidates may well present responses which argue that the messages and values of a film are not necessarily controlled by film authors, but can be constructed by film spectators / audiences. • Examiners should take the approach that if candidates can support their view of the author(s) of the films studied, and their role in determining messages and values, this should be accepted as being a valid response to the question set.

Question		Marks	Guidance
<p>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.</p>			
3-10	3	<p>Indicative content for topic areas Early Cinema (1895-1915) Discuss how audiences responded to viewings of films in the early cinema period. [30]</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 of the films of the films of the Early Cinema period, whether mentioned in the specification or not – 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. • Sociological factors discussed may include factors pertaining to the exhibition and response to films of the period. • A range of films from a range of nations should also be expected – particularly to draw out a debate in response to the question. • Examiners should be seeking to reward candidates who are able to articulate a coherent view of how and why audiences responded as they did at the time. • It is possible that some candidates may discuss in vague and general terms of how audiences <i>might</i> have responded, without being able to discuss specifics. 	<p>30 per question</p> <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 candidates will be able to demonstrate an understanding of the historical development of the beginnings of cinema. The depth and clarity of that understanding will be a determining factor in the assessment of candidates' responses.

Question		Marks	Guidance
	<p data-bbox="331 217 1151 312">4 'The beginnings of the Hollywood studio system are evident in the production and distribution of early genre films.' To what extent do you agree with this claim? [30]</p> <p data-bbox="331 368 685 395">Question specific guidance</p> <ul data-bbox="331 419 1151 1337" style="list-style-type: none"> <li data-bbox="331 419 1151 480">• The focus for this question is primarily on economic issues in cinema. <li data-bbox="331 523 891 550">• Items for likely discussion in responses: <li data-bbox="331 593 1151 791">• Discussion of one or more early genre films – quite likely to be films named in the specification (e.g. <i>The Great Train Robbery</i>, <i>Voyage To The Moon</i>, <i>The Musketeers of Pig Alley</i>), and focussed on their production and distribution backgrounds – candidates should be factual and accurate and be able to link such factual details to the question itself. <li data-bbox="331 834 1151 962">• It is expected that candidates are able to offer a debate about how much the beginnings of the studio system are evident in the production / distribution backgrounds of early genre films. <li data-bbox="331 1005 1151 1203">• Candidates may well take issue with the terms of the question and firmly decide that there is no tangible connection – the strength of such an argument would rest on the coherence of the view presented in addition with factual accuracy and understanding of the economic aspects here. <li data-bbox="331 1246 1151 1337">• Some candidates' may well offer a very precise chronicle of the production / distribution backgrounds to chosen films, but this may struggle to find relevance to the question. 		<ul data-bbox="1370 217 2058 1031" style="list-style-type: none"> <li data-bbox="1370 217 2058 384">• 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. <li data-bbox="1370 427 2058 619">• 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. <li data-bbox="1370 662 2058 821">• 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). <li data-bbox="1370 865 2058 1031">• 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		Marks	Guidance
	<p data-bbox="331 217 1099 248">5 The impact of World War II on British Cinema (1939-45)</p> <p data-bbox="331 248 685 280">Question specific guidance</p> <p data-bbox="331 316 1055 379">How successful was the British government in its use of cinema as a tool to help win the war? [30]</p> <ul data-bbox="331 424 1128 967" style="list-style-type: none"> <li data-bbox="331 424 1066 488">• The focus for this question is primarily on sociological issues in cinema. <li data-bbox="331 528 1128 655">• 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. <li data-bbox="331 695 1128 791">• Examiners should be seeking to reward candidates who will be able to articulate a view of the role of cinema in the war effort and connect that view to some specific films. <li data-bbox="331 831 1128 959">• Candidates' responses may question to some extent the ability of cinema to participate in the war effort, connecting to some discussion of aspects of approaches to media effects. 		<ul data-bbox="1370 217 2058 1062" style="list-style-type: none"> <li data-bbox="1370 217 2058 376">• 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. <li data-bbox="1370 416 2058 616">• 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. <li data-bbox="1370 655 2058 823">• 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). <li data-bbox="1370 863 2058 1062">• It is expected that the candidates will focus their responses on one or two particular films from the period, and be able to support their discussion with factual materials and / or oral history from family members, thus offering a personalised response, or dimension to response.

Question		Marks	Guidance
3-10	6		<p>To what extent do you think British films of this period affected the ideas of audiences towards the war? [30]</p> <ul style="list-style-type: none"> • The focus for this question is primarily on sociological issues in cinema. • Items for likely discussion in responses: • Discussion of one or more films from the period, connecting the content of the film(s) to particular ideological effects. This may well refer to aspects of textual analysis and use terms connected to this type of writing –where the direction of the answer is travelling in line with the question; this will enable the candidates to earn credit. If / when textual analysis style writing becomes detached from the questions, then this will have an impact on how the candidates' work can be credited. • Another point for possible discussion may well circulate around media effects – and this may come connected to explication of uses and gratifications theory and / or other theoretical approaches to media effects. • Candidates may well draw upon case studies of particular films, which may well draw on a range of materials – should examiners find this to be the case, where candidates are evidently applying such knowledge to the question and thus demonstrating their understanding of the issue, credit should be fairly rewarded. <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 primarily on actual / potential ideological effects of films. It is also to be expected that some answers may only offer descriptions of one or more relevant films.

Question		Marks	Guidance
	<p data-bbox="331 217 1151 280">7 The rise of the ‘blockbuster’, format wars and multiplexes (1972-1984)</p> <p data-bbox="331 331 1151 395">How much did the success of the 1970s ‘blockbusters’ impact on exhibition strategies used by cinema operators? [30]</p> <ul data-bbox="331 419 1151 1129" style="list-style-type: none"> <li data-bbox="331 419 1151 483">• The focus for this question is primarily on economic issues in cinema. <li data-bbox="331 523 1151 754">• Candidates’ responses are likely to focus on the roles of exhibitors, and how the success of some films (and their accompanying exhibition strategies) acted as a signal to the wider market about possible new ways of increasing revenue – though there is some ground for discussing the roles of producers and distributors in tailoring the product to a changing market-place. <li data-bbox="331 794 1151 962">• Candidates are free to discuss any relevant film or films of the period; however, the focus of the response should be on economic factors, in particular examples of exhibition strategies, and not on textual description and / or analysis, in keeping with the focus of Section B. <li data-bbox="331 1002 1151 1129">• Examiners should be seeking to reward candidates who are able to articulate a coherent view of the development of how exhibition strategies have had direct consequences for production and distribution. 		<ul data-bbox="1370 217 2069 994" style="list-style-type: none"> <li data-bbox="1370 217 2069 384">• 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. <li data-bbox="1370 424 2069 616">• 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. <li data-bbox="1370 655 2069 823">• 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). <li data-bbox="1370 863 2069 994">• Candidates should focus their response on developments in exhibition strategies and the causal connections to the success of one or more 1970s blockbusters.

Question		Marks	Guidance
	<p data-bbox="331 217 1151 280">8 To what extent was the use of home video linked to the decline of ‘fleapit’ cinemas in the UK? [30]</p> <ul data-bbox="331 300 1151 1118" style="list-style-type: none"> <li data-bbox="331 300 1151 368">• The focus for this question is primarily on economic and / or sociological issues in cinema. <li data-bbox="331 403 1151 437">• Items for likely discussion in responses: <li data-bbox="331 472 1151 603">• Discussion of the factors leading to the successful emergence of the home video market in the UK and a linked discussion of the factors leading to the decline of ‘fleapit’ cinemas. <li data-bbox="331 638 1151 743">• Social / economic change – the economic conditions of the late 1970s / early 1980s and how this links to social changes (population migration, social habits). <li data-bbox="331 778 1151 948">• The increasing affordability of VCRs in the early 1980s is also a relevant factor in response to the question. The use of home video includes the renting of videos for home viewing and the recording of material from the TV and watching after recording. <li data-bbox="331 983 1151 1118">• 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. 		<ul data-bbox="1370 217 2060 1034" style="list-style-type: none"> <li data-bbox="1370 217 2060 386">• 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. <li data-bbox="1370 421 2060 622">• 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. <li data-bbox="1370 657 2060 826">• 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). <li data-bbox="1370 861 2060 1034">• Candidates may focus their response more on the home video side of the question, than the cinema side. Some candidates will take the vice versa approach. Any approach is valid as long as candidates are addressing the set question.

Question		Marks	Guidance
	<p data-bbox="331 217 972 280">9 Developments in 21st century cinema and film (2000 – present)</p> <p data-bbox="331 320 685 347">Question specific guidance</p> <p data-bbox="331 387 1120 483">Discuss how institutions are using digital technologies in film distribution and exhibition to create new business opportunities. [30]</p> <ul data-bbox="331 507 1151 1150" style="list-style-type: none"> <li data-bbox="331 507 1151 703">• The focus for this question is primarily on technological issues in cinema. However, it is also possible that candidates may focus partly on economic issues – where economically oriented responses can be integrated into a discussion of the terms of the question, then responses should be credited appropriately. <li data-bbox="331 743 1151 975">• A variety of responses are to be expected – some may focus on the listings of particular cinemas – and may seek to engage in the debate at the heart of the question in this fashion, other responses will discuss the distribution / exhibition of non-filmic texts at cinemas (such as theatre / opera productions, music concerts, sporting events). Some responses will try to draw together both strands. <li data-bbox="331 1015 1151 1150">• Some responses may be case study focussed – either on particular cinemas and their business practices, or of particular film / institutions and their business practices (e.g. Ken Loach’s Sixteen Films). 		<ul data-bbox="1370 217 2058 1038" style="list-style-type: none"> <li data-bbox="1370 217 2058 384">• 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. <li data-bbox="1370 424 2058 624">• 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. <li data-bbox="1370 663 2058 831">• 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). <li data-bbox="1370 871 2058 1038">• It is expected that the candidates will focus their responses on the filmic or non-filmic approach mentioned opposite, but examiners should be prepared to be flexible and reward candidates who attempt both parts of the question.

Question		Marks	Guidance
	<p>10 'The recent revival of 3D has proved to be a commercial failure.' Discuss this view. [30]</p> <ul style="list-style-type: none"> • The focus for this question is primarily on economic issues in cinema. • Items for likely discussion in responses: • Candidates may provide specific examples of films which have been distributed in 3D form (or of 2D films which were planned for 3D distribution but weren't) and / or films which have been simultaneously distributed / exhibited in 2D or 3D. From this, discussion of economic success / failure will develop. • Candidates may focus their response on a small range of very specific examples – such as Avatar or the last Harry Potter film – or a more up-to-date example would be Frozen. • Candidates may take an approach to the question which focuses on drawing comparisons in the commercial performance of 3D films in different countries, with different levels of 3D cinema capacity, e.g. making comparisons between the UK and China. • It is likely that candidates will discuss pricing structures for 3D and 2D films, while this may be somewhat anecdotal, where it is driven by personal response, this type of approach should be rewarded appropriately. • It is possible that candidates may not discuss particular films in any depth, but instead focus their response on a more broad-brush approach to the question – where such answers demonstrate subject knowledge and understanding, they should be credited appropriately. 		<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 how 3D has been an economic failure, but examiners should be open (and be prepared to reward) the opposite case- where fully supported with relevant details / films / statistics. <p>Generic mark scheme: applies to questions 3,4,5,6,7,8,9,10</p>

Question		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>		<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		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		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		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 = no response or no response worthy of credit</p>		

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