



GCE

Film Studies

Unit **F631**: Film Text and Context

Advanced Subsidiary GCE

Mark Scheme for June 2016

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2016

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. <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>	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 framework(s) for analysis help to communicate meaning in a film text. Candidates may make reference to other framework(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

Question		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>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>		<p>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>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. "The messages and values of a film are generally communicated through its narrative". 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 the way the messages and values expressed in their chosen films are and be able to communicate this. • Answers which offer a range of developed examples from their chosen films – drawing together technical knowledge and understanding together with knowledge of the messages and values in the films studied should be well credited. • 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.

Question		Marks	Guidance
		2. Discuss the key representations of people or place in the films you have studied. [40]	<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 offer a range of developed examples from their chosen films – drawing together technical knowledge and understanding together with knowledge of representations 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 represent social groups(e.g. social class, age, gender, ethnicity) or places and be able to communicate their view of what they key representations are. • Examiners should take the approach that if candidates can support their assertions of what the key representation(s) of the films studied are then 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) “The Lumière Brothers are responsible for cinema as we know it”. To what extent is this claim true? [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 early films of the Lumière Brothers, e.g. <i>Workers Leaving The Factory</i>, <i>Train Arriving At The Station</i> – 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 production, distribution and exhibition – the development of cameras to enable the capture of moving images and the restrictions on this technology. • The contributions of others to the beginnings of cinema 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 the importance of a range of contributors to the beginnings of cinema. • It is possible that some candidates may only focus on the contribution of the Lumière brothers and in so doing provide a one-sided response – examiners are asked to be positive in marking responses but mindful of what the totality of the question is asking. 	30 per question	<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 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
4	<p>Discuss the importance of technological developments in the production of early genre films. [30]</p> <p>Question specific guidance</p> <ul style="list-style-type: none"> • The focus for this question is primarily on technological issues in cinema • Items for likely discussion in responses: • 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>), but there could be other early genre films discussed – where films discussed are from time period framed by the topic, films should would be valid for discussion here. • It is expected that candidates are able to offer a debate about how much importance to attach to technological factors in enabling the production of early genre films and to be able to contextualise this debate with reference to a discussion of the creativity demonstrated by the makers of early genre films. • Candidates may well take issue with the terms of the question and bring in economic and sociological factors – discussing box office data and / or academic commentary on commercial performance of early genre films and how this may have acted as a catalyst for further genre film production. • Some candidates may well offer a very precise chronicle of relevant technological developments in early cinema – where this is relevant to the question set, such an approach should be 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 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="212 215 246 239">5</p>	<p data-bbox="280 215 1086 247">The impact of World War II on British Cinema (1939-45)</p> <p data-bbox="280 247 1086 279">Question specific guidance</p> <p data-bbox="280 319 1086 430">“The most important factor influencing British cinema in the war years was box office success.” Discuss this view. [30]</p> <ul data-bbox="280 470 1086 1013" style="list-style-type: none"> • The focus for this question is primarily on economic issues in cinema. • Candidates are free to discuss any relevant film of the period; however, the focus of the response should be on economic 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 may be able to articulate a view of the role of the Ministry of Information and be able to demonstrate some factual knowledge about the box office performance of films discussed. • 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 – and consider to what extent the ministry or the market directed the path of British cinema in the war years. 	<ul data-bbox="1299 247 2072 997" 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 possible explanations for the popularity of particular films in 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	<p data-bbox="212 215 1093 323">6 To what extent is it true that high British cinema attendances in the war years were only due to the quality of films produced in this period? [30]</p> <ul data-bbox="280 363 1093 1393" style="list-style-type: none"> • The focus for this question is primarily on sociological issues in cinema. • Items for likely discussion in responses : • Discussion pertaining to the perceived quality of war-era films. 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 candidate’s work can be credited. • Another point for possible discussion may well circulate around audience pleasures – and this may come connected to explication of uses and gratifications theory. Where discussions of audience pleasures are connected to the questions, there is room to credit the candidates. • Cinemas as a place of physical safety – representing a somewhat safe environment to go in the event of bombing raids. • Cinema as a place of physical and psychological escape – the possible cathartic pleasures of watching fiction films to take audiences away from the pressures of war-time life. • Cinema as a place to watch news (pre-dating the mass audience TV era) a way of keeping in touch with the world outside Britain (and how this may also contribute to a propaganda drive on the behalf of the government). • Absence / restrictions on other opportunities for other leisure activities (e.g. how the ‘blackout’ affects what people can and cannot do and how the cinema was an ideal place to go during ‘blackout’ periods). 		<ul data-bbox="1301 248 2078 962" 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 discussions of quality versus non-cinematic reasons for high wartime cinema attendances. It is also to be expected that some answers will only focus on one side of this debate.

Question		Marks	Guidance
	<p data-bbox="215 215 241 240">7</p> <p data-bbox="277 215 1070 277">The rise of the blockbuster, format wars and multiplexes (1972-1984)</p> <p data-bbox="277 284 1032 389">To what extent did film institutions benefit from the development of multiplex cinemas between 1972 and 1984? [30]</p> <ul data-bbox="277 411 1088 1126" style="list-style-type: none"> • The focus for this question is primarily on economic issues in cinema. • Candidates' responses are likely to focus on the roles of distributors and exhibitors – though there is ample ground for discussing the roles of producers too and how the production decisions taken by institutions are in response to audience taste – as measured by box office takings. • Candidates are free to discuss any relevant film or films of the period; however, the focus of the response should be on economic 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 economic 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 rise of some cinema operators / chains at the expense of others. 		<ul data-bbox="1303 284 2074 999" 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		Marks	Guidance
	<p data-bbox="215 215 241 240">8</p> <p data-bbox="277 215 1077 320">“The rise of the blockbuster changed the way films were produced and consumed.” Discuss this statement with reference to specific examples. [30]</p> <ul data-bbox="277 343 1059 408" style="list-style-type: none"> • The focus for this question is primarily on economic and / or sociological issues in cinema. <p data-bbox="277 443 797 475">Items for likely discussion in responses:</p> <ul data-bbox="277 515 1084 1023" style="list-style-type: none"> • How the success of 1970’s blockbusters paved the way for the emergence of ‘high concept’ cinema and films which were merchandise friendly, e.g. <i>Star Wars</i>. • The rise of ‘New Hollywood’ – in terms of business models and the emergence of other ‘voices’ in filmmaking – economic and sociological dimensions. • Discussions of the commercial and / or critical success of one or more <i>The Godfather</i>, <i>Jaws</i> or <i>Star Wars</i> – connected to a discussion of how the success of such films has contributed to a re-shaping of Hollywood business models (economic issues) and how that re-shaping is influenced by audience behaviour patterns (sociological issues). <p data-bbox="277 1061 1084 1193">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.</p>		<ul data-bbox="1303 248 2074 1098" 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 success of one or more recognised blockbuster films and discuss a range of reasons how and why such films had knock-on effects for the res-shaping of business practices in Hollywood. Alternatively, candidates may focus primarily on a range of economic reasons related to the question, whilst not particularly discussing any film in detail. Both styles of response have the potential to offer valid responses to the question set.

Question		Marks	Guidance
	<p data-bbox="277 215 1093 422">9 Developments in 21st century cinema and film (2000 – present) Question specific guidance The aim of the UK’s Digital Screen Network was to broaden audiences’ access to film. How successful has this been? [30]</p> <ul data-bbox="277 464 1093 1310" style="list-style-type: none"> • The focus for this question is primarily on sociological / economic issues in cinema. However, it is also possible that candidates may focus mostly on technological issues (such as the development of the infrastructure behind the project) – where technologically oriented responses can be integrated into a discussion of the success of the initiative, then responses should be credited appropriately. • 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 Screen Network – and how accessible or otherwise these screens are – this may be a bigger issue for rural audiences. • Alternatively candidates may discuss the screening policy of particular cinemas the extent to which the screening policy has enabled a broader range of audiences to access a broader range of films. 		<ul data-bbox="1303 250 2074 1000" 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 both the ease with which audiences can access the cinema (e.g. frequency of screenings) or on the range of films which audiences can access, but examiners should be prepared to be flexible and reward candidates who attempt both parts of the question.

Question		Marks	Guidance
	<p>10 To what extent is the internet an opportunity for film exhibition? [30]</p> <ul style="list-style-type: none"> • The focus for this question is primarily on economic issues in cinema. <p>Items for likely discussion in responses:</p> <ul style="list-style-type: none"> • Candidates may provide specific examples of films which have been distributed online either in parallel with a cinematic release (e.g. <i>A Field In England</i>, <i>Route Irish</i> or <i>Blackthorn</i>) or where an online release has been instead of a conventional cinematic release. This should be used as a tool to examine the terms of the quotation, specifically interrogating the level of threat posed by online distribution. • Candidates may focus their response on a small range of very specific examples – such as Ken Loach’s <i>Sixteen Films</i> and how they are using the internet as a tool for marketing and exhibition – and such factual work may then become a tool for a more personalised response on the ways the internet can be a positive agent for change in film production. • It is possible that such discussion could well include references to the candidate’s own coursework – which they may have decided to post on social media sites – and / or other film projects from outside of their formal studies in which they have taken part. If so, then such points should be appropriately credited too. • Statistical evidence presented which shows the relative health of cinema attendances, this could also be connected to personal experience on the part of the candidate. 		<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 the impact of piracy and examine the positive and negative outcomes for cinema. Responses may choose to focus more on audience issues (the social practice of going to the cinema) or equally validly on institutional issues (providers of online film and pricing issues and issues of accessibility to such services).

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>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. 		<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		Marks	Guidance
	<ul style="list-style-type: none"> • 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> <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>		

Section A**Questions 1 and 2 Indicative Content**

- 1 'The messages and values of a film are generally communicated through its narrative.' Discuss this view. **[40]**
- 2 Discuss the key representations of people or place in the films you have studied. **[40]**

Question specific guidance

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.

Q1

- 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 the way the messages and values expressed in their chosen films are and be able to communicate this.
- Answers which offer a range of developed examples from their chosen films – drawing together technical knowledge and understanding together with knowledge of the messages and values in the films studied should be well credited.
- 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.

Q2

- 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 representations 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 represent social groups(e.g. social class, age, gender, ethnicity) or places and be able to communicate their view of what they key representations are.
- Examiners should take the approach that if candidates can support their assertions of what the key representation(s) of the films studied are then this should be accepted as being a valid response to the question set.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2016

