



**GCE**

**Film Studies**

Unit **F631**: Film Text and Context

Advanced Subsidiary GCE

**Mark Scheme for June 2017**

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

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

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

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## Annotations

Number	Annotation	Code	Name	Meaning
1		11	Tick	Tick
2		281	?	Unclear
3		21	Cross	Cross
4		1071	Caret	Caret sign to show omission
5		1381	V Wavy Line	Not relevant
6		501	NAQ	Not answered question
7		1761	TICK_2	Good point / development of point
8		851	T	Only one text
9		661	EG	Use of Examples
10		371	A	Explanation, Argument and Analysis
11		1831	TE	Terminology
12		601	KU	Knowledge and understanding
13		1661	APP	Application
14		271	REP	Repetition

## 1. 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
<b>Q1/Q2*</b>	<b>24</b>	<b>16</b>	<b>40</b>
<b>Q3-10** (first topic)</b>	<b>18</b>	<b>12</b>	<b>30</b>
<b>Q3-10** (second topic)</b>	<b>18</b>	<b>12</b>	<b>30</b>
<b>Total Marks</b>	<b>60 (30% of AS GCE)</b>	<b>40 (20% of AS GCE)</b>	<b>100</b>

\*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><b>Level 4 (32-40 marks)</b></p> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the relevant frameworks for analysis.</li> <li>• Excellent application of the relevant frameworks for analysis to the films chosen demonstrating insight and depth.</li> <li>• 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.</li> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• Use of film terminology is confident, frequent and consistently accurate.</li> </ul> <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><b>Level 3 (25-31 marks)</b></p> <ul style="list-style-type: none"> <li>• Proficient knowledge and understanding of the relevant frameworks for analysis.</li> <li>• Proficient application of the relevant frameworks for analysis to the films chosen with relevant and consistent analysis throughout.</li> <li>• 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.</li> <li>• A relevant and appropriate response to the set question.</li> <li>• Use of film terminology is appropriate, frequent and</li> </ul>	40	<p><b>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.</b></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"> <li>• <b>Cinematography</b> - the use of camera shots, angle, movement, composition, and lighting.</li> <li>• <b>Editing</b> - 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).</li> <li>• <b>Sound</b> - 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,</li> </ul>

Question		Marks	Guidance
	<p>mostly accurate in its application.</p> <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><b>Level 2 (17-24 marks)</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the relevant frameworks for analysis.</li> <li>• Basic application of the relevant frameworks for analysis to the films chosen lacks depth and is overly descriptive.</li> <li>• 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.</li> <li>• A mostly relevant and appropriate response to the set question.</li> <li>• Use of film terminology is largely accurate but basic and may lack frequency.</li> </ul> <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><b>Level 1 (1-16 marks)</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of the relevant frameworks for analysis – general knowledge level.</li> <li>• Minimal application of the relevant frameworks to the films chosen; answer is descriptive rather than analytical.</li> <li>• Offers a limited range of examples from the films chosen for response, lacking in technical knowledge and understanding.</li> <li>• Of minimal relevance to set question and / or an</li> </ul>		<p>and soundtrack (score, incidental music, themes and stings, ambient sound).</p> <ul style="list-style-type: none"> <li>• <b>Mise-en-Scène</b> - production design, location, studio, set design, costume and make-up, properties, colour design, casting.</li> </ul>

Question		Marks	Guidance
	<p>incomplete response.</p> <ul style="list-style-type: none"> <li>• Use of film terminology is limited and not always accurate.</li> </ul> <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><b>0 marks = no response worthy of credit</b> <b>NR = No response</b></p> <p><b>Section A</b></p> <p><b>Question specific guidance</b></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><b>Questions 1 and 2 Indicative Content</b></p> <p>1. 'The director is the main author of a film'. Discuss this claim with reference to the films you have studied. <b>[40]</b></p> <p>2. What are the messages of the films you have studied</p>		<ul style="list-style-type: none"> <li>• A sense of debate is instructed within the question – and where candidates identify this and structure their responses accordingly, this should be properly rewarded.</li> <li>• It is expected that responses will be able to demonstrate knowledge and understanding of approaches to understand the concept of authorship. Responses should be able to demonstrate knowledge and understanding of the concept of authorship and be able to apply that to the films studied.</li> <li>• Answers which offer a range of developed examples from their chosen films – drawing together technical knowledge and understanding together with knowledge of approaches to authorship and of the themes in the films studied should be well credited.</li> </ul> <ul style="list-style-type: none"> <li>• A sense of debate is instructed within the question – and where candidates identify this and structure their responses accordingly, this should be properly rewarded.</li> <li>• 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 messages and values (though examiner should note that only messages is mentioned in the question) should be well</li> </ul>

Question		Marks	Guidance
	<p><b>and</b> how are these messages communicated to audiences? <b>[40]</b></p>		<p>credited.</p> <ul style="list-style-type: none"> <li>• Candidates should be able to demonstrate a sense of understanding that the films they have studied do have a range of potential messages and they should be able to offer focussed examples from the chosen films to exemplify where such messages can be detected.</li> <li>• Some candidates may well struggle to identify the messages in the films they have studied, and / or may confuse messages for themes. In so doing, candidates will be limiting the effectiveness of their answers.</li> </ul>
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 <b>not</b> on textual analysis.</p>			
3-10	<p><b>3</b></p> <p><b>Indicative content for topic areas</b></p> <p><b>Early Cinema (1895-1915)</b></p> <p>Discuss the technological factors that enabled film production to develop from 1895-1915. <b>[30]</b></p> <ul style="list-style-type: none"> <li>• The focus for this question is primarily on technological issues in cinema</li> <li>• Candidates are free to discuss any of the films and filmmakers associated with the Early Cinema period, whether mentioned in the specification or not – 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.</li> <li>• Technological factors discussed may include factors pertaining to the development of film production and exhibition – the ability to produce and exhibit is vital in</li> </ul>	30 per question	<ul style="list-style-type: none"> <li>• 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> <li>• 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> <li>• 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> </ul>

Question		Marks	Guidance
4	<p>creating a product for audiences, in turn audience feedback via box office receipts is a market signal as to what kind of films audiences want to see.</p> <ul style="list-style-type: none"> <li>• Candidates may focus on a small range of individuals or organisations (e.g. the Lumière brothers) or may attempt to offer a broader narrative – both approaches are equally valid and examiners should not privilege one style of response over another.</li> <li>• It is possible that some candidates may discuss in vague and general terms of what filmmakers had an impact upon early cinema without being precise about the nature of that impact.</li> </ul> <p>What were the key reasons why the American film industry developed in Hollywood? <b>[30]</b></p> <p>Question specific guidance</p> <ul style="list-style-type: none"> <li>• The focus for this question is primarily on economic and sociological issues in cinema</li> <li>• Items for likely discussion in responses :</li> <li>• Discussion of the initial development of the American film industry in the New York area and the subsequent migration to Hollywood / Los Angeles.</li> <li>• It is expected that candidates are able to offer a discussion which is able to tackle factors such as the prohibitive approach taken by Edison and the Motion Picture Patents Company (MPPC) to the sharing of film production technologies and the desire of companies to place themselves beyond the physical reach of the MPPC.</li> </ul>		<ul style="list-style-type: none"> <li>• It is expected that candidates will be able to demonstrate an understanding of the historical development of the technology of film production. The depth and clarity of that understanding will be a determining factor in the assessment of candidates' responses.</li> <li>• 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> <li>• 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> <li>• 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> <li>• It is expected that the candidates will have some clear understanding of the history of early cinema. Factual accuracy will be important in terms of constructing a coherent argument and response to the question – if</li> </ul>

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5	<ul style="list-style-type: none"> <li>• Also, it is expected that the candidates will be able to discuss the advantages of the climate and available space which relocation in Hollywood afforded to the nascent film studios – key reasons why the film industry grew up and stayed in Hollywood.</li> <li>• Some candidates may offer a descriptive, narrative account focussing on historical events but may struggle to be able to situate such events into an economic context and thus may struggle to be able to offer an analysis or interpretation of the reasons why the American film industry flourished in Hollywood.</li> </ul> <p><b>The impact of World War II on British Cinema (1939-45)</b> Question specific guidance</p> <ul style="list-style-type: none"> <li>• What was the impact of World War II on the number <b>and</b> type of films being produced in Britain? <b>[30]</b></li> <li>• <ul style="list-style-type: none"> <li>• The focus for this question is primarily on economic issues in cinema.</li> <li>• Candidates are likely to offer a macro-level argument as part of their answer – discussing the changing nature of levels of film production in Britain during this time period. Some candidates will seek to offer an historical context – by drawing comparisons in production levels to the years immediately preceding the war – particularly the fall off in production levels in the years following the 1929 Wall Street Crash.</li> </ul> </li> <li>• Candidates are likely to focus their responses on the production of particular films in order to address the</li> </ul>		<p>facts are inaccurate, this will undermine the credibility of the response. – examiners should be mindful of the accuracy of candidates work when making assessment decisions.</p> <ul style="list-style-type: none"> <li>• 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> <li>• 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> <li>• 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> </ul>

Question		Marks	Guidance
3-10	<p data-bbox="344 215 1048 347">'type' part of the question in order to demonstrate how much or how little (depending on the candidate's opinion) that the nature of film production did change during this period.</p> <ul data-bbox="300 387 1043 619" style="list-style-type: none"> <li>• Examiners should note that there are two parts to the question – number and type – and this will be a point of differentiation between different levels of response – according to the degree to which candidates recognise this fact in their answers and on their ability to present a response which addresses both dimensions of the question.</li> </ul> <p data-bbox="250 847 1010 914">• 'British films produced during the war had the sole intent of supporting the war effort'. Discuss this view.</p> <p data-bbox="250 919 309 954"><b>[30]</b></p> <ul data-bbox="250 963 1048 1436" style="list-style-type: none"> <li>• <ul data-bbox="344 999 1048 1436" style="list-style-type: none"> <li>• The focus for this question is primarily on ideological issues in cinema.</li> <li>• Items for likely discussion in responses :</li> <li>• Discussion of one or more films from the period, connecting the content of the film(s) to 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 question, then this will have an impact on how the candidate's work can be credited.</li> </ul> </li> </ul>		<ul data-bbox="1279 215 2074 1385" style="list-style-type: none"> <li>• 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 in so doing construct a response which effectively answers both parts of the question.</li> <li>• 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> <li>• 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> <li>• 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> </ul>

Question		Marks	Guidance
7	<ul style="list-style-type: none"> <li>• 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. Where candidates are able to connect theoretical understanding to the content of films of the period then this should be well credited.</li> <li>• Candidates are likely to draw upon case studies of particular films – 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.</li> </ul> <p><b>The rise of the blockbuster, format wars and multiplexes (1972-1984)</b></p> <p>To what extent did the video format war between VHS and Betamax benefit audiences? <b>[30]</b></p> <ul style="list-style-type: none"> <li>• The focus for this question is primarily on economic issues in cinema.</li> <li>• Candidates' responses are likely to focus on the format war between VHS and Betamax – and the manufacturers behind these formats (JVC and Sony respectively) – and the cost of VCRs which used the different formats and on the recording capabilities of blank cassettes for each of the formats.</li> </ul>		<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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> <li>• 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> <li>• 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> </ul>

Question		Marks	Guidance
8	<ul style="list-style-type: none"> <li>• Candidates are welcome to use personal evidence (solicited from parents / grandparents) of how audiences were interacting with these new technologies.</li> <li>• Comparisons between the price of going to the cinema versus the price of renting films on video may be offered.</li> <li>• Candidates may also question the extent to which this format war provided a benefit to audiences – such an argument may well be offered in comparison to benefits accrued by the various companies involved in VCR manufacture and the manufacture of cassettes for the rival formats.</li> </ul> <p>How much did the success of blockbuster films impact on the development of multiplex cinemas? <b>[30]</b></p> <ul style="list-style-type: none"> <li>• The focus for this question is primarily on economic and / or sociological issues in cinema.</li> <li>• Items for likely discussion in responses:</li> <li>• Discussion of the factors leading to the success of a range of films in the 1970s and early 1980s which could be rightfully labelled blockbusters – such as the original <i>Star Wars</i> trilogy or the original <i>Superman</i> trilogy and the impact of these films on the business models of producers, distributors and exhibitors.</li> <li>• Social / economic change – the economic conditions of the late 1970s / early 1980s and how this links to social changes (population migration, leisure habits) –</li> </ul>		<ul style="list-style-type: none"> <li>• Candidates should focus their response on the impact of the video format war for audiences – it would be expected that some films would be named for their roles in driving and embedding the adoption of home video by many households in the period. However, such commentary needs to be firmly linked to the question to be rewarded..</li> <li>• 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> <li>• 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> <li>• At the lower end of the ability range, candidates may not</li> </ul>

Question		Marks	Guidance
9	<p>and the impact of such change in enabling the development of multiplex cinemas.</p> <ul style="list-style-type: none"> <li>It is also possible to offer an argument that states that the development of multiplex cinemas was more due to the successful introduction of such cinemas in the years from the late 1960s in the USA and / or in changes in planning legislation which had the greater impact on the development of multiplex cinemas rather than the impact of the success of particular films.</li> </ul> <p><b>Developments in 21<sup>st</sup> century cinema and film (2000 – present)</b> Question specific guidance</p> <p>'Developments in technology have now made it possible to make films with phones'. Discuss how filmmakers have benefited from this. <b>[30]</b></p> <ul style="list-style-type: none"> <li>The focus for this question is primarily on technological issues in cinema. Candidates are likely to base responses around specific examples of films made in the manner stated in the question. Such films could include <i>Tangerine</i> (2015) and <i>And Uneasy Lies The Mind</i> (2014) amongst others.</li> <li>However, it is also possible that candidates may focus partly on economic issues– perhaps focussing on</li> </ul>		<p>appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided).</p> <ul style="list-style-type: none"> <li>Candidates may focus their response more on the blockbuster 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.</li> <li>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> <li>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> </ul>

Question		Marks	Guidance
10	<p>price and consumer accessibility. Such points would be relevant but would not by themselves constitute the basis for an entire response.</p> <ul style="list-style-type: none"> <li>It is possible that candidates may seek to offer an historical perspective regarding technological developments and / or in pricing patterns over time. Such points would be of value in the context of a response which squarely addresses the terms of the question.</li> </ul> <p>Film institutions or audiences: who has benefited the most from the shift to digital exhibition in cinemas in recent years?</p> <ul style="list-style-type: none"> <li>The focus for this question is primarily on economic issues in cinema</li> <li>Items for likely discussion in responses :</li> <li>Candidates may provide specific examples of films which have been distributed via the publicly funded digital screen network and link that to benefits for audiences or exhibitors or distributors. From this, discussion of economic success / failure will develop.</li> <li>Candidates may focus partly on the shift to digital exhibition which have been privately funded – such as happened with the Odeon and Showcase chains.</li> </ul>		<ul style="list-style-type: none"> <li>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> <li>It is expected that the candidates will focus their responses on specific films / case studies, such as the films named opposite. However, any film is welcome for discussion as long as the candidate is able to demonstrate the relevance and appropriateness of the example within the terms of the question.</li> </ul> <ul style="list-style-type: none"> <li>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> <li>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</li> </ul>

Question		Marks	Guidance
	<ul style="list-style-type: none"> <li>• It is likely that candidates will discuss pricing structures in relation to the possible cost savings of digital exhibition for exhibitors and distributors, thus linking to economic benefits for these parties.</li> <li>• It is possible that candidates may attempt to discuss the benefits for both institutions and audiences – where candidates are making appropriate points supported with relevant evidence, this should be rewarded.</li> </ul> <p><b>Level 4 (24-30 marks)</b></p> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of industrial and social practice linked to audience behaviours.</li> <li>• Excellent application of historical, sociological, economic and technological factors to the set question demonstrating insight and depth.</li> <li>• 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.</li> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• Use of film terminology is confident, frequent and</li> </ul>		<p>debate should be credited.</p> <ul style="list-style-type: none"> <li>• 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> <li>• It is likely that answers across the cohort are to be fairly evenly split between candidates focussing on benefits to institutions and benefits to audiences – examiners should therefore be flexible and adaptive to the arguments being offered by candidates.</li> </ul> <p><b>Generic mark scheme: applies to questions 3,4,5,6,7,8,9,10</b></p> <p><b>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.</b></p>

Question		Marks	Guidance
	<p>consistently accurate.</p> <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><b>Level 3 (18-23 marks)</b></p> <ul style="list-style-type: none"> <li>• Proficient knowledge and understanding of industrial and social practice linked to audience behaviours.</li> <li>• Proficient application of historical, sociological, economic and technological factors to the set question which is relevant and consistent.</li> <li>• 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.</li> <li>• A mostly relevant and appropriate response to the set question.</li> <li>• Use of film terminology is appropriate, frequent and</li> </ul>		

Question		Marks	Guidance
	<p>mostly accurate.</p> <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><b>Level 2 (13-17 marks)</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of industrial and social practice linked to audience behaviours, demonstrates some evidence of prior learning but also makes some generalisations.</li> <li>• Basic application of historical, sociological, economic and technological factors to the set question, answer lacks depth and is overly descriptive.</li> <li>• Examples of industrial and social practice may be appropriate but infrequent, demonstrating basic knowledge and understanding with limited reference to case study evidence.</li> <li>• Response is largely coherent with some relevance to</li> </ul>		

Question		Marks	Guidance
	<p>the set question.</p> <ul style="list-style-type: none"> <li>• Use of film terminology is largely accurate but basic and may lack frequency.</li> </ul> <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><b>Level 1 (1-12 marks)</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of industrial and social practice linked to audience behaviours – general knowledge level, demonstrates little prior learning, mostly generalisation.</li> <li>• Minimal application of historical, sociological, economic and technological factors to the set question, answer is descriptive rather than analytical.</li> <li>• Offers a limited range of examples of industrial and social practice, limited knowledge and understanding.</li> <li>• Of minimal relevance to the set question and / or an incomplete response.</li> <li>• Use of film terminology is limited and not always accurate.</li> </ul> <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><b>0 marks = no response or no response worthy of credit</b></p>		

### Assessment Objectives (AO) Grid

(includes quality of written communication )

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

\*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.

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