

GCE

Film Studies

Unit **F631**: Film Text and Context

Advanced Subsidiary GCE

Mark Scheme for June 2018

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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 |

Online marking annotation table to be inserted*

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 frameworks for analysis. • Excellent application of the relevant frameworks 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 frameworks for analysis. • Proficient application of the relevant frameworks 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 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 frameworks(s) for analysis help to communicate meaning in a film text. Candidates may make reference to other frameworks(s) for analysis that are not explicitly referred to in the question. Candidates should be credited for what they do respond with, and not penalised for what they don't write about.</p> <p>Note: where a candidate only refers to one English Language text or where candidates discuss non-English Language texts, they are limited to a maximum of the top of level 1.</p> <p>Candidates' discussion of texts studied is expected to be supported by use of textual evidence, demonstrating knowledge and understanding of the micro elements of film language. This textual evidence will demonstrate knowledge and understanding of the following areas as is appropriate to the question and to the way in which the candidate has approached it. This may include discussions of one or more of the following:</p> <ul style="list-style-type: none"> • Cinematography - the use of camera shots, angle, movement, composition, and lighting. • Editing - the organisation of sequences to construct meaning. This should include transition of image and sound, continuity and non-continuity systems, cutting (shot/reverse shot, eyeline match, graphic match, action match, jump cut, crosscutting, parallel editing, cutaway, insert). |

| Question | | Marks | Guidance |
|----------|--|-------|--|
| | <p>Level 2 (17-24 marks)</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of the relevant frameworks for analysis. • Basic application of the relevant frameworks 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 frameworks for analysis – general knowledge level. • Minimal application of the relevant frameworks to the films chosen; answer is descriptive rather than analytical. • Offers a limited range of examples from the films chosen for response, lacking in technical knowledge and understanding. • Of minimal relevance to set question and / or an incomplete response. • Use of film terminology is limited and not always accurate. <p>Some simple ideas are expressed. There are some errors of spelling, punctuation and grammar which are noticeable and intrusive. Writing may also lack legibility.</p> <p>0 marks = no response worthy of credit NR = No response</p> | | <ul style="list-style-type: none"> • 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. To what extent do narrative events help to bring out the key theme(s) of your chosen films? [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 narrative and theme of chosen films. Responses should be able to demonstrate knowledge and understanding of the concepts of narrative and themes and be able to apply that to the films studied. • 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. <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 the concepts of authorship and style should be well credited. |

| Question | | Marks | Guidance |
|----------|--|--|---|
| | | 2. 'The style of a film has more impact than the director does on shaping how viewers may respond to a film'. Discuss this claim with reference to the films you have studied. [40] | <ul style="list-style-type: none">• Candidates should be able to demonstrate a sense of understanding that the films they have studied do have noticeable stylistic techniques and that these may be at the behest of a film author – or governed by other factors and they should be able to offer focussed examples from the chosen films to exemplify this.• Some candidates may well struggle to identify aspects of film style and / or be able to identify a film author. In so doing, candidates will be limiting the effectiveness of their answers. |

| 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’ role in the invention of cinema has been exaggerated’. To what extent do you agree with this claim? [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: • 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 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 development of film production and exhibition – and the roles of other individuals and groups who contributed to the development of early cinema. • Candidates may focus purely on the Lumière brothers and measure their impact or may attempt to offer a broader narrative measuring the contributions of others – both approaches are equally valid. • It is possible that some candidates may discuss in vague and general terms the impact that the Lumière brothers had upon early cinema without being precise about the nature of that impact. | 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 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 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. |

| Question | | Marks | Guidance |
|----------|---|-------|---|
| | <p data-bbox="259 217 282 240">4</p> <p data-bbox="331 217 1077 280">To what extent were developments in storytelling in early genre films due to technological change? [30]</p> <p data-bbox="331 296 689 328">Question specific guidance</p> <ul data-bbox="331 352 1151 1066" style="list-style-type: none"> <li data-bbox="331 352 1099 416">• The focus for this question is primarily on technological issues in cinema <li data-bbox="331 424 898 456">• Items for likely discussion in responses: <li data-bbox="331 464 1151 655">• 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. <li data-bbox="331 695 1151 895">• It is expected that answers will weigh up the contribution of technological change (greater portability of camera, different film stocks to enable filming in different environments) against the impact of artistic innovation in deciding to move the camera and the development of shots such as the close up. <li data-bbox="331 935 1115 1066">• One sided answers focussing on either storytelling or technological change are to be expected, but their effect will be limited by not fully engaging in the debate the question invites. <p data-bbox="331 1374 1099 1406">The impact of World War II on British Cinema (1939-45)</p> <p data-bbox="331 1414 689 1437">Question specific guidance</p> | | <ul data-bbox="1370 352 2197 1134" style="list-style-type: none"> <li data-bbox="1370 352 2197 488">• 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 528 2197 687">• 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 727 2197 863">• 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 903 2197 1134">• 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 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. |

| Question | | Marks | Guidance |
|----------|---|-------|---|
| | <p data-bbox="329 215 1153 316">5 To what extent did the existence of the Ministry of Information affect the kinds of films produced in Britain during the war years? [30]</p> <ul data-bbox="329 355 1153 1241" style="list-style-type: none"> <li data-bbox="329 355 1153 419">• The focus for this question is primarily on sociological issues in cinema <li data-bbox="329 424 1153 456">• Items for likely discussion in responses: <li data-bbox="329 461 1153 528">• The formation and role of the Ministry of Information in the British film industry during this period. <li data-bbox="329 563 1153 762">• Candidates' responses may focus on examples of specific films, of which one or more may be listed in the specification. Equally appropriately, candidates' discussions may focus on films which are not detailed in this may offer a credible basis for response to the question set specification. <li data-bbox="329 802 1153 1070">• Candidates may focus entirely on the role of the Ministry of Information in developing feature films, or they may entirely focus on short films or on documentaries. Some ambitious responses may attempt to take account of all 3 of these types of films – where candidates are discussing films from the relevant period and using these films to form a discussion which is answering the question set, then examiners should take a positive view of such work. <li data-bbox="329 1110 1153 1241">• Candidates may also explore the success of films produced outside of the aegis of the Ministry of Information and use this as a tool to work up an argument questioning the impact of this organisation. | | <ul data-bbox="1368 467 2192 1177" style="list-style-type: none"> <li data-bbox="1368 467 2192 598">• 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="1368 638 2192 802">• 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="1368 842 2192 973">• 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="1368 1013 2192 1177">• 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. |

| Question | | Marks | Guidance |
|----------|---|-------|---|
| 3-10 | 6 | | <p data-bbox="331 215 1151 312">'The rise in cinema attendance in the war years is purely due to the public's desire to find out news about the war'. To what extent do you agree with this claim? [30]</p> <ul data-bbox="331 355 1151 1038" style="list-style-type: none"> <li data-bbox="331 355 1151 416">• The focus for this question is primarily on sociological issues in cinema. <li data-bbox="331 424 1151 454">• Items for likely discussion in responses: <li data-bbox="331 462 1151 557">• Cinemas as a place of physical safety – representing a somewhat safe environment to go in the event of bombing raids. <li data-bbox="331 600 1151 694">• 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. <li data-bbox="331 737 1151 868">• 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). <li data-bbox="331 911 1151 1038">• 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). <p data-bbox="331 1347 1122 1407">The rise of the blockbuster, format wars and multiplexes (1972-1984)</p> <ul data-bbox="1370 456 2190 1203" style="list-style-type: none"> <li data-bbox="1370 456 2190 587">• 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 630 2190 791">• 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 834 2190 965">• 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 1008 2190 1203">• It is expected that the candidates will focus their responses on some of the possible explanations for the continued popularity of cinema going 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 |
|----------|---|-------|--|
| | <p data-bbox="329 215 1153 279">7 Discuss what impact the success of blockbuster films had on how films were distributed. [30]</p> <ul data-bbox="329 295 1153 1013" style="list-style-type: none"> <li data-bbox="329 295 1153 359">• The focus for this question is primarily on economic issues in cinema <li data-bbox="329 367 1153 399">• Items for likely discussion in responses: <li data-bbox="329 406 1153 566">• Discussion on distribution strategies pre- and post- films such as <i>Jaws</i> (1975) and <i>Star Wars</i> (1977) being released, identifying the prevalent patterns in cinema distribution on either side of these markers is to be firmly expected <li data-bbox="329 606 1153 837">• Candidates are likely to be able to identify changes – shifting of releases for such films from winter to summer and the birth of ‘tentpole’ films – though that phrase may not necessarily readily be used in candidate responses. Additionally, the change from incremental distribution in major cities rippling outwards to saturation releases is also likely to be a main strand of discussion. <li data-bbox="329 877 1153 1013">• 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. | | <ul data-bbox="1368 486 2184 1165" style="list-style-type: none"> <li data-bbox="1368 486 2184 614">• 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="1368 654 2184 821">• 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="1368 861 2184 997">• 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="1368 1037 2184 1165">• Candidates should focus their response on the impact of the success of at least one blockbuster films and be able to demonstrate the effect of the success of this film on subsequent approaches taken to film distribution. |

| Question | | Marks | Guidance |
|----------|---|-------|--|
| | <p data-bbox="257 215 1153 311">8 'The introduction of censorship for the home video market in the early 1980s was completely unnecessary'. To what extent do you agree with this claim? [30]</p> <ul data-bbox="331 335 1153 1045" style="list-style-type: none"> • The focus for this question is primarily on sociological issues in cinema • Items for likely discussion in responses: • Candidates are free to discuss any relevant film of the period; however, the focus of the response should be on sociological factors, and not on textual description and / or analysis, in keeping with the focus of Section B. • Examiners should be seeking to reward candidates who are able to articulate a coherent view of some of the reasons for the emergence of statutory regulation in this period – such reasons may include discussions of the unregulated nature of the home video market prior to the passing of the Video Recordings Act (1984); the easy access to video rentals – with many small retailers; the moral panic which arose around home video and the campaigning conducted by the National Viewers & Listeners Association and its figurehead, Mary Whitehouse. • Candidates may also draw upon the DPP's list of prohibited titles and offer reasons for the inclusion of certain titles on this list. <p data-bbox="331 1316 974 1420">Developments in 21st century cinema and film (2000 – present) Question specific guidance</p> | | <ul data-bbox="1377 486 2184 1133" 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 should focus their response on the debate about whether or not censorship was required and how much was required. |

| Question | | Marks | Guidance |
|----------|--|-------|--|
| | <p data-bbox="331 217 1151 280">9 'Internet piracy is killing the film industry'. Discuss this claim with reference to specific examples. [30]</p> <ul data-bbox="331 304 1128 1018" style="list-style-type: none"> <li data-bbox="331 304 1128 368">• The focus for this question is primarily on technological issues in cinema. <li data-bbox="331 376 898 408">• Items for likely discussion in responses: <li data-bbox="331 416 1128 679">• Candidates may provide specific examples of films which have been distributed online either in parallel with a cinematic release (e.g. <i>Beasts Of No Nation</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. <li data-bbox="331 719 1128 887">• Reasons why people go to the cinema – the social dimension to film watching, a shared experience with friends / family; a means of escaping family – parents going to the cinema without children, children going to the cinema without parents. <li data-bbox="331 927 1128 1018">• Reasons why people engage in film piracy – price, immediacy of access, ease of access / use of relevant technology. <p data-bbox="331 1054 1128 1158">Statistical evidence presented which shows the relative health of cinema attendances and / or statistical data relating to levels of piracy</p> | | <ul data-bbox="1370 320 2192 1102" style="list-style-type: none"> <li data-bbox="1370 320 2192 456">• 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 496 2192 663">• 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 703 2192 839">• 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 879 2192 1102">• It is expected that the candidates will focus their responses on specific films / case studies, including reflections on own and peer group film consumption patterns. Where such micro-level data is linked to the macro-level overview, this should be rewarded. Alternatively micro-level data detached from context should be treated cautiously. |

| Question | | Marks | Guidance |
|----------|----|---|--|
| | 10 | <p>To what extent do 3D films offer audiences' value for money? [30]</p> <ul style="list-style-type: none"> • The focus for this question is primarily on economic issues in cinema • A variety of responses are expected – there are a variety of ways in which candidates are expected to respond. • Some will argue that they believe that 3D does offer good value for money – where such a position can be substantiated with references to price and enjoyment of film, this is a valid way of responding. • Alternatively, some will argue that they believe that 3D does not offer good value for money – where such a position can be substantiated with references to price and enjoyment of film, this is a valid way of responding. <p>Some responses will take account of both of these positions, and attempt to reach a personalised conclusion to the discussion.</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 the candidates will focus their responses on one or more of the 'new wave' of 3D films released in recent years, but it is equally possible that candidates may choose not to focus their answer around particular films but instead write more broadly about the economic issues involved in the question – in both cases examiners should be looking to positively reward what the candidate <i>does</i> say about the films discussed. |

| Question | | 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> |

Generic mark scheme: applies to questions 3,4,5,6,7,8,9,10

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.

| 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> | | |

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.

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