

GCE

Film Studies

H410/02: Critical approaches to film

Advanced GCE

2021 Mark Scheme (DRAFT)

This is a DRAFT mark scheme. It has not been used for marking as this paper did not receive any entries in the series it was scheduled for. It is therefore possible that not all valid approaches to a question may be captured in this version. You should give credit to such responses when marking learner's work.

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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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1. Annotations

| <i>Stamp</i> | <i>Description</i> |
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|  | Blank page |
| | Highlight |
| | Off page comment |
|  | Tick |
|  | Unclear |
|  | Cross |
|  | Caret sign to show omission |
|  | Not relevant |
|  | Not answered question |
|  | Good point / development of point |
|  | Use of Examples |
|  | Explanation, Argument and Analysis |

| | |
|----|-----------------------------|
| An | Analysis |
| C | Comparison |
| TE | Terminology |
| KU | Knowledge and understanding |

2. Subject-specific Marking Instructions

Levels of Response targeting AO1 and AO2

Where a mark scheme targets marks at AO1 and AO2, there is no requirement for a response to be awarded in the same level for AO1 as for AO2, so for example a response could be awarded Level 3 for AO1 and Level 2 for AO2.

Set film not stated in an answer.

Where the set film has not been stated examiners should read through each candidate response fully. In the majority of cases it should be implicitly clear which set film the candidate is referring to through examples and references to sequences and characters. In this case the examiner can credit the answer appropriately against the mark scheme.

If it is not clear which set film the candidate has referred to then the candidate's response is limited to a maximum of the top of the middle level mark band.

If it is clear the candidate has not referred to a set film at all then zero marks should be credited.

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment

objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.

- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

Component 02: Critical Approaches to Film

| | Objective |
|------------|--|
| AO1 | Demonstrate knowledge and understanding of elements of film. |
| AO2 | Apply knowledge and understanding of elements of film to: <ul style="list-style-type: none">• analyse and compare films, including through the use of critical approaches• evaluate the significance of critical approaches• analyse and evaluate own work in relation to other professionally produced work |
| AO3 | Apply knowledge and understanding of elements of film to the production of film or screenplay |

SECTION A

- 1* Discuss how the films you have studied use micro-elements of film form to construct representations of social groups. You must include examples from **one British film** and **one US film** you have studied. [35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c), to evaluate the significance of critical approaches (strand 2). 20 marks</p> |
| Indicative content | <p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must reference two films: one British film and one US film.</p> <p>The question requires candidates to demonstrate knowledge and understanding of the micro-elements of film form and discuss how they are used to construct representations of social groups.</p> <p>Candidates should consider how aspects of the micro-elements of cinematography, mise-en-scène and performance are shaped by editing and sound to construct representations of social and cultural groups within each of the set films.</p> <p>Candidates will be expected to identify key representations in each film and discuss how some of the micro-elements of film form contribute to the way in which the social and cultural groups they identify have been re-presented to audiences. Candidates should also consider ways in which the social, cultural, political and historical contexts of their chosen films affect these representations.</p> <p>Candidates should refer to specific examples from the two chosen films in detail and there should be a sense of coherence in the answer that reflects an overall understanding of the way in which micro-elements are used to construct representations.</p> |
| Additional guidance | <p>Refer to the generic marking grid for Questions 1 and 2.</p> |

- 2* 'Films reflect the social attitudes and beliefs of the time they were made.' Discuss this statement in relation to examples from **one British film** and **one US film** you have studied. **[35]**

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|------------------------------|--|
| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c), to evaluate the significance of critical approaches (strand 2). 20 marks</p> |
| Indicative Content | <p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must reference two films, one British film and one US film.</p> <p>The question requires candidates to consider how the films they have studied can be seen to reflect prevailing social, cultural and political attitudes at the time of their production.</p> <p>Candidates should discuss how each film's narrative and representations are influenced by wider contexts and show understanding of how this may lead spectators to read texts differently.</p> <p>Candidates, particularly in the higher mark bands, may show awareness of how each film's narrative and representations communicate messages that can potentially help facilitate social, cultural and political change, acknowledging that the films are not solely a reflection of the dominant attitudes of the time they were made.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how films can be seen to reflect attitudes and beliefs. Candidates should refer to specific examples from the two chosen films in detail.</p> |
| Additional guidance | <p>Refer to the generic marking grid for Questions 1 and 2.</p> |

Question 1 and 2 Generic Marking Grid (to be used in conjunction with Question Specific Guidance for each question)

NB: If candidates only refer to one set film in their answer then they are limited to a maximum mark of the top of level 3.

| Level (Mark) | AO1 | Level (Mark) | AO2 (Strand 1a, 1c, strand 2) |
|----------------------------|---|----------------------------|---|
| 5 (13–15) | <p>A comprehensive demonstration of knowledge and understanding of elements of film:</p> <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. | 5 (17–20) | <p>A comprehensive response that offers sophisticated and confident analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> • Comprehensive analysis of the chosen films • Comprehensive use of the different critical approaches to film. • Comprehensive evaluation of the significance of critical approaches. These are integrated throughout the response and are placed in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i> |
| 4 (10–12) | <p>A good demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A relevant, generally accurate and appropriate response to the set question. • A generally accurate and detailed knowledge and understanding demonstrated through the level of breadth or depth of material used. • An accurate and appropriate use of film terminology. | 4 (13–16) | <p>A good response that offers highly relevant and confident analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> • Good analysis of the chosen films. • Good use of the different critical approaches to film. • Good evaluation of the significance of critical approaches. These are integrated throughout the response and are placed in context. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i> |
| 3 (7–9) | <p>An adequate demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with adequate breadth or depth of material used. • Use of film terminology is mostly accurate. | 3 (9–12) | <p>An adequate response that offers some relevant analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> • Adequate analysis of the chosen films. • Adequate use of the different critical approaches to film. • Adequate evaluation of the significance of critical approaches. These are placed in context. • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i> |
| 2 (4-6) | <p>A limited demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • Response is coherent with some relevance to set question. • Knowledge shows some inaccuracies with limited breadth or depth of material used narrow range of material used. | 2 (5–8) | <p>A limited response that offers some analysis and use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> • Limited analysis of the chosen films • Limited use of the different critical approaches to film. • Limited evaluation of the significance of critical approaches. These are likely to be descriptive. |

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| | <ul style="list-style-type: none"> Use of film terminology is limited and many not always be accurate. | | <ul style="list-style-type: none"> <i>Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, although the relationship to the evidence may not be clear.</i> |
|--|---|--|--|

| Level (Mark) | AO1 | Level (Mark) | AO2 (Strand 1a, 1c, strand 2) |
|--------------------------|--|--------------------------|--|
| 1 (1–3) | <p>A minimal demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> Weak comments of minimal relevance to set question and/or an incomplete response. A lack of reference to the films studied to support knowledge. Use of film terminology is minimal. | 1 (1–4) | <p>A minimal response that offers little analysis or use of critical approaches in response to the question set.</p> <ul style="list-style-type: none"> Minimal analysis of the chosen films. Minimal use of the different critical approaches to film. Evaluation of the significance of critical approaches is likely to be absent. <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i> |
| 0 | No response or no response worthy of credit. | 0 | No response or no response worthy of credit. |

SECTION B

- 3* 'Documentary narratives are never neutral – they are a reflection of the filmmaker's social, cultural background and political beliefs.'
Discuss this view in relation to examples from the documentary film you have studied.

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c). 20 marks</p> |
| Indicative Content | <p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question requires candidates to outline and discuss ways in which audiences are encouraged to adopt the position and outlook of the filmmaker and align themselves with the point of view being expressed within the documentary.</p> <p>Candidates are expected to discuss to what extent filmmakers use narrative devices, including (but not limited to) flashback, voiceover and reconstruction, to reframe past events within current (to the time of the film's production) social, cultural and political contexts. They will demonstrate knowledge and understanding of how the film studied constructs a narrative that allows the filmmaker to shape the social, political and cultural positioning of the text. Candidates, particularly in the higher mark bands, may also show awareness of how their chosen film can be an agent for facilitating social, cultural and political developments through the representation and re-construction of historical issues and events.</p> <p>Candidates should refer to specific examples from the chosen film in detail.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how documentary filmmakers construct subjective representations and narratives.</p> |
| Additional guidance | Refer to the generic marking grid for questions 3 and 4. |

- 4* 'Editing is a documentary filmmaker's most powerful tool in shaping the film's narrative.' Discuss how valid this view is in relation to examples from the documentary film you have studied. **[35]**

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to analyse film (strand 1a), including through the use of critical approaches (strand 1c). 20 marks</p> |
| Indicative Content | <p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>The question requires candidates to discuss the role of editing in constructing the story and narrative of their chosen text. Candidates are expected to consider ways in which editing is used to structure documentary narratives, recognising how editing shapes narrative structure and encourages spectators to adopt the outlook of the filmmaker.</p> <p>There should be a discussion of how editing contributes to ways in which the chosen documentary represents its subject matter and helps to communicate the film's messages and values. Examples may include (but are not limited to) the manipulation of time and space through the use of techniques such as cross-cutting and montage, use of voiceover, use of on-screen graphics and use of archive footage.</p> <p>Candidates may challenge the validity of the statement by exploring ways in which documentary filmmakers use other micro-elements of film form, such as cinematography and sound, to shape audience response.</p> <p>Candidates should refer to specific examples from the chosen film in detail.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of how documentary filmmakers use editing to represent reality in a creative way.</p> |
| Additional guidance | <p>Refer to the generic marking grid for questions 3 and 4.</p> |

Question 3 and 4 Generic Marking Grid (to be used in conjunction with Question Specific Guidance for each question)

| Level (Mark) | AO1 | Level (Mark) | AO2 (Strand 1a, 1c) |
|----------------------------|---|----------------------------|--|
| 5 (13–15) | A comprehensive demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. | 5 (17–20) | A comprehensive analysis in response to the question set. <ul style="list-style-type: none"> • Comprehensive analysis of relevant examples from the chosen film. • Comprehensive application of understanding of narrative. • Comprehensive application of understanding of critical approaches. This is integrated throughout the response and placed in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i> |
| 4 (10–12) | A good demonstration of knowledge and understanding of elements of film: <ul style="list-style-type: none"> • A highly relevant, generally accurate and appropriate response to the question set. • Generally accurate and detailed knowledge and understanding demonstrated through the breadth or depth of material used. • Accurate and appropriate use of film terminology. | 4 (13–16) | A good analysis in response to the question set. <ul style="list-style-type: none"> • Good analysis of relevant examples the chosen film. • Good application of understanding of narrative. • Good application of understanding of critical approaches. This is integrated within the response and placed in context. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i> |
| 3 (7–9) | An adequate demonstration of knowledge and understanding of elements of film: <ul style="list-style-type: none"> • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or depth of material used. • Use of film terminology is mostly accurate. | 3 (9–12) | An adequate analysis in response to the question set. <ul style="list-style-type: none"> • Adequate analysis of relevant examples from the chosen film. • Adequate application of understanding of narrative. • Adequate application of understanding of critical approaches. This is placed in context • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i> |

| Level (Mark) | AO1 | Level (Mark) | AO2 (Strand 1a, 1c) |
|--------------------------|---|--------------------------|--|
| 2 (4-6) | A limited demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • Response is coherent with some relevance to set question. • Knowledge shows some inaccuracies with limited breadth or depth of material used. • Use of film terminology is limited and may not always be accurate. | 2 (5-8) | A limited analysis in response to the question set. <ul style="list-style-type: none"> • Limited analysis of examples from the chosen film. • Limited application of understanding of narrative. • Limited application of understanding of critical approaches. This is likely to be descriptive. • Simple ideas have been expressed in a limited context. • <i>The information has some relevance, but is communicated in an unstructured way. The information is supported by limited evidence, the relationship to the evidence may not be clear.</i> |
| 1 (1-3) | A minimal demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> • Weak comments of minimal relevance to set question and/or an incomplete response. • A lack of reference to the film studied to support knowledge. • Use of film terminology is minimal. | 1 (1-4) | A minimal analysis in response to the question set. <ul style="list-style-type: none"> • Minimal analysis of examples the chosen film. • Minimal application of understanding of narrative. • Application of understanding of critical approaches is likely to be absent. • <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i> |
| 0 | No response or no response worthy of credit. | 0 | No response or no response worthy of credit. |

SECTION C

- 5* How does the filmmaker's use of cinematography affect the messages about family and home in the films you have studied? You must draw comparisons between the three films you have studied in your answer. [35]

| | |
|------------------------------|---|
| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must discuss three films, one film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss two films should be limited to Level 3. Responses which only substantively discuss one film should be limited to Level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate the significance of cinematography in relation to the ideologies about 'family and home' portrayed in the films they have studied. Candidates will demonstrate an understanding of how cinematography (including lighting) can construct meaning in relation to ideologies connected to the theme.</p> <p>Candidates should be able to compare their chosen films and analyse how their ideological messages and values have been shaped by the use of cinematography and lighting. They may also consider how their chosen films have been influenced by the social, cultural, political and historical contexts in which they have been produced.</p> <p>Candidates should refer to specific examples from the chosen films in some detail and make reference to the micro-elements of film to support the points that they make.</p> |
| Additional guidance | <p>Refer to the generic marking grid for questions 5–10.</p> |

- 6* Discuss how the representation of protagonists and antagonists shapes the spectator's understanding of family and home in the films you have studied. You must draw comparisons between the three films you have studied in your answer. **[35]**

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must discuss three films, one film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss two films should be limited to Level 3. Responses which only substantively discuss one film should be limited to Level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate how representations of protagonists and antagonists are used to shape audience understanding of family and home in their chosen films. Candidates will be expected to discuss how spectators are aligned through a film's representation of protagonists and antagonists and how this affects their understanding of the attitudes, values and beliefs being conveyed about the theme of family and home. They should be able to compare their chosen films and analyse how the theme's ideological messages and values have been shaped through representations.</p> <p>Candidates will demonstrate a knowledge and understanding of the micro-elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen films in detail and make reference to the micro-elements of film to support the points that they make.</p> |
| Additional guidance | Refer to the generic marking grid for questions 5–10. |

7* How does the filmmaker's use of cinematography affect the messages about outsiders in the films you have studied? You must draw comparisons between the three films you have studied in your answer.

[35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must discuss three films, one film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss two films should be limited to Level 3. Responses which only substantively discuss one film should be limited to Level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate the significance of cinematography in relation to the ideologies about 'outsider' characters portrayed in the films they have studied. Candidates will demonstrate an understanding of how cinematography (including lighting) can construct meaning in relation to ideologies connected to the theme.</p> <p>Candidates should be able to compare their chosen films and analyse how their ideological messages and values have been shaped by the use of cinematography and lighting. They may also consider how their chosen films have been influenced by the social, cultural, political and historical contexts in which they have been produced.</p> <p>Candidates should refer to specific examples from the chosen films in some detail and make reference to the micro-elements of film to support the points that they make.</p> |
| Additional guidance | Refer to the generic marking grid for questions 5–10. |

- 8* Discuss how the representation of protagonists and antagonists shapes the spectator's understanding of outsiders in the films you have studied. You must draw comparisons between the three films you have studied in your answer. [35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must discuss three films, one film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss two films should be limited to Level 3. Responses which only substantively discuss one film should be limited to Level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate how representations of protagonists and antagonists are used to shape audience understanding of outsiders in their chosen films. Candidates will be expected to discuss how spectators are aligned through a film's representation of protagonists and antagonists and how this affects their understanding of the attitudes, values and beliefs being conveyed about the theme of outsiders. They should be able to compare their chosen films and analyse how the theme's ideological messages and values have been shaped through representations.</p> <p>Candidates will demonstrate a knowledge and understanding of the micro-elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen films in some detail and make reference to the micro-elements of film to support the points that they make.</p> |
| Additional guidance | <p>Refer to the generic marking grid for questions 5–10.</p> |

- 9* How does the filmmaker's use of cinematography affect the messages about conflict in the films you have studied? You must draw comparisons between the three films you have studied in your answer.

[35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must discuss three films, one film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss two films should be limited to Level 3. Responses which only substantively discuss one film should be limited to Level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate the significance of cinematography in relation to the ideologies about 'conflict' portrayed in the films they have studied. Candidates will demonstrate an understanding of how cinematography (including lighting) can construct meaning in relation to ideologies connected to the theme.</p> <p>Candidates should be able to compare their chosen films and analyse how their ideological messages and values have been shaped by the use of cinematography and lighting. They may also consider how their chosen films have been influenced by the social, cultural, political and historical contexts in which they have been produced.</p> <p>Candidates should refer to specific examples from the chosen films in some detail and make reference to the micro-elements of film to support the points that they make.</p> |
| Additional guidance | Refer to the generic marking grid for questions 5–10. |

10* Discuss how the representation of protagonists and antagonists shapes the spectator's understanding of conflict in the films you have studied. You must draw comparisons between the three films you have studied in your answer.

[35]

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| Assessment Objectives | <p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film. 20 marks</p> <ul style="list-style-type: none"> • to analyse films (strand 1a) • to compare films (strand 1b) • including through the use of critical approaches (strand 1c) • to evaluate the significance of critical approaches (strand 2) |
| Indicative Content | <p>Material listed below demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.</p> <p>Candidates must discuss three films, one film from each of the following categories: US Independent, Non-US English Language, Non-European Non-English Language. Responses which only substantively discuss two films should be limited to Level 3. Responses which only substantively discuss one film should be limited to Level 1. Responses which do not refer to a film required for the theme should be awarded zero marks.</p> <p>The question requires candidates to consider and evaluate how representations of protagonists and antagonists are used to shape audience understanding of conflict in their chosen films. Candidates will be expected to discuss how spectators are aligned through a film's representation of protagonists and antagonists and how this affects their understanding of the attitudes, values and beliefs being conveyed about the theme of conflict. They should be able to compare their chosen films and analyse how the theme's ideological messages and values have been shaped through representations.</p> <p>Candidates will demonstrate a knowledge and understanding of the micro-elements of film and how they can be used to construct meanings and generate spectator response.</p> <p>Candidates should refer to specific examples from the chosen films in some detail and make reference to the micro-elements of film to support the points that they make.</p> |
| Additional guidance | Refer to the generic marking grid for questions 5–10. |

Generic Marking Grid for Questions 5 – 10 (to be used in conjunction with Question Specific Guidance)

NB: If candidates only refer to two set films in their answer then they are limited to a maximum mark of the top of level 3. If candidates only refer to one set film in their answer then they are limited to a maximum mark of the top of level 2.

| Level (Mark) | AO1 | Level (Mark) | AO2 (Strand 1a, 1b, 1c, Strand 2) |
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| 5 (13–15) | <p>A comprehensive demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A clearly relevant, sustained and sophisticated response to the set question. • A comprehensive understanding demonstrated through the level of breadth or depth of material used. • Use of film terminology is highly relevant and accurate. | 5 (17–20) | <p>A comprehensive response that offers sophisticated and confident analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> • Comprehensive analysis of the chosen films, and how micro-elements are used in the films. • Comprehensive use of the different critical approaches to film. • Comprehensive comparison between the chosen films. • Comprehensive evaluation of the significance of critical approaches. This is integrated throughout the response and placed in context. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i> |
| 4 (10–12) | <p>A good demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A relevant, generally accurate and appropriate response to the set question. • A generally accurate and detailed knowledge and understanding demonstrated through the level of breadth or depth of material used. • An accurate and appropriate use of film terminology. | 4 (13–16) | <p>A good response that offers highly relevant and confident analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> • Good analysis of the chosen films, and how micro-elements are used in the films. • Good use of the different critical approaches to film. • Good comparison between the chosen films. • Good evaluation of the significance of critical approaches. This is integrated throughout the response and placed in context. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i> |
| 3 (7–9) | <p>An adequate demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with adequate breadth or depth of material used. • Use of film terminology is mostly accurate. | 3 (9–12) | <p>An adequate response that offers some relevant analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> • Adequate analysis of the chosen films, and how micro-elements are used in the films. • Adequate use of the different critical approaches to film. • Adequate comparison between the chosen films. • Adequate evaluation of the significance of critical approaches. This is placed in context. • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i> |

| Level (Mark) | AO1 | Level (Mark) | AO2 (Strand 1a, 1b, 1c, Strand 2) |
|--------------------------|--|--------------------------|---|
| 2 (4-6) | <p>A limited demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • Response is coherent with some relevance to set question. • Knowledge shows some inaccuracies with limited breadth or depth of material used narrow range of material used. • Use of film terminology is limited and may not always be accurate. | 2 (5-8) | <p>A limited response that offers some analysis and evaluation in response to the question set.</p> <ul style="list-style-type: none"> • Limited analysis of the chosen films, and how micro-elements are used in the films. • Limited use of the different critical approaches to film. • Limited comparison between the chosen films. • Limited evaluation of the significance of critical approaches. This is likely to be descriptive. • <i>Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, although the relationship to the evidence may not be clear.</i> |
| 1 (1-3) | <p>A minimal demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> • Weak comments of minimal relevance to set question and/or an incomplete response. • A lack of reference to the films studied to support knowledge. • Use of film terminology is minimal. | 1 (1-4) | <p>A minimal response that offers little analysis or evaluation in response to the question set.</p> <ul style="list-style-type: none"> • Minimal analysis of the chosen films. • Minimal use of the different critical approaches to film. • Minimal comparison between the chosen films. • Evaluation of the significance of critical approaches is likely to be absent. • <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i> |
| 0 | No response or no response worthy of credit. | 0 | No response or no response worthy of credit. |

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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