

A LEVEL

Examiners' report

FILM STUDIES

H410

For first teaching in 2017

H410/02 Summer 2024 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

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Paper 2 series overview

This was the fourth full live assessment for the reformed specification, with very limited numbers in the autumn series of 2020 and 2021 following this issuing of CAGs and TAGs. In last summer's series there was a noticeable improvement in the quantity and quality of candidate responses and overall, in this summer series, that higher standard of work has been maintained.

The availability of past exam papers and mark schemes - including the two papers from the autumn series in 2020 and 2021 - means that centres and their candidates have a substantial and growing body of assessment materials to practise the knowledge and skills needed to be successful in this assessment.

While this series maintained the previous series' improved standards, there of course remain opportunities for further improvement. The commentaries to each of the questions are designed to help centres to drive performance in their own cohorts. The question commentaries are all designed to highlight what the features of the most effective responses were in combination with a reflection on the component parts of each of the questions and what examiners were looking for in candidates' responses.

All of the sections of the paper require detailed knowledge of the films studied and this needs to be frequent and explicit in candidate responses. It is imperative that centres continue to teach the films and create learning and assessment opportunities for their candidates to develop the skills needed to respond effectively. Candidates need to be able to discuss sequences and/or key characters from the films and be able to focus on either of these, depending on what questions they are answering. Clear and consistent focus on the question chosen remains of the highest importance and candidates need to be guided and supported to understand the different constituent parts of the questions across all three sections. They also need to be cautioned against attempting a generic response to questions, as this will inevitably lead to aspects of the set question not being addressed in their responses.

Centres need to continue to guide candidates away from writing descriptive accounts of film studied in examinations as this will not be a way to secure marks in the higher bands - this tendency has been further reduced in this examination series. Besides such guidance, candidates need frequent opportunities to practise and develop the academic skills needed to construct effective responses to the type of questions they will face on this paper.

Legibility of handwriting is a growing concern among the team of examiners. Centres are advised to consider carefully how they can best support their students to make sure that they are in a position to present their ideas most effectively in response to the questions.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> demonstrated good or better knowledge and understanding of the films studied - specifically: the narrative/key characters/the genre(s) in which the film can be situated/key creative personnel and organisation involved in the film's production. These details are important in their own right and can be incredibly useful for helping to construct analytical writing in response to some questions and generating counter-points which can effectively challenge the terms of the questions - as was possible with Question 1, for example demonstrated good or better knowledge and understanding of the micro-elements of film form which was applied in the service of answering the question chosen addressed all parts of the questions chosen and applied the material they had learnt to fit the demands of the questions - and consistently, paragraph by paragraph, engaged with the question throughout their responses were able to support points with evidence from the chosen films and in so doing construct a clear line of argument through their responses. 	<ul style="list-style-type: none"> relied on describing elements of the narratives of the films studied rather than seeking to apply knowledge and understanding and analyse films and issues presented were not able to fully engage with the entirety of the question; this was sometimes an issue with performance in Question 3 and the sound questions in Section C wrote relatively brief responses which were not able to address the whole of the questions chosen ran out of time on the final response - a less widespread issue than the previous series attempted to use material which would have been well suited to previous questions from previous papers but had not been sufficiently adapted in the light of the questions presented on this paper - the ability to adapt in quick circumstances is a fundamental exam skill.

Section A overview

Regardless of which question candidates answered in this section, the majority had clear knowledge and understanding of the films studied. Almost all were able to offer at least some direct textual evidence from the chosen films to the issue in the question, and in many responses there was substantial quantity and much quality of textual examples driving analysis and demonstrating knowledge and understanding of the film(s).

The number of candidates able to express ideas about the films with accurate reference to textual evidence has developed well over the lifecycle of this specification and this has helped to drive the standards of candidates' work which was evident across this examination cohort. A minority were able to substantiate this textual evidence by recalling details from a range of sequences or scenes from their chosen film. Knowledge of the micro-elements of film form was generally good in response to these questions.

Question 1*

You have studied **one** British film and **one** US film from the lists.

British	US
<i>Pride</i> (2014). Directed by Matthew Warchus. UK	<i>Guardians of the Galaxy</i> (2014). Directed by James Gunn. USA
<i>Gone Too Far</i> (2013). Directed by Destiny Ekaragha. UK	<i>The Hunger Games</i> (2012). Directed by Gary Ross. USA
<i>Ex-Machina</i> (2014). Directed by Alex Garland. UK	<i>Star Wars: The Force Awakens</i> (2015). Directed by J.J. Abrams. USA
<i>The Angel's Share</i> (2012). Directed by Ken Loach. UK	<i>The Dark Knight Rises</i> (2012). Directed by Christopher Nolan. USA
<i>We Need to Talk About Kevin</i> (2011). Directed by Lynne Ramsay. UK	<i>Zootopia</i> (2016). Directed by Rich Moore, Jared Bush, Byron Howard. USA
<i>Skyfall</i> (2012). Directed by Sam Mendes. UK	<i>Jurassic World</i> (2015). Directed by Colin Trevorrow. USA

EITHER

1* To what extent does the genre of a film influence the ways in which characters are represented?

Discuss in relation to examples from **one British film** and **one US film** you have studied.

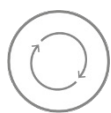
[35]

Further to the Section A overview commentary above, all of those points manifested themselves in answer to Question 1. Of the two questions in this section, the majority opted for this question, although many candidates did attempt Question 2.

Candidates could very clearly demonstrate knowledge and understanding of the films and film form and offer some meaningful points about the structuring impact of genre on character types and character traits. Many candidates identified the opportunity to discuss issues regarding gender, with some relating this to social and production contexts. For example, many candidates who had studied *Star Wars: The Force Awakens* were able to open up discussions of the role and status of different characters - such as Rey - and offer comparisons back to Princess Leia. Similarly, many who had studied *Ex-Machina* were able to enter into similar types of discussions regarding Ava, Kyoko, Nathan and Caleb.

Candidates were free to use a range of descriptors for genres - it was equally allowable for films such as *Skyfall* or *The Dark Knight Rises* to be labelled as action films, superhero films, spy films - the assessment focus is always on how the candidate uses the genre to which the films has been ascribed to drive points relating to characters. There was no penalty for placing a film in a different genre to the one that examiners may ascribe.

Assessment for learning



While it was clear that candidates knew the films they had studied and could present relevant material from the chosen films, it wasn't always clear how that material directly engaged with the terms of the question. Without that clear and consistent engagement with the question chosen, this will be a constraint on the ability of candidates to perform well on this paper. Analysis of characters and/or scenes from the films is necessary but this must be applied in relation to the question.

Question 2*

2* 'Films reflect the issues and beliefs of the society in which they are produced.'

Discuss this view in relation to examples from **one British film** and **one US film** you have studied.

[35]

This was a less popular choice than Question 1, although a significant number of candidates attempted it and many constructed thoughtful responses which made clear and insightful connections between the films studied and the society and surrounding culture in which those films were produced.

Pride remains a very popular choice for many centres in this section. The more successful responses focused not only on the historical issues presented in the film but also related that to the current era; they reflected on changing social norms and values which in part enable such films to be produced and to continue to attract an audience, as these films are widely available on streaming services.

Elsewhere, other candidates who wrote about *The Dark Knight Rises*, *Skyfall*, *Guardians of the Galaxy* and *Star Wars: The Force Awakens* were able to make sophisticated points about terrorism and capitalism (*TDKR*), Britain's status in the global order (*Skyfall*), gender politics and the impact of MeToo (*GOTG* and *SW:TFA*).

The least effective responses were generally characterised by the responses being too insular to the films and not being able to forge connections to wider social contexts.

An appropriate focus on relevant examples from the chosen films often meant that candidates were on the right path, but in these cases, more work needed to be done to fully engage with the question to access higher mark bands.

Assessment for learning



As flagged in the preceding general commentary, there remains an issue with some candidates not applying the material presented to the full demands of the question. This was an issue for some candidates with this question.

Some candidates focused on analysing the films and were not able to make connections to the wider social context - this was a significant limitation in such responses and this a clear example of where just focusing on the film in an exam at the expense of the wider question will undermine overall candidate performance on the paper.

Exemplar 1

		persuade and manipulate the lower class.
		Moreover Capitalism in the dark Knight series portrays the Moreover in the same light uses the clear depiction ^{between} Capitalism & socialism are used to reflect to societies issues shown through the characterisation of Bruce Wayne the during the ball room scene, Bruce and the others are dressed lavishly in a luxurious manner to showcase their class wealth. the use of costume such as suits & imply their them to being superior. The yellow tinted lighting is ^{also} used to show the limited highlight the exclusiveness of the party Ball. it's limited to only wealthy people. shown

		<p> However the epic scale once again the epic scale within the dark knight rise is used to depict the on issues and beliefs in society, but through the deceptive nature of cheerful revelation e.g. Selina the scale rather decreases and becomes smaller once murder murder murder discovers where Selina lives. She's representative of socialism the and the limited amount of superiority she has. is her stealing the pearl isn't most concerning to murder but showing his mindset capitalist mindset whereas Selina stealing the pearl rather reflects on her desire of desperation. which it's leads the audience to have a preferred reading of Selina, we feel empathetic for her because because she lacks materialism and many on which </p>
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Exemplar 1 is a good example of some of the high level discussion of social issues which a number of candidates presented in their responses to Question 2. The response makes clear and consistent links between events in *The Dark Knight Rises* and real world events and concerns. The candidate argues that the attack on the Wall Street Stock Exchange foregrounds the inequalities in capitalist societies. This illustrates how making such connections between the films (AO1) and applying them to the issues presented in the question (AO2) can be done with a high degree of success.

Section B overview

Almost all candidates were able to demonstrate secure knowledge and understanding of their chosen documentary and make sustained connections to relevant theoretical elements as determined by the question. Regardless of the question chosen, most candidates were able to discuss theoretical concepts relating to documentary films - deriving from the work of Nichols, Pennebaker and Grierson mainly.

Question 3*

You have studied **one** documentary film from the list.

Documentary
<i>Stories We Tell</i> (2013). Directed by Sarah Polley
<i>Searching For Sugarman</i> (2012). Directed by Malik Bendjelloul
<i>5 Broken Cameras</i> (2011). Directed by Emad Burnat, Guy Davidi
<i>The Act Of Killing</i> (2012). Directed by Joshua Oppenheimer
<i>Man On Wire</i> (2008). Directed by James Marsh
<i>Citizenfour</i> (2014). Directed by Laura Poitras

EITHER

- 3*** Discuss how the documentary film you have studied uses performance to construct the spectator's understanding of the reality presented by the film.

[35]

Most candidates who attempted this question had clear knowledge and understanding of their chosen film; they were clearly able to explore and analyse examples of the chosen film with reference to a range of micro-elements of film form. Most were able to discuss specific elements of performance and the role this plays in constructing the spectator's understanding of reality.

One of the features of more successful responses was the ability to focus on performance and then bring in references to other aspects of micro-elements as appropriate and relevant to the documentary discussed. The greater the attention to detail on specific characters/people and/or to specific moments or sequences within the film, the greater the chances of constructing an effective response to the question.

Less successful responses often did not discuss performance, but were a more generalised textual analysis of aspects of the film. As noted in the opening comments, it is essential that candidates can address the specifics of the question they have chosen.

Question 4*

- 4* 'The filming and editing techniques used by documentary filmmakers can influence a spectator's opinions and change their attitudes to social, cultural and political issues.'

Discuss this view in relation to examples from the documentary film you have studied.

[35]

This was the more popular and more effectively answered question in this section. The large majority of candidates who attempted this question had clear knowledge and understanding of their chosen film and so were clearly able to explore and analyse examples of the chosen film with reference to a range of filming and editing techniques. Most candidates were able to discuss specific elements of mise-en-scène, cinematography and editing to demonstrate their understanding of the spectator's opinions and attitudes.

The amount of coverage on filming or editing techniques somewhat varied depending on what film was being discussed. For example, with *Stories We Tell* and *Searching for Sugarman*, many candidates focused on filming techniques but also discussed the structuring of the films - so bringing editing techniques into play - and on some occasions referencing techniques such as the Kuleshov effect. There were also meaningful comparisons to the filming and editing approaches exhibited by Grierson and Pennebaker, and how these had been deployed in the studied film.

The least effective responses were ones which could not identify specific examples from the films to discuss either filming or editing techniques and instead opted to present a more descriptive retelling of the events of the film.

Exemplar 2

The oppressive regime to Nazism, to archival footage of police officers attacking ~~apart~~ anti-apartheid protesters. This shows how Benjielloul has made very deliberate choices with his editing to show the spectator just how bad apartheid really was. In interviews after the film's release, Benjielloul ~~discuss~~ discussed how the film took a long time to edit, which arguably makes the documentary seem more like a feature film following a fixed narrative.

Benjielloul also uses camera techniques in some moments of the film to create ~~an~~ authenticity for the audience. Handheld shaky camerawork is often used in documentaries to reassure the spectator that the camera is filming something that is really happening. This is seen in Sugarman when the record shop owner Sugarman is filmed walking around his house. This contrasts to the establishing shot of the beautiful South African landscape which opens the film. Benjielloul uses a variety of different camera techniques in order to make the spectator feel as if they are witnessing something that was filmed as it happened.

The editing and camera techniques of Sugarman

Further to the commentary provided on Question 4, Exemplar 2 is an extract from a response that demonstrates aspects of the discussions about filming and editing techniques which were to be found in the good and comprehensive responses to this question.

The full response gives a consistent, paragraph by paragraph focus on filming and editing techniques and gives developed points connected to different examples from the chosen film.

Section C overview

Overall, successful responses were able to manage the different elements of analysing the chosen films in line with the theme, offering meaningful comparisons between them and an explicit focus on the issue in each of the two questions. However, while addressing the chosen theme needs to be an integral part of the responses this cannot be at the detriment of the other aspects of the question. While supporting evidence from sequences discussing specific aspects of micro-elements of film form is necessary to develop points, this textual analysis cannot come at the expense of dealing with the issue presented in the question - in the case of this year's questions - narrative and sound.

Responses which focus on offering a general textual analysis applied to the chosen theme will be credited for the relevant knowledge and understanding demonstrated, but such responses will not be able to access the upper mark bands. Candidates must address and answer the question chosen - this is an overarching fundamental issue in completing examined work

Overall, the narrative question (Questions 5/7/9) was answered more successfully than the sound question (Questions 6/8/10) with greater precision and focus being brought to the majority of the narrative answers.

Question 5*

You have studied films from **one** of the themes:

- Family and Home
- Outsiders
- Conflict

If you have studied films from the theme of **Family and Home**, answer Question 5 **or** Question 6.

If you have studied films from the theme of **Outsiders**, answer Question 7 **or** Question 8.

If you have studied films from the theme of **Conflict**, answer Question 9 **or** Question 10.

Theme: Family and Home

Answer Question 5 **or** Question 6.

You have studied **three** films from your chosen theme: one film from the **US Independent** list, one film from the **Non-US English Language** list and one film from the **Non-European Non-English Language** list.

US Independent	Non-US English Language	Non-European Non-English Language
<i>Moonrise Kingdom</i> (2012). Directed by Wes Anderson. USA	<i>Room</i> (2015). Directed by Lenny Abrahamson. Canada/Ireland	<i>A Separation</i> (2011). Directed by Asghar Farhadi. Iran
<i>The Tree of Life</i> (2011). Directed by Terrence Malick. USA	<i>Animal Kingdom</i> (2010). Directed by David Michod. Australia	<i>Our Little Sister</i> (2015). Directed by Hirokazu Koreeda. Japan

EITHER

- 5*** Discuss the extent to which ideological messages about 'family and home' are communicated through the narrative structure and character types in the films you have studied.

You must draw comparisons between the **three films** you have studied in your answer.

[35]

Questions 5/7/9 were more popular than the other available questions and most candidates who answered this could engage with the concept of narrative meaningfully.

At the upper end of the mark range, candidates would focus on each film and apply theoretical concepts and ideas (most centring on Levi-Strauss and binary oppositions, Todorov's stages of narrative and Propp's character types). The most successful responses discussed such theoretical concepts with precision in relation to scenes/characters from the chosen films.

Within the time constraints of the exam, the concepts of Todorov, Propp or Levi-Strauss are not all expected but some are needed in order to construct a response which is meaningfully engaged with the question.

The least effective responses to the question were marked by a limited or minimal engagement with such theoretical concepts. This meant that responses were typically focused on textual analysis and comparisons of the film in relation to the chosen theme. Answering the question set is, as ever, a vital academic skill, and candidates self-penalise by not doing so.

Question 6*

- 6*** Discuss how the films you have studied use sound to shape the spectator's understanding of 'family and home'.

You must draw comparisons between the **three films** you have studied in your answer.

[35]

The majority of candidates who answered this question (Questions 6/8/10) did have secure knowledge and understanding of the chosen films; many of these candidates could offer comparisons between the three films to some extent. However, a common limitation in responses to these questions was on the under-developed points relating to the use of sound.

The most effective responses to this question were ones that compared the three films in some detail, offering suitable examples from the chosen films and accurate discussion of both diegetic and nondiegetic sound and how this influences spectator understanding.

The less effective responses to this question were ones which were unable to meaningfully engage with the issue of sound. This had the effect of making such responses overly generalised - discussing sound without being able to discriminate between diegetic and nondiegetic and so without being able to isolate the different creative uses of sound to influence spectator response. This left such candidates reliant on film analysis and comparison which then lacked sufficient consistent focus on the entire question and so impacted their marks accordingly.

Question 7*

You have studied **three** films from your chosen theme: one film from the **US Independent** list, one film from the **Non-US English Language** list and one film from the **Non-European Non-English Language** list.

US Independent	Non-US English Language	Non-European Non-English Language
<i>A Girl Walks Home Alone at Night</i> (2014). Directed by Ana Lily Amirpour. USA	<i>The Babadook</i> (2014). Directed by Jennifer Kent. Australia	<i>Yojimbo (The Bodyguard)</i> (1961). Directed by Akira Kurosawa, Japan
<i>Elephant</i> (2003). Directed by Gus Van Sant. USA	<i>The Piano</i> (1993). Directed by Jane Campion. New Zealand	<i>Y Tu Mama Tambien</i> (2001). Directed by Alfonso Cuarón. Mexico

EITHER

- 7* Discuss the extent to which ideological messages about 'outsiders' are communicated through the narrative structure and character types in the films you have studied.

You must draw comparisons between the **three films** you have studied in your answer.

[35]

Questions 5/7/9 were more popular than the other available questions and most candidates who answered this could engage with the concept of narrative meaningfully.

At the upper end of the mark range, candidates would focus on each film and apply theoretical concepts and ideas (most centring on Levi-Strauss and binary oppositions, Todorov's stages of narrative and Propp's character types). The most successful responses discussed such theoretical concepts with precision in relation to scenes/characters from the chosen films.

Within the time constraints of the exam, the concepts of Todorov, Propp or Levi-Strauss are not all expected but some are needed in order to construct a response which is meaningfully engaged with the question.

The least effective responses to the question were marked by a limited or minimal engagement with such theoretical concepts. This meant that responses were typically focused on textual analysis and comparisons of the film in relation to the chosen theme. Answering the question set is, as ever, a vital academic skill, and candidates self-penalise by not doing so.

Question 8*

- 8* Discuss how the films you have studied use sound to shape the spectator's understanding of 'outsiders'.

You must draw comparisons between the **three films** you have studied in your answer.

[35]

The majority of candidates who answered this question (Questions 6/8/10) did have secure knowledge and understanding of the chosen films; many of these candidates could offer comparisons between the three films to some extent. However, a common limitation to answers to these questions was on the under-developed points relating to the use of sound.

The most effective responses to this question were ones that compared the three films in some detail, offering suitable examples from the chosen films and accurate discussion of both diegetic and nondiegetic sound and how this influences spectator understanding.

The less effective responses to this question were ones which were unable to meaningfully engage with the issue of sound. This had the effect of making such responses overly generalised - discussing sound without being able to discriminate between diegetic and nondiegetic and so without being able to isolate the different creative uses of sound to influence spectator response. This left such candidates reliant on film analysis and comparison which then lacked sufficient consistent focus on the entire question and so impacted their marks accordingly.

Question 9*

You have studied **three** films from your chosen theme: one film from the **US Independent** list, one film from the **Non-US English Language** list and one film from the **Non-European Non-English Language** list.

US Independent	Non-US English Language	Non-European Non-English Language
<i>The Hurt Locker</i> (2008). Directed by Kathryn Bigelow. USA	<i>District 9</i> (2009). Directed by Neil Blomkamp. South Africa	<i>Battle of Algiers</i> (1965). Directed by Gilo Pontecorvo. Algeria
<i>Whiplash</i> (2015). Directed by Damien Chazelle. USA	<i>Mad Max</i> (1979). Directed by George Miller. Australia	<i>The Grandmaster</i> (2013). Directed by Wong Kar-Wai. China

EITHER

- 9*** Discuss the extent to which ideological messages about 'conflict' are communicated through the narrative structure and character types in the films you have studied.

You must draw comparisons between the **three films** you have studied in your answer.

[35]

Questions 5/7/9 were more popular than the other available questions and most candidates who answered this could engage with the concept of narrative meaningfully.

At the upper end of the mark range, candidates would focus on each film and apply theoretical concepts and ideas (most centring on Levi-Strauss and binary oppositions, Todorov's stages of narrative and Propp's character types). The most successful responses discussed such theoretical concepts with precision in relation to scenes/characters from the chosen films.

Within the time constraints of the exam, the concepts of Todorov, Propp or Levi-Strauss are not all expected but some are needed in order to construct a response which is meaningfully engaged with the question.

The least effective responses to the question were marked by a limited or minimal engagement with such theoretical concepts. This meant that responses were typically focused on textual analysis and comparisons of the film in relation to the chosen theme. Answering the question set is, as ever, a vital academic skill, and candidates self-penalise by not doing so.

Exemplar 3

9		The ideological messages of 'conflict' in District 9 (2009), Whiplash (2015) and The Grandmaster (2013), are communicated through the clever use of narrative structure and character types.
		In Whiplash, the narrative structure is a linear journey of Andrew Neiman's journey to becoming the best drummer in the world. The use of this linear close proximity narrative creates a claustrophobic sense of intimacy with his character and the audience, which

plays into the overarching themes of conflict. The conflict portrayed in Whiplash convey the harsh teacher - ~~set~~ student relationship between Andrew and his studio band leader Terence Fletcher. The film explores the pain and sacrifices that Neiman has to relent to as he achieves greatness, bearing the brunt of violence that his teacher throws at him. Through the narrative structure, the conflict is conveyed to the audience in an understandable and relatable way, the idea of ~~being~~ ^{achieving} greatness at school, and as the story unfolds and tension builds and the conflict is heightened, the audience has stayed close in understanding with Neiman the entire time, as the narrative doesn't allow the audience to immerse with anybody else, furthering the suffocating sense of isolation that Neiman gains in his journey. This is enforced through the displacement of secondary characters, as Neiman breaks up with his girlfriend, and distances from his family.

The character types in Whiplash convey a sense of moral ambiguity, as the two main characters, Neiman and Fletcher, both cross borders of protagonistism and antagonism, as their beliefs and flaws are revealed throughout. Neiman as the initial protagonist gains empathy from the audience to begin with, but as the story unravels, he becomes more violent and has a greater sense of villainy as he becomes brutal to all those around him. His teacher Fletcher on the other hand begins as a confusing antagonist, where he would be totally awful and violent to Neiman, throwing

Exemplar 3 demonstrates the level of detail that some candidates offer in relation to the conceptual ideas which they use to construct the skeleton of the response. The remainder of this response continues in a similar vein and so offers a fully comprehensive response to this question.

Question 10*

10* Discuss how the films you have studied use sound to shape the spectator's understanding of 'conflict'.

You must draw comparisons between the **three films** you have studied in your answer.

[35]

The majority of candidates who answered this question (Questions 6/8/10) did have secure knowledge and understanding of the chosen films; many of these candidates could offer comparisons between the three films to some extent. However, a common limitation to answers to these questions was on the under-developed points relating to the use of sound.

The most effective responses to this question were ones that compared the three films in some detail, offering suitable examples from the chosen films and accurate discussion of both diegetic and nondiegetic sound and how this influences spectator understanding.

The less effective responses to this question were ones which were unable to meaningfully engage with the issue of sound. This had the effect of making such responses overly generalised - discussing sound without being able to discriminate between diegetic and nondiegetic and so without being able to isolate the different creative uses of sound to influence spectator response. This left such candidates reliant on film analysis and comparison which then lacked sufficient consistent focus on the entire question and so impacted their marks accordingly.

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