

A LEVEL

Examiners' report

FILM STUDIES

H410

For first teaching in 2017

H410/01 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 1 series overview

Candidates appeared to be well prepared for this examination, with most candidates answering the correct number of questions using the correct set films and addressing the questions with specific examples from the films they had studied.

Many candidates appeared to have planned their answers to give structured responses to the questions asked. More successful responses showed sophisticated knowledge and understanding by analysing many detailed examples from the films to illustrate a coherent overall argument. Less successful responses would: not address the question; lack exemplification; show a less secure grasp of the micro-elements, meanings and responses, aesthetics or critical approaches; and digress into irrelevant material.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> • allocated time effectively • were clear on the distinctions between the different micro-elements • gave specific and sufficiently detailed examples from the set films • launched straight into their answer to the question in their responses. 	<ul style="list-style-type: none"> • spent too much time on Questions 1 and 2 and ran out of time later in the paper • confused micro-elements, being unclear about the elements included in mise-en-scène, editing and performance • wrote very generally about the set films, perhaps with background facts about the films or unnecessary explanation of theory (especially of Freudian theory) • wrote lengthy introductory paragraphs that might simply rephrase the question.

Section A overview

This section asks candidates to apply their knowledge and understanding of the micro-elements of film form across the three eras of US film production they have studied.

Question 1 tests candidates' knowledge and understanding of any of the elements listed in the subject content under the micro-elements of film form; in this case, the shot-to-shot relationships of continuity editing.

Question 2 asks for analysis using a micro-element (or some aspect of a micro-element) in one film; in this case cinematography (including lighting).

Questions 3 and 4 ask for analysis and comparison of two films, with 10 marks of the 35 marks available allocated to this comparison. In both Questions 3 and 4 the comparison asked for was that between the meanings and responses associated with the two films. These two questions require candidates to address a number of elements, which this year included all three of comparison, meanings and responses. Candidates needed to address all of these to reach the higher mark bands.

Question 1

You have studied **one** US film from **each** of the lists.

For Questions **1–4** write about the US films you have studied.

Silent Era	1930–1960	1961–1990
<i>Wings</i> (1927). Directed by William A. Wellman. USA	<i>Citizen Kane</i> (1941). Directed by Orson Welles. USA	<i>2001: A Space Odyssey</i> (1968). Directed by Stanley Kubrick. USA
<i>The Gold Rush</i> (1925). Directed by Charlie Chaplin. USA	<i>Singin' in the Rain</i> (1952). Directed by Gene Kelly/Stanley Donen. USA	<i>Raging Bull</i> (1980). Directed by Martin Scorsese. USA
<i>The Mark of Zorro</i> (1920). Directed by Fred Niblo/Theodore Reed. USA	<i>Stagecoach</i> (1939). Directed by John Ford. USA	<i>E.T.</i> (1982). Directed by Steven Spielberg. USA
<i>The General</i> (1926). Directed by Clyde Bruckman/Buster Keaton. USA	<i>Vertigo</i> (1958). Directed by Alfred Hitchcock. USA	<i>Do the Right Thing</i> (1989). Directed by Spike Lee. USA
<i>Sunrise</i> (1927). Directed by F.W. Murnau. USA	<i>Double Indemnity</i> (1944). Directed by Billy Wilder. USA	<i>The Conversation</i> (1974). Directed by Francis Ford Coppola. USA
<i>The Wind</i> (1928). Directed by Victor Sjöström. USA	<i>All that Heaven Allows</i> (1955). Directed by Douglas Sirk. USA	<i>West Side Story</i> (1961). Directed by Jerome Robbins/Robert Wise. USA

1 Explain how editing can create continuity between shots.

Give **two** examples of shot sequences from **one** film from **1930–1960** you have studied. **[10]**

The vast majority of responses showed an understanding of editing, although many responses only mentioned edits in passing when analysing scenes from their chosen set film. The most successful responses explained in detail how specific edits between clearly described shots worked to create continuity. Less successful responses often made vague references to editing – stating that a sequence used shot-reverse shot or eyeline match, for example, without explaining what the shot-reverse shots were or how the eyelines were matched. Some picked sequences that did not contain edits, missing the point of the question. Some picked montage sequences and struggled to discuss continuity.

Misconception



Question 1 does not ask for analysis, as many responses seemed to suggest, but for responses that show **knowledge and understanding**. There was no need for analysis of meaning in this question.

Question 2

2 Analyse how cinematography (including lighting) creates aesthetic effects.

Give **two** examples from **one** film from **the silent era** you have studied.

[10]

Some candidates who did not explain editing in Question 1 used examples of editing in this question, instead. Most responses gave examples of cinematography and/or lighting, but fewer could link these examples to aesthetic effects – more often analysing in terms of meaning or message. Successful responses for *The Gold Rush* often analysed the extreme long shot of the mountain near the opening of the film in terms of spectacle or grandeur and contrasted this with the theatrical comedic effect of the static camera long shots of the cabin scenes.

Successful responses for *Sunrise* often analysed the tracking shot through the marshes in terms of mystery or tension and contrasted this with the sentimental aesthetic created by the high key lighting on the wife. Less successful responses did not focus on aesthetics and the least successful did not focus on cinematography and/or lighting.

Assessment for learning



Train students to read Questions 1 and 2 together to spot how they are different and advise them that length of response is not correlated with marks – a concise accurate response will suffice.

Question 3*

- 3*** Compare how mise-en-scène constructs meaning and response in **one** film from **the silent era** and **one** film from **1961–1990** you have studied.

Give detailed examples from both films.

[35]

Candidates appeared to be well prepared to compare their two chosen films this year, as even the less successful responses usually attempted to do this.

Responses mostly focused on mise-en-scène successfully, although a minority discussed sound, cinematography and lighting at times. Most responses were successful at analysing meaning, but far fewer focused on response as well. Very few responses picked films from the wrong era. Most showed good knowledge and understanding of their chosen films, so the key differentiator between answers was how far they adapted this understanding to the demands of the question.

Exemplar 1

3	<p> Then Both 'The General' and 'Do the Right Thing' use mise-en-scène to effectively construct meaning and response, although this is achieved through different methods and to create different effects. Whilst 'The General' generally uses mise-en-scène as a means to create spectacle, through comedy and action 'Do the Right Thing' adopts a social realist approach that that prompts a more active viewing of the film, allowing Spike Lee to impart his perspective perspective on American race relations onto the film. </p>
	<p> In 'The General', mise-en-scène is used in the sequence where Buster Keaton uses props to create spectacle in the sequence where the bridge falls. For example, the iconic shot of the train falling destroying the burning bridge and falling into the river below was shot entirely practically. Due to budgetary constraints during the silent era, this would prompt an awed response from the audience, as such props expensive Due to budgetary constraints during the silent era, this would prompt an awed response from the audience, as such props expensive props would generally not be destroyed in such a manner. This a fine example of Keaton's approach to mise-en-scène, in which he groundbreaking, cinematic achievements that shock the audience, through </p>

may ~~leave~~ a limited have limited 'meaning' in terms of an ideological message.

On the other hand, Spike Lee's use of props is clearly more geared towards creating meaning, by associating them with them as metaphors for wider American society. For example, the prop of Radio Raheem's radio is vital towards the narrative of the film by acting as the catalyst that leads to the ~~film's~~ climactic spiral of events. ~~towards the end of the film~~ Its presence on screen is associated with the leit-motif of ~~Public Enemy's~~ Public Enemy's 'Fight the Power', an explicitly anti-establishment song that ~~links~~ with, clearly reflects Malcolm X's perspective towards the necessity of violence in achieving racial equality. This ensures that the prop itself is representative of Malcolm X's ideology. Therefore, when the prop is destroyed by Sal ~~at the~~ towards the end of the film, it ~~acts~~ as a representation achieves more than simply spectacle, as it demonstrates the abrasiveness between Radio Raheem's ideology and Sal's. This ~~creates~~ prompts a strong emotional and

intellectual response from the audience, as they are encouraged to consider the meaning behind Lee's inclusion of the prop. This is an example of a structuralist approach towards narrative, as Sal and Radio Raheem are ~~oppo~~ presented as binary oppositions, though there is no clear 'correct' interpretation of which ~~viewer~~ character the audience should align with.

^{Sometimes}
~~The~~ Similarly, 'The General' [^] ~~may~~ ^{intends} to ~~create~~ encourages audiences to draw meaning from the film's mise-en-scène, such as through the use of costume. For example, Johnnie's ~~a~~ costume is ~~present~~ throughout the film as indicative of a lower, ~~clay~~ ^{class} worker. His admiration of Soldier's uniform is clearly presented throughout, which juxtaposes with his own attire to encourage a sympathetic response from the audience. Therefore, meaning is ultimately ~~decided~~ ^{achieved} when he is finally ~~donned~~ ^{adorned} a soldier's uniform at the end of the film, as it ~~portrays~~ ^{represents} American values of ~~working~~ ^{working} ~~towards~~ ^{ascending} to higher classes through hard-work, and depicting society as a meritocracy. In this way, the costume ~~can~~ ^{one} could be considered the equivalent of

Radio Rahem's radio, as it acts as a symbol for ~~identity~~ a potential reading of the film. However, whilst the ~~intended~~ meaning and intended response of Johnnie's costume is ~~clearly~~ defining ~~given~~ provided by Keaton himself, Lee's use of props encourages a more active viewing from the audience. Also, Lee's use of costume is intended to contribute towards the overall multicultural aesthetic of the film, through the ~~use~~ ~~assorted~~ traditional multi-cultural clothing. This differs from 'The General's' more explicit use of costume in the film's narrative.

In conclusion, ^{Keaton's} ~~from~~ Lee's use of mise-en-scène is primarily based around spectacle, although there ~~are~~ ~~also~~ is also a clear intended response from through his use of costume. However, Lee's mise-en-scène is far more fitted towards portraying the film's narrative, and encouraging an active ~~viewer~~ viewing for the audience to draw their own meaning.

Exemplar 1 addresses all the elements of the question well, with excellent comparison and a focus on mise-en-scène, meanings and responses. Unfortunately, only one example is analysed in terms of meaning and response for Do the Right Thing: the radio prop. There is a mention of costume in the same film with some reference to meaning, but not response. This means that the response does not go beyond the 'good' band for AO1, due to the lack of breadth of exemplification, so earns 12 out of 15 marks. The analysis and comparison is, however, comprehensive, earning 17 marks. It does not earn more marks for AO2 because the analysis is limited by the slight lack of exemplification. Otherwise, this is a good example of how to tackle the question effectively.

Question 4*

- 4*** Compare how performance constructs meaning and response in **one** film from **1930–1960** and **one** film from **1961–1990** you have studied.

Give detailed examples from both films.

[35]

This was the less popular choice of question. Again, candidates appeared to be well prepared to compare their two chosen films this year, as even the less successful responses usually attempted, at least, to do this.

More successful responses were closely focused on performance, although many less successful responses discussed dialogue and narrative as well as other micro-elements. Most responses were successful at analysing meaning, but far fewer focused on response as well. Very few responses picked films from the wrong era. Most showed good knowledge and understanding of their chosen films, so the key differentiator between answers was how far they adapted this understanding to the demands of the question – in this case, a focus on specifically performance elements such as non-verbal communication, casting decisions (and the impact of stars or casting against type), interaction of characters, style of performance such as classic Hollywood, improvisatory or method, and performance in relation to cinematography.

Section B overview

Section B requires candidates to analyse one or both of the two set experimental surrealist films and the set German expressionist or French new wave film they have studied.

The shorter Question 5 and the longer optional Questions 6 and 7 can be about either of the two sets of films. In this exam, Question 5 asked about one German expressionist or French new wave film.

Questions 6 and 7 require candidate to analyse including through the use of critical approaches. This is worth 10 of the 35 marks available for these questions. In Question 6, the critical approach was that of conceptions of film narrative. In Question 7, the critical approach was that of the claims of naturalism and realism as against the expressive. Both questions were generally answered well, but fewer candidates addressed the critical issue in Question 7.

Option overview

Question 6 was a more popular option than question 7.

Question 5

You have studied **both** of the experimental surrealist films in the list:

Un Chien Andalou (1929). Directed by Luis Buñuel. France.

L'Age d'Or (1930). Directed by Luis Buñuel. France.

You have also studied **one** film from the table:

German expressionist	French new wave
<i>The Cabinet of Dr. Caligari</i> (1920). Directed by Robert Wiene. Germany	<i>The 400 Blows</i> (1959). Directed by François Truffaut. France
<i>Nosferatu</i> (1922). Directed by F.W. Murnau. Germany	<i>À Bout de Souffle</i> (1960). Directed by Jean-Luc Godard. France
<i>Metropolis</i> (1927). Directed by Fritz Lang. Germany	<i>Cléo from 5 to 7</i> (1962). Directed by Agnès Varda. France

- 5 Analyse how the use of micro elements creates a distinct aesthetic in **either** the German expressionist **or** the French new wave film you have studied.

[15]

Responses generally showed good knowledge and understanding of their chosen set film and were often more successful in addressing aesthetics than the responses to Question 2. There were some very successful responses that discussed a number of micro-elements, giving specific examples from the film and analysing how they created an aesthetic. Some less successful responses wasted time discussing post World War One Germany or post World War Two France that would have been much better spent addressing the focus of the question. Some less successful responses showed no indication that the candidate understood the meaning of the term 'micro-elements'.

Assessment for learning



Make sure students understand all the terminology used in the subject content tables in the specification.

Assessment for learning



Students should be advised that a short explanation of how an aesthetic is 'distinct' suffices. They do not need to link this to lengthy explanations of national or film industry history. This is not a test of historical knowledge.

Question 6*

- 6* How far do **both** experimental surrealist films you have studied challenge narrative conventions as well as social conventions?

Give detailed examples from both films.

[35]

This was a very popular question, and most responses did address both the 'narrative conventions' and the 'social conventions' parts of the question, sometimes linking the two together neatly. More successful responses applied understanding of narrative, the most effective linking this seamlessly into their analysis. Less successful responses might just contain paragraphs of narrative theory separated from their analysis. Apart from this, the main differentiator was the depth and breadth of exemplification and sophistication of analysis. Many less successful responses spent as much time explaining Freudian theory or the history of Surrealism – neither of which was required – as they spent answering the question.

Exemplar 2

		6. Both 'Un chien Andalou' and 'L'Age d'Or' challenge narrative and social conventions to an extreme degree.

In both films, ~~linear narratives are~~ traditionally linear narratives are largely discarded through the portrayal of events and characters that only appear for brief sections of the film. For example, 'L'Age d'Or' opens with a documentary segment of scorpions, which is never followed up on again. This ~~contrasts with~~ traditional ~~Todorovian~~ narrative or is followed by a long sequence following four injured characters who are injured and incessantly talking about the 'Majors'. The documentary and the following characters are never brought up for the rest of the film, which contrasts with traditional Todorovian narrative of an opening equilibrium which sets the scene of the film. Furthermore, the incoherent dialogue contrasts with traditional usage of dialogue as a narrative tool to ~~provide~~ give insight into the character's psychological state or next actions. Similarly, in 'Un Chien Andalou', ~~an~~ incoherent mise-en-scene is used, such as two priests being dragged by a donkey. This is also never ~~forerun~~ foreshadowed or appears later in the film. Furthermore, non-continuity editing is used in the shot where the woman walks out of the door and appears on the beach. This disruption of ~~linear narrative~~ ^{chronology} further challenges traditional

narrative convention. However, it could be argued that both films ~~do~~ ~~clearly~~ ~~feature~~ ~~some~~ ~~semblance~~ of a linear plot, and there is often cause and effect between actions, such as the character being hit by a shot and dying.

Both films clearly challenge social convention through their detailed portrayal of the character's inner psyche. For example in 'L'Age D'Or', there is clear presentation of Freud's psychosexual subconscious ideas. The cut between the toilet as the man lusting for a woman, ~~low~~ to a toilet, and then a bubbling volcano accompanied by a flushing sound effect clearly represent his internal sexual desire that would be considered socially unacceptable by modern society. Furthermore, the portrayal of the woman being excited as her love interest ~~the~~ ~~steps~~ ~~her~~ mother may link towards neo-Freudian ideas of the Electra complex, in which the mother is ~~envious of~~ ~~at~~ ~~the~~ ~~supremacy~~ of a ~~daughter's~~ ~~woman's~~ ^{daughter's} ~~enjoy~~ ~~due~~ ~~to~~ ~~the~~ ~~her~~ ~~subconscious~~ ~~desire~~ ~~for~~ ~~her~~ ~~father~~. Similarly, this would be considered taboo in 1930,

6		and its portrayal in the film would greatly subvert social conventions of the time period. Similar themes are present in 'Un Chien Andalou', such as the stark cut between the man groping the woman and her nude body, film portraying his internal repressed sexuality. It could be argued that the presence of these psychological depictions adhere to traditional narrative conventions, which largely revolve around a character's internal perceived peries film and outings of a medium for demonstrating character's psychological insight, though such an explicit representation may be considered abnormal.
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Both films somewhat challenge. However, both films somewhat adhere to narrative conventions regarding character. For example, the lead woman of 'Un Chin Andalou' is clearly a protagonist that can be fitted into Propp's character archetypes as the 'hero'. This is demonstrated through her clear ~~hero~~ fight against the 'antagonist' of the film, who is attempting to assault her. However, the side characters largely do not fit into Propp's framework, as they largely enter and exit the film with limited impact on the narrative. Also, 'L'Age d'Or' clearly depicts a 'main' character of the man, who the events of the film largely evolve around. However, although he is clearly a violent and immoral character, which although links with Strauss' ideas regarding binary opposition, contrasts with traditional narrative views of the protagonist as a moral hero.

Finally, both films challenge social convention through their attitudes towards religion and the bourgeoisie. 'L'Age d'Or' depicts a large wealthy gathering of wealthy characters, who are oblivious towards various events throughout the film such as a wedding being set on fire. This could be an attack on the

perceived ~~experience~~ ^{selfishness} of the upper classes, and their disregard for the proletariat. Also, the final shot of the film depicts a cross, which may have been filled with the scalps of women who were assaulted by ~~the priest~~ a man resembling Jesus. This is a clear attack on the Catholic church, which aims to ~~to~~ through the blasphemous portrayal of Jesus as a violent figure. 'Un Chien Andalou' also features priests in a compromised setting, though this is far more limited due to the Dalí's religious Dalí's cooperation on the film.

In conclusion, both films challenge narrative and social conventions to an extreme degree. Although, there are still some traditional narrative elements in both films.

Exemplar 2 is very well-argued response that earns full marks – 20 – for AO2 for its comprehensive analysis of examples, comprehensive application of understanding of the critical approach (note that narrative theory is applied, not explained) and detailed line of reasoning. The exemplification is not as detailed as can be expected at this level, but still comprehensive, so earns 13 marks for AO1.

There is some reference to Freudian theory, but this is brief and made relevant (as it often isn't in other responses) by using it to explain how social conventions were challenged.

Question 7*

- 7* Analyse how far **both** experimental surrealist films you have studied use micro elements to create an expressive aesthetic.

Give detailed examples from both films.

[35]

This was the less popular option and more often answered less successfully, with many responses discussing narrative more than the use of micro-elements. More successful responses applied understanding of the claims of naturalism and realism as against the expressive; they explored naturalist elements in the films as well as the expressive, and so addressed the 'how far' aspect of the question.

Less successful responses solely concentrated on the expressive use of micro-elements and the least successful ignored the instruction to discuss micro-elements. Many less successful responses spent as much time explaining Freudian theory or the history of Surrealism – neither of which was required – as they spent answering the question.

Exemplar 3

7	Both experimental surrealist films, <i>L'Age D'or</i> and <i>Un Chien Andalou</i> use micro elements to create an expressive aesthetic through the use of mise-en-scene. In <i>Un Chien Andalou</i> when the man is pursuing Mariel, props are used to enhance the messages that Dali and Buñuel had aimed to create. The man picks up two ropes which symbolise all the things which are holding Mariel back from pursuing Mariel. Long shots are used
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to show the amount of things attached to these ropes, followed by close ups to exaggerate the intentional use of these seemingly random props. On the ropes, priests are attached to represent how the oppressive regime of the Catholic church is restricting people from sexual freedom. The pianos attached to the ropes represent the Bourgeois ideas which consumed society, followed by various other items such as tablets of stone to show the 10 commandments or donkeys and their meaning within the bible (beast of burden). These props seem random initially but were intentionally used by Dali and Buñuel to show, literally, what is metaphorically holding people back within society. The use of the *mise en scene* and cinematography of these props enhances the expressive aesthetic due to the seemingly random nature of these props. Although they clearly contain meaning in which Dali and Buñuel had intended to create. Furthermore these ideas are used within *L'Age d'Or* through its use of seemingly random *mise-en-scene* which is used to create meaning.

A man is seen throwing various props out the window due to his sexual frustration caused by his inability to have sex with her due to the things which have prevented him from doing so throughout the film. A plough is thrown out the window to represent the working class, possibly due to the freedom which they have due to the lack of societal judgement or care towards this judgement. It is then followed by a priest and a burning tree, both to possibly show the restricting regime of the Catholic church and biblical expectations, much like *Un Chien Andalou*. Lastly a giraffe is thrown out followed by feathers which the man previously picked from a pillow - This scene seems unrelated and due to the expressive nature of the film, a critical reading may not be applicable. It could be argued that the use of props within both experimental and surrealist films may only be used to create an expressive abstract aesthetic and may not carry any meaning. Although Dali and Buñuel may use these vague ideas to subtly create these messages due to societal expectations.

7	<p>which restricted them from expressing their true opinion on societal matters. Their use of mise en scene and the cinematography of these props enhances the expressive aesthetic due to the spectacle created from the random nature of these props.</p> <p>Moreover, both experimental surrealist films use micro elements to create an expressive aesthetic through their use of cinematography to see and editing. In the opening scene of <i>Lage Dör</i>, a match cut is made between a cloud passing over the moon to a woman's eye being sliced. The mid shot of the</p>
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woman whilst her eye is being slit shows her passivity in the matter, and also the calf's eye which is used instead of a real human eye. The use of cinematography and the editing, to create the match cut, creates an impressive aesthetic that explores the expressive due to the visual gore which is displayed when a real animal's eye is sliced for the purpose of this scene. This explores the expressive through the strange portrayal of gore, which was not common during this time, and the suggestion that this injury was reacted to passively from the woman. The mise-en-scene of the razor being sharpened beforehand enhances the expressive aesthetic due to the calm performance from Buñuel and Mariel in a situation that would typically need a more dramatic response. This scene of a cloud passing over the moon, and a later scene of ants crawling from a man's hand, are dreams of Dalí and Buñuel which they wanted to create into a film. The idea that these absurd expressive ideas were ~~also~~ the product of strange dreams enhances this aesthetic due to their origin being that of the inner mind. Dalí and Buñuel were both familiar with

the likes of Freud whose psychosexual analysis theories were incorporated in various ways in to both experimental surrealist films. This can be seen especially in *Un Chien Andalou* and the use of the rise en scene of the box prop and its representation being a yonic symbol. Freud's ideas were heavily influential on Dali and Buñuel which enhances their creation of the expressive aesthetic within their films. Furthermore, cinematography and editing is used within *Lage D'os* to create an expressive aesthetic through the toilet montage. A montage is made of a woman using the restroom to create the idea that using the bathroom should be likened to the need to have sex. The mid shot of the woman's yearning expression is followed by a long shot of just the toilet whilst the toilet paper is on fire. The Kuleshov effect is used here due to this montage creating new meaning whilst these shots are together, through Dali and Buñuel's exploration of the need for sexual activity. The editing of various kinds of excitement as the closing shots for this montage further this expressive portrayal of

the necessity of sex through the implication that it is a natural bodily function. The mise en scene of the toilet, burning toilet paper and excrement, combined with the cinematography and editing enhances the expressive effect due to the new meaning in which they create through this absurd portrayal. Dali and Buñuel use micro elements within both experimental surrealist films to explore the oppressive regimes within society and their rejection of them, through their use of expressive aesthetics to display this to the audience.

Exemplar 3 has good focus on micro-elements and supplies two detailed examples from each film, reaching the top of the 'good' band for AO1: 12 marks. The analysis, on the other hand, is only 'adequate' – 12 marks – primarily as the response does not address the critical approach, with no conception of a balancing between naturalism, realism and the expressive. The response does not address the 'how far' element of the question in the way that Exemplar 2 does. Rather, it seems to treat the questions as if it simply asked 'how'.

Assessment for learning



Candidates should practise identifying which critical approach is referenced in each of Questions 6 and 7 – there will be one embedded in the question as there are marks allocated specifically in the mark scheme for application of at least one critical approach. That should then guide their answer.

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Access the courses **anytime, anywhere and at your own pace**. You can also revisit the courses as many times as you need.

Which courses are available?

There are **two types** of online course: an **introductory module** and **subject-specific** courses.

The introductory module, Building your Confidence in Internal Assessment, is designed for all teachers who are involved in internal assessment for our qualifications. It covers the following topics:

- the purpose and benefits of internal assessment
- the roles and responsibilities of teachers, assessors, internal verifiers and moderators
- the principles and methods of standardisation
- the best practices for collecting, storing and submitting evidence
- the common issues and challenges in internal assessment and how to avoid them.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

We are also developing courses for some of the examined units, which will be available soon.

How can you get support and feedback?

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

We welcome your feedback and suggestions on how to improve the online courses and make them more useful and relevant for you. You can share your views by completing the evaluation form at the end of each course.

Need to get in touch?


If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on
01223 553998

Alternatively, you can email us on
support@ocr.org.uk


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