

GCE

Film Studies

H410/01: Film history

A Level

Mark Scheme for June 2025

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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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PREPARATION FOR MARKING**RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training: OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.
5. **Crossed-Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed-out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed-out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM Assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple-Choice Question Responses

When a multiple-choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only one mark per response)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth two or more marks)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space).

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.
7. There is a NR (**No Response**) option. Award NR (No Response):
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')

- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

- The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
- Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
- For answers marked by levels of response: Not applicable in F501
To determine the level – start at the highest level and work down until you reach the level that matches the answer
To determine the mark within the level, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

6. Annotations

<i>Stamp</i>	<i>Description</i>
	Blank page
	Highlight
	Off page comment
	Noted but no credit given
	Tick
	Unclear
	Cross
	Caret sign to show omission
	Not relevant
	Not answered question
	Good point / development of point
	Use of Examples
	Analysis
	Comparison
	Terminology
	Knowledge and understanding

7. 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.

If a candidate refers to the wrong set film then the response is limited to a maximum of the top of the Limited band.

Component 01: Film History

	Objective
AO1	Demonstrate knowledge and understanding of elements of film.
AO2	Apply knowledge and understanding of elements of film to: • 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** Explain how spectators may develop different interpretations of the same mise-en-scène. Give **two** examples of mise-en-scène from **one** film from **1961–1990** that you have studied. [10]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 10 marks
Indicative content	Candidates should demonstrate knowledge and understanding through the use of the following ideas. • how the principal components of mise-en-scène (setting, props, costume and make-up) can generate multiple connotations and suggest a range of possible interpretations • how and why different spectators develop different interpretations of the same mise-en-scène. These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately. Candidates must refer to a set film from the correct period and should give two examples of the use of mise-en-scène. These may be from one or more scenes. Candidates must also explain possible different spectator interpretations of this mise-en-scène. Responses that explain only one of either spectator interpretation or mise-en-scène can only reach the 'limited' band. Responses that only provide one relevant example of spectator interpretation of mise-en-scène can reach the 'adequate' mark band. Responses with two relevant examples of spectator interpretation of mise-en-scène can reach the 'good' mark band. Responses with two examples showing a precise focus on different spectator interpretations of mise-en-scène can reach the 'comprehensive' mark band.
Additional guidance	Refer to the generic marking grid for this question.

Level	Mark	AO1
5	9–10	A comprehensive demonstration of knowledge and understanding of spectator interpretation of mise-en-scène. - Comprehensive knowledge and understanding of spectator interpretation of mise-en-scène. - Precise answer supported by two or more examples of spectator interpretation of mise-en-scène from the film. - Use of film terminology is highly relevant and accurate.
4	7–8	A good demonstration of knowledge and understanding of spectator interpretation of mise-en-scène. - Good knowledge and understanding of spectator interpretation of mise-en-scène. - Relevant answer supported by two or more examples of spectator interpretation of mise-en-scène from the film. - Accurate and appropriate use of film terminology.
3	5–6	An adequate demonstration of knowledge and understanding of spectator interpretation of mise-en-scène. - Adequate knowledge and understanding of spectator interpretation of mise-en-scène - Mostly relevant answer supported by at least one example of spectator interpretation of mise-en-scène from the film. - Use of film terminology is mostly accurate.
2	3–4	A limited demonstration of knowledge and understanding of spectator interpretation of mise-en-scène. - Limited knowledge and understanding of spectator interpretation of mise-en-scène. - Answer is supported by at least one example either of spectator interpretation or of mise-en-scène, although this may not be made relevant to the question set. - Use of film terminology is limited and may not always be accurate.
1	1–2	A minimal demonstration of knowledge and understanding of spectator interpretation of mise-en-scène. - Minimal knowledge and understanding of spectator interpretation or of mise-en-scène. - Answer lacks relevance to the question set and may not be supported by examples. - Minimal use of film terminology.
0	0	No response or no response worthy of credit.

2 Analyse how performance is used to create meaning. Give **two** examples of performance from **one** film from **the silent era** that you have studied.
[10]

Assessment Objectives	AO2: Apply knowledge and understanding of elements of film to analyse films (1a). 10 marks
Indicative content	Candidates may analyse the use of performance to create meaning in terms of some of the following ideas: • the use of non-verbal communication including physical expression and vocal delivery • performance styles in cinema including method and improvisatory styles • the significance of casting • the significance of the interaction between actors • the role of directing as a 'choreography' of stage movement • the relationship between performance and cinematography. This is, however, a description of possible content only; all legitimate answers and approaches must be credited appropriately. Candidates must give two relevant examples from a set film from the correct period. Responses that only provide one relevant example can reach the 'adequate' mark band if there is clear analysis of how it creates meaning, as can responses with two relevant examples that are not clearly analysed. Responses with two examples that are analysed with regard to meaning can reach the 'good' mark band. Responses with two examples showing a precise focus on performance and meaning can reach the 'comprehensive' mark band.
Additional guidance	Refer to generic marking grid for this question.

Level	Mark	AO2 (strand 1, 1a)
5	9–10	A comprehensive analysis of how performance is used to create meaning within a film. • A comprehensive application of knowledge and understanding of performance to the question set. • A comprehensive analysis of how performance is used to create meaning. • Precise answer supported by two or more relevant examples from the film.
4	7–8	A good analysis of how performance is used to create meaning within a film. • A good application of knowledge and understanding of performance to the question set. • A good analysis of how performance is used to create meaning. • Relevant answer supported by two or more relevant examples from the film.
3	5–6	An adequate analysis of how performance is used to create meaning within a film. • Adequate application of knowledge and understanding of performance to the question set. • Adequate analysis of how performance is used to create meaning. • Mostly relevant answer supported by at least one relevant example from the film.
2	3–4	A limited analysis of how performance is used to create meaning within a film. • Limited application of knowledge and understanding of performance to the question set. • Limited analysis of how performance is used to create meaning. • Answer is supported by at least one example from the film, although this may not be relevant to the question set.
1	1–2	Minimal analysis of how performance is used to create meaning within a film. • Minimal application of knowledge and understanding of performance to the question set. • Minimal analysis of how performance is used to create meaning. • Answer lacks relevance to the question set and may not be supported by examples.
0	0	No response or no response worthy of credit.

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

- 3*** Compare how editing conveys messages and values in **one** film from **1930-1960** and **one** film from **1961-1990** you have studied. Give detailed examples from **both** films. [35]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 15 marks AO2: Apply knowledge and understanding of elements of film to: analyse films (1a) <i>and</i> compare films (1b). 20 marks
Indicative content	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. The question is asking candidates to analyse and compare how editing conveys messages and values in the two films that they have studied. Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed. There must be a clear focus on editing, rather than the other micro elements of film, though there may be some reference to how editing works with other micro elements to convey messages and values. In particular, candidates may discuss cinematography in order to illustrate editing and should be rewarded for this. Responses must include explicit and detailed comparison of the two films and a clear focus on messages and values. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on messages and values requires an explicit statement of the overall messages and values of each film and/or the specific messages and values created in those scenes chosen for analysis. A response reaching the level 4 'good' mark band will typically include both explicit comparison of messages and values and a focus on editing in the two films with at least two detailed examples from each film. Responses lacking either explicit comparison of messages and values or focus on editing in the two films may reach the level 3 'adequate' band. Those with only one example from each film would typically only reach the bottom of the band, while those with at least two examples from one of the films might reach the top of the band, Responses might: - analyse and compare how shot to shot relationships (continuity editing or stylised forms) convey messages and values - analyse and compare how editing implies relationships between characters and contributes to narrative development including through editing motifs and their patterned repetition to convey messages and values

	• analyse and compare how editing might be interpreted by spectators in the two films • analyse and compare the extent to which the editing is indicative of an auteur approach in the two films.
Additional guidance	Refer to the generic marking grid for questions 3 and 4.

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

- 4*** Compare how sound conveys messages and values in **one** film from **1930–1960** and **one** film from **1961-1990** you have studied. Give detailed examples from **both** films. [35]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 15 marks AO2: Apply knowledge and understanding of elements of film to: analyse films (1a) <i>and</i> compare films (1b). 20 marks
Indicative content	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. The question is asking candidates to analyse and compare how the two films that they have studied use sound to convey messages and values. Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films in some detail, perhaps referring to key scenes they have analysed. There must be a clear focus on sound rather than the other micro elements of film, though there may be some reference to how sound works with other micro elements to convey messages and values. Responses must include explicit and detailed comparison of the two films and a clear focus on messages and values. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on messages and values requires an explicit statement of the overall messages and values of each film and/or the specific messages and values created in those scenes chosen for analysis. A response reaching the level 4 'good' mark band will typically include both explicit comparison of messages and values and a focus on sound in the two films with at least two detailed examples from each film. Responses lacking either explicit comparison of messages and values or focus on sound in the two films may reach the level 3 'adequate' band. Those with only one example from each film would typically only reach the bottom of the band, while those with at least two examples from one of the films might reach the top of the band. Responses might: - analyse and compare the use of parallel and contrapuntal sound, whether diegetic or non-diegetic, foley sound and sound used expressively to convey messages and values - analyse and compare how sound relates to characters and narrative development including the use of sound motifs to convey messages and values

	• analyse and compare the use of multi-track sound mixing and layering, asynchronous sound and sound design to convey messages and values • analyse and compare how sound might be interpreted by spectators in the two films • analyse and compare how sound can be indicative of an auteur approach.
Additional guidance	Refer to the generic marking grid for questions 3 and 4.

Question 3 and 4 Generic Marking Grid (to be used in conjunction with Subject 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, 1b)
5 (13–15)	A comprehensive demonstration of knowledge and understanding of elements of film. • 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 response that offers sophisticated and confident analysis and comparison of the chosen films in response to the question set. • Comprehensive analysis and comparison of chosen films, using relevant examples. • Comprehensive analysis of the messages and values conveyed by both films. • Comprehensive knowledge and understanding of messages and values applied in response to the question set, 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. • A generally relevant, accurate and appropriate response to the question set. • A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used. • Accurate and appropriate use of film terminology.	4 (13–16)	A good response that offers highly relevant and confident analysis and comparison of the chosen films in response to the question set. • Good analysis and comparison of chosen films, using relevant examples. • Good analysis of the messages and values conveyed by both films. • Good knowledge and understanding of messages and values applied in response to the question set, integrated throughout the response. • <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: • A mostly relevant and appropriate response to the question set. • A mostly accurate knowledge with sound breadth or	3 (9–12)	An adequate response that offers some relevant analysis and comparison of the chosen films in response to the question set. • Adequate analysis and comparison of chosen films using generally relevant examples. • Adequate analysis of the messages and values conveyed by both

	depth of material used. • Use of film terminology is mostly accurate.		films. • Adequate knowledge and understanding of messages and values applied in response to the question set. 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> N.B. Responses may reach Level 3 if they offer relevant analysis of the use of the micro element, but either comparison is implicit or the analytic focus on messages and values is unclear.
2 (4–6)	A limited demonstration of knowledge and understanding of elements of film. • 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 be inaccurate.	2 (5–8)	A limited response that offers an analysis and comparison of the chosen films in response to the question set. • Limited analysis and comparison of chosen films. • Limited analysis of the messages and values conveyed by both films. • Limited knowledge and understanding of messages and values applied in response to the question set. • <i>Information presented has some relevance but is communicated in an unstructured way. Information is supported by some evidence, the relationship to the evidence may not be clear.</i> N.B. Responses may reach Level 2 if they offer some analysis with some reference to the micro element but lack comparison and focus on messages and values.
1 (1–3)	A minimal demonstration of knowledge and understanding of elements of film. • 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)	A minimal response that offers little analysis or comparison in response to the question set. • Minimal analysis or comparison of chosen films. • Minimal analysis of the messages and values conveyed by both films. • Minimal knowledge and understanding of messages and values applied in response to the question set. • <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

5 Analyse how **one** experimental surrealist film you have studied uses editing to create a surrealist aesthetic. [15]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 5 marks AO2: Apply knowledge and understanding of elements of film: to analyse films (1a). 10 marks
Indicative content	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. The question is asking candidates to analyse how use of editing created a surrealist aesthetic. Responses must refer to one set film analysing specific examples of the use of editing in relation to a surrealist aesthetic. There must be a clear focus on editing rather than the other micro elements of film, though there may be some reference to how editing works with other micro elements to create a surrealist aesthetic. Responses might analyse: - the use of associative montage, deliberate discontinuities and meaningless intertitles - the use of continuity editing techniques with narrative disjunctions - how editing can disrupt time and space to create a surrealist aesthetic - how editing can disrupt plotlines to create a surrealist aesthetic - how editing can refuse or create ambiguous relationships of cause and effect - how a surrealist aesthetic indicates an auteur approach and ideas about social-cultural objectives.
Additional guidance	Refer to the marking grid for question 5.

Level (Mark)	AO1	Level (Mark)	AO2 (strand 1a)
3 (4-5)	A comprehensive demonstration of knowledge and understanding of micro-elements of film form. - Comprehensive knowledge and understanding of how micro-elements of film form are used through an accurate and relevant response to the question set. - Precise answer supported by two or more relevant examples from the film.	3 (7-10)	A comprehensive analysis of how the film uses editing to create a surrealist aesthetic. - Comprehensive application of knowledge and understanding of editing to the question set. - Comprehensive analysis of how the film uses editing to create a surrealist aesthetic. - Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.
2 (2-3)	An adequate demonstration of knowledge and understanding of micro-elements of film form. - Adequate knowledge and understanding of how micro-elements of film form are used through a coherent and mostly relevant response to the question set. - Answer is supported by one or more mostly relevant examples.	2 (3-6)	An adequate analysis of how the film uses editing to create a surrealist aesthetic. - Adequate application knowledge and understanding of editing to the question set. - Adequate analysis of how the film uses editing to create a surrealist aesthetic. - Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.
1 (1)	A minimal demonstration of knowledge and understanding of micro-elements of film form. Minimal understanding of how micro-elements of film form are used through weak comments with minimal relevance to the question set and/or an incomplete response.	1 (1-2)	A minimal analysis of how the film uses editing to create a surrealist aesthetic. - Minimal application of knowledge and understanding of editing to the question set. - Minimal analysis of how the film uses editing to create a surrealist aesthetic. - Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.
0	No response or no response worthy of credit.	0	No response or no response worthy of credit.

Question Specific Guidance (to be used in conjunction with Generic Marking Grid for questions 6 and 7)

- 6*** How far does the narrative structure of the German Expressionist **or** French new wave film you have studied reflect the context in which it was produced? Give detailed examples from the film in your answer. [35]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 15 marks AO2: Apply knowledge and understanding of elements of film to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). 20 marks
Indicative content	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. The question is asking candidates to discuss role of context in the narrative structure of their chosen film. This context might be: - the socio-political and historical background to their chosen film movement - the stylistic, aesthetic or socio-political objectives of that film movement and/or an auteur - the production, financial and technological opportunities and constraints that applied to that movement and the chosen film - a combination of any or all of the above. Responses must analyse detailed examples from the film and must demonstrate critical awareness of the significance of narrative structures. Better answers will explicitly apply this critical approach, though not necessarily by naming theorists. Better answers should address both the 'contexts' and 'narrative structure' aspects of the question, though these two do not need to be evenly balanced. They may conclude that the narrative structure is or is not influenced by context and may discuss other influences that they consider more important. Responses might: - analyse the narrative structure of their chosen film - discuss the contextual background of their chosen film - discuss the role of context in creating this narrative structure
Additional guidance	Refer to the generic marking grid for questions 6 and 7.

- 7* How far does the German expressionist **or** French new wave film you have studied give priority to the expressive over naturalism and realism? Give detailed examples from the film in your answer. [35]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 15 marks AO2: Apply knowledge and understanding of elements of film to analyse films (1a) <i>and</i> including through the use of critical approaches (1c). 20 marks
Indicative content	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. Responses must analyse detailed examples from the film and must demonstrate critical awareness of the claims of naturalism and realism as against the expressive. They do not need to give equal treatment to each of these but the best responses will address all three and show understanding of the distinction between naturalism and realism. Better answers should address the 'how far' aspect of the question. The best answers will reach a well-substantiated conclusion, directly addressing the issue of 'giving priority'. Responses might: - analyse the expressive elements in the chosen film - analyse the naturalistic elements in the chosen film - analyse the extent to which their chosen film makes claims of realism - analyse the balance between these elements and the extent to which the expressive is given priority - discuss how this balance relates to the contextual background of their chosen film movement.
Additional guidance	Refer to the generic marking grid for questions 6 and 7.

Question 6 and 7 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. • 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 response that offers sophisticated and confident analysis of the film in response to the question set. • Comprehensive analysis of relevant examples from the chosen film in response to the question set. • Comprehensive application of understanding of critical approaches in response to the question set, integrated throughout the response and place 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. • A generally relevant, accurate and appropriate response to the question set. • A generally accurate and detailed knowledge with a good understanding demonstrated through the breadth or depth of material used. • Use of film terminology is mostly accurate.	4 (13–16)	A good response that offers a highly relevant and confident analysis of the film in response to the question set. • Good analysis of relevant examples from the chosen film. • Good application of understanding of critical approaches in response to the question set, 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)	An adequate demonstration of knowledge and understanding of elements of film. • A 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. • Adequate analysis of relevant examples from the chosen film. • Adequate application of understanding of critical approaches in response to the question set. • <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)	A limited demonstration of knowledge and understanding of elements of film: • 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 be inaccurate.	2 (5–8)	A limited analysis in response to the question set. • Limited analysis of relevant examples from the film. • Limited application of understanding of critical approaches in response to the question set. • 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. • 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)	A minimal analysis in response to the question set. • Minimal analysis of relevant examples from the film. • 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.

Assessment Objectives (AO) Grid

Question	AO1	AO2 Strand 1			AO2 Strand 2	Total
	1a+1b	1a	1b	1c		
1	10	0	0	0	0	10
2	0	10	0	0	0	10
3/4*	15	10	10	0	0	35
5	5	10	0	0	0	15
6/7*	15	10	0	10	0	35
Total Marks	45	40	10	10	0	105

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