

**Advanced Subsidiary GCE
FILM STUDIES**

AS F631: Film Text and Context

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Answer **one** of the questions in Section A.
- Answer **two** questions in section B. Each question must be from a different topic area.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **100**.
- This document consists of **4** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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Section A: Contemporary English-language Film

You must answer Question 1 **or** Question 2.

1. Discuss how different groups in society are represented in the films you have studied. [40]
2. How are the key messages and values communicated in the films you have studied? [40]

Section B: Cinema in Context

Answer **two** questions in this section. Each question must be from a different topic area.

Early Cinema (1895-1915)

3. Choose **two** films that were noted as significant in early cinema history. Explain why the two films you have chosen are significant. [30]
4. Why did the American film industry eventually base itself in Hollywood? [30]

The impact of World War II on British Cinema (1939-45)

5. Explain the reasons for the popularity of cinema-going during World War II (1939-1945). [30]
6. "Cinema became an extension of the British war effort in World War II (1939-1945)." With reference to examples, discuss to what extent this statement is true. [30]

The rise of the blockbuster, format wars and multiplexes (1972 – 1984)

7. What factors led to the decline of town or city centre cinemas in the late 1970s and early 1980s? [30]
8. "Film censorship is motivated by fears about audiences and technologies."
Discuss this statement in reference to the concerns expressed about uncensored and unregulated video content in Britain in the early 1980s. [30]

Developments in 21st century cinema and film (2000 – present)

9. "The introduction of the digital cinema network in the UK in recent years has greatly extended audience choice." How far do you agree with this statement? [30]
10. To what extent does internet piracy pose a threat to the film industry? [30]

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AS GCE FILM STUDIES
F631 Film Text and Context

MARK SCHEME

Duration: 2 hours

MAXIMUM MARK 100

This document consists of 16 pages

MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris 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 posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

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 scoris 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 or the scoris messaging system, or by email.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

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 a tick to confirm that the work has been seen.
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 anyway relate to the question (eg 'can't do', 'don't know')
 - OR if there is a mark (eg a dash, a question mark) which isn't an attempt at the question
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question)
8. The scoris **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.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strength displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **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

11. Annotations

Annotation	Meaning								
✓	Required On every page a tick to indicate it has been marked. Cross through blank pages.								
eg 50	Required At the end of each answer: The numerical mark awarded – <u>this must be ringed</u>								
? Λ ✓ ✓	Optional Marginal annotation (in the left hand margin) to identify specific features of an answer which may affect your final assessment of its quality: ? to indicate lack of clarity or confusion Λ to indicate omission (of information deemed necessary, of development of a point or an example which would attain more marks) ✓ ✓ to indicate particularly good points								
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%;">Question number</th> <th style="width: 50%;">Mark</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>20</td> </tr> <tr> <td>2</td> <td>13</td> </tr> <tr> <td>Total</td> <td>33</td> </tr> </tbody> </table>	Question number	Mark	1	20	2	13	Total	33	Required in the grid on the front page of each script: Total marks awarded for each question Overall total ***Ensure total is transferred to MS2 accurately***
Question number	Mark								
1	20								
2	13								
Total	33								
<table border="1" style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="text-align: center;">For examiner's use</td> </tr> <tr> <td style="text-align: center;">Examiner's initials</td> </tr> <tr> <td style="text-align: center;">JG</td> </tr> </tbody> </table>	For examiner's use	Examiner's initials	JG	Required in the grid on the front page of each script: Your examiner initials clearly in top box					
For examiner's use									
Examiner's initials									
JG									

12. Subject-specific Marking Instructions

This unit assesses:

AO1: Demonstrate knowledge and understanding of film as an audio-visual form of creative expression together with its contexts of production and reception and of the diversity in filmmaking across different historical periods and locations.

AO2: Apply knowledge and understanding, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own creative projects to show how meanings and responses are generated.

Assessment Objectives (AO) Grid

(includes quality of written communication )

	AO1	AO2	Total Marks
Q1/Q2*	24	16	40
Q3-10** (first topic)	18	12	30
Q3-10** (second topic)	18	12	30
Total Marks	60 (30% of AS GCE)	40 (20% of AS GCE)	100

*In section A candidates answer either Q1 or Q2.

**In section B candidates answer two questions in total. Each question must come from a different topic area.

Question		Marks	Guidance
1 / 2	<p>Level 4 (32-40 marks)</p> <ul style="list-style-type: none"> • Excellent knowledge and understanding of the relevant framework for analysis. • Excellent application of the relevant framework for analysis to the films chosen demonstrating insight and depth. • Offers a full range of examples from the films chosen for response, demonstrating very good to excellent technical knowledge and understanding and a confident ability to link examples to the demands of the set question. • A clearly relevant, sustained and sophisticated response to the set question. • Use of film terminology is confident, frequent and consistently accurate. <p>Complex issues are expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, are well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p> <p>Level 3 (25-31 marks)</p> <ul style="list-style-type: none"> • Proficient knowledge and understanding of the relevant framework for analysis. • Proficient application of the relevant framework for analysis to the films chosen with relevant and consistent analysis throughout. • Offers a good range of examples from the films chosen for response, demonstrating good technical knowledge and understanding, with some ability to link examples to the set question. • A mostly relevant and appropriate response to the set question. • Use of film terminology is appropriate, frequent and mostly accurate in its application. <p>Relatively straightforward ideas are expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There are some errors of spelling, punctuation and grammar, but these are unlikely to be intrusive or obscure meaning.</p>	40	<p>Candidates will be assessed on their ability to understand how representations are constructed or how messages and values are communicated or how genre and narrative help to communicate meaning in a film text. The focus for assessment will depend on what question the candidate has chosen to answer. Only one of these assessment foci will be applied by examiners when marking responses to the question.</p> <p>Note: where a candidate only refers to one text they are limited to a maximum of the top of level 1.</p> <p>See Appendix 1 for indicative content.</p>

Question		Marks	Guidance
	<p>Level 2 (17-24 marks)</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of the relevant framework for analysis. • Basic application of the relevant framework for analysis to the films chosen lacks depth and is overly descriptive. • Examples from the films chosen for response may be appropriate but infrequent, demonstrating basic technical knowledge and understanding with limited reference to actual textual evidence. • A mostly relevant and appropriate response to the set question. • Use of film terminology is largely accurate but basic and may lack frequency. <p>Some simple ideas are expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p> <p>Level 1 (1-16 marks)</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of the relevant framework for analysis – general knowledge level. • Minimal application of the relevant framework to the films chosen; answer is descriptive rather than analytical. • Offers a limited range of examples from the films chosen for response, lacking in technical knowledge and understanding. • Of minimal relevance to set question and / or an incomplete response. • Use of film terminology is limited and not always accurate. <p>Some simple ideas are expressed. There are some errors of spelling, punctuation and grammar which are noticeable and intrusive. Writing may also lack legibility.</p> <p>0 marks = no response or no response worthy of credit</p>		

Question		Marks	Guidance	
<p>Candidates must answer two questions from Section B. Each question must be from a different topic area. Each question is worth 30 marks. If only one question is answered a maximum of 30 marks should be awarded. If two questions from one topic area are selected both responses should be marked and the higher mark (out of 30) should be awarded.</p>				
3-10	<p>3</p> <p>4</p> <p>5</p>	<p>Reasons why films were noted as being significant in early cinema history might include:</p> <ul style="list-style-type: none"> • Consideration of how the chosen films are significant in terms of their contribution to the development of film language • Consideration of how the chosen films are significant in terms of their development or use of film production technologies and the resulting impact on audiences or critical interpretation of such films at the time of production / exhibition. <p>Discussions of reasons for the move to Hollywood might include:</p> <ul style="list-style-type: none"> • The desire to escape the restrictions being imposed by the Motion Picture Patent Company (MPPC) on access to film production technology • Increased geographical space for studio backlots and locations generally, compared to the relative scarcity of such space in New York and also the better climate in California compared to New York. <p>Reasons for the popularity of cinema-going during World War II (1939-1945) might include an explanation of:</p> <ul style="list-style-type: none"> • The role of cinemas as a place of safety / place of escape under the threat of bombing during the Blitz • The role of newsreels giving news about the 	<p>30 per question</p>	<p>Indicative content for topic areas</p> <p>Questions 3 and 4 Indicative Content: Early Cinema (1895-1915)</p> <p>Candidates will be able to offer examples from the relevant period in the history of cinema to support their arguments. These examples may include reference to some of the following issues, events and films, but answers are not necessarily limited to the points below and examiners should be prepared to be flexible in their approach to marking the question.</p> <ul style="list-style-type: none"> • The production, distribution, exhibition and consumption of the early films produced by the Lumière Brothers, eg <i>Train Arriving At A Station (1895)</i>, <i>Workers Leaving The Factory (1895)</i>. • The production, distribution, exhibition and consumption of early genre films such as <i>Journey To The Moon (1902)</i>, <i>The Great Train Robbery (1903)</i> and <i>Musketeers of Pig Alley (1909)</i>. • The development of the American film industry – focussing on key events in production, distribution and exhibition, such the movement of the industry from New York to Los Angeles (Hollywood), the beginnings of the studio system. <p>Questions 5 and 6 Indicative Content: The impact of World War II on British Cinema (1939-45)</p> <p>Candidates will be able to offer examples from the relevant period in the history of cinema to support their arguments. These examples may include reference to some of the following issues, events and films, but answers are not</p>

Question		Marks	Guidance
	<p>progress of the war acting as a driver to get people into cinemas.</p> <p>6</p> <p>“Cinema became an extension of the British war effort in World War II (1939-1945)”. With reference to examples, the extent to which this statement is true might include discussions of:</p> <ul style="list-style-type: none"> • The role of the Ministry of Information in the UK film industry • Film examples both for and against the statement contained within the question. <p>7</p> <p>Factors that led to the decline of town or city centre cinemas in the late 1970s and early 1980 might include discussion of:</p> <ul style="list-style-type: none"> • Changing population patterns linked to economic upheavals during the period • Rise of a range of other leisure opportunities for film audiences. <p>8</p> <p>The concerns expressed about uncensored and unregulated video content in Britain in the early 1980s might include discussion of :</p> <ul style="list-style-type: none"> • The pro-censorship discourse as raised by groups such as the National Viewers and Listeners Association and MPs who advocated the introduction of restrictive laws for access to films on video • The level of take-up amongst the UK population of home video technologies in the period. 		<p>necessarily limited to the points below and examiners should be prepared to be flexible in their approach to marking the question.</p> <ul style="list-style-type: none"> • The foundation of the Ministry of Information, its role in British Cinema as a state regulator and the resulting impact on the nature of films being produced in Britain in this period • Film as an ideological tool for supporting the war effort – as exemplified in films such as <i>49th Parallel (1941)</i> <i>In Which We Serve (1942)</i>, <i>Went the Day Well (1942)</i>, <i>We Dive At Dawn (1943)</i>, <i>Millions Like Us (1943)</i>, <i>Henry V (1944)</i>. • Patterns in UK cinema attendance in the war years in comparison to attendance patterns in the years immediately before and after World War II. <p>Questions 7 and 8 Indicative Content: The rise of the blockbuster, format wars and multiplexes (1972-1984)</p> <ul style="list-style-type: none"> • The emergence of the multiplex / megaplex cinemas in out-of-town locations / shopping centres / retail parks in the UK in the 1980s onwards and the decline of city / town centre ‘fleapit’ cinemas. • The arrival of blockbuster films (e.g. <i>The Godfather (1972)</i>, <i>Jaws (1975)</i>, <i>Star Wars (1977)</i>) and the ensuing developments in production, distribution and exhibition. • The dawning of the home video age - format wars (VHS and Betamax) and the moral panic about the uncensored and unregulated video content and the ensuing move to statutory regulation of film in the home.

Question		Marks	Guidance
	<p>9</p> <p>'The introduction of the digital cinema network in the UK in recent years has greatly extended audience choice.'</p> <p>Discussions on this statement might include:</p> <ul style="list-style-type: none"> • The size (number of screens UK-wide) and population range (ability of the majority of the population to access a digital cinema screen at a local cinema) of the UK digital cinema network • Specific examples of screening patterns at specific cinemas – in the students' local area and / or at other cinemas nationwide. 		<p>Questions 9 and 10 Indicative Content: Developments in 21st century cinema and film (2000 – present)</p> <p>Candidates will be able to offer examples from the relevant period in the history of cinema to support their arguments. These examples may include reference to some of the following issues, events and films, but answers are not necessarily limited to the points below and examiners should be prepared to be flexible in their approach to marking the question.</p> <ul style="list-style-type: none"> • The revival of 3D - the impact of films such as <i>Avatar</i> in driving the 'new' 3D and consideration of the longevity of 3D. • The roll out of the UK's digital cinema network and the impact for audiences and institutions. • The take up of broadband internet piracy and the opportunities and threats posed to institutions and audiences from legal and illegal means of distribution and exhibition.
	<p>10</p> <p>The extent to which internet piracy pose a threat to the film industry might include discussion of:</p> <ul style="list-style-type: none"> • Threats to the long term viability of the film industry if piracy is able to eat away at the industry's revenue base • Consideration of an alternative view that piracy widens access to films, enabling more people to become cine-literate, and in the longer term, to become producers themselves. 		

Question		Marks	Guidance
3-10	<p>Level 4 (24-30 marks)</p> <ul style="list-style-type: none"> • Excellent knowledge and understanding of industrial and social practice linked to audience behaviours. • Excellent application of historical, sociological, economic and technological factors to the set question demonstrating insight and depth. • Offers a full range of examples of industrial and social practice, demonstrating excellent knowledge and understanding and a confident ability to link examples to the demands of the set question. • A clearly relevant, sustained and sophisticated response to the set question. • Use of film terminology is confident, frequent and consistently accurate. <p>Complex issues are expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, are well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p>		<p>Generic mark scheme: applies to questions 3,4,5,6,7,8,9,10</p> <p>It is essential for candidates to have developed knowledge and understanding of relevant films. For the topics chosen for assessment, it is necessary for candidates to have seen both whole feature length films and short films and / or extracts from feature length films.</p>

Question		Marks	Guidance
	<p>Level 3 (18-23 marks)</p> <ul style="list-style-type: none"> • Proficient knowledge and understanding of industrial and social practice linked to audience behaviours. • Proficient application of historical, sociological, economic and technological factors to the set question which is relevant and consistent. • Offers a good range of examples of industrial and social practice, demonstrating proficient knowledge and understanding and some ability to link examples to the demands of the set question. • A mostly relevant and appropriate response to the set question. • Use of film terminology is appropriate, frequent and mostly accurate. <p>Relatively straight forward ideas are expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There are some errors of spelling, punctuation and grammar, but these are unlikely to be intrusive or obscure meaning.</p>		

Question	Marks	Guidance
	<p>Level 2 (13-17 marks)</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of industrial and social practice linked to audience behaviours, demonstrates some evidence of prior learning but also makes some generalisations. • Basic application of historical, sociological, economic and technological factors to the set question, answer lacks depth and is overly descriptive. • Examples of industrial and social practice may be appropriate but infrequent, demonstrating basic knowledge and understanding with limited reference to case study evidence. • Response is largely coherent with some relevance to the set question. • Use of film terminology is largely accurate but basic and may lack frequency. <p>Some simple ideas are expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p>	

Question		Marks	Guidance
	<p>Level 1 (1-12 marks)</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of industrial and social practice linked to audience behaviours – general knowledge level, demonstrates little prior learning, mostly generalisation. • Minimal application of historical, sociological, economic and technological factors to the set question, answer is descriptive rather than analytical. • Offers a limited range of examples of industrial and social practice, limited knowledge and understanding. • Of minimal relevance to the set question and / or an incomplete response. • Use of film terminology is limited and not always accurate.. <p>Some simple ideas are expressed. There will be some errors of spelling, punctuation and grammar which will be noticeable and intrusive. Writing may also lack legibility.</p> <p>0 marks = no response or no response worthy of credit</p>		

APPENDIX 1

Section A

Questions 1 and 2 Indicative Content

For questions set on the concept of representation, candidates might explore one or more of the following areas of representation as appropriate to the texts selected for response to the question set:

- Age
- Gender
- Social class
- Ethnicity
- Sexuality
- Physical ability / disability
- Regional identity
- National identity.

For questions set on the area of messages and values, candidates may offer discussions centring on the types of messages and values that can be interpreted from the texts selected for response and also discuss the processes by which these messages and values may be communicated. This may include discussions of one or more of the following:

- **Cinematography** - the use of camera shots, angle, movement, composition, and lighting.
- **Editing** - the organisation of sequences to construct meaning. This should include transition of image and sound, continuity and non-continuity systems, cutting (shot/reverse shot, eyeline match, graphic match, action match, jump cut, crosscutting, parallel editing, cutaway, insert).
- **Sound** - diegetic and non-diegetic sound, synchronous/asynchronous sound, sound effects, sound motifs, sound bridge, dialogue, voiceover, mode of address/direct address, sound mixing, sound perspective, and soundtrack (score, incidental music, themes and stings, ambient sound).
- **Mise-en-Scène** - production design, location, studio, set design, costume and make-up, properties, colour design, casting.

For questions set on the concepts of genre and narrative, candidates may offer discussions of different theoretical approaches to genre and to narrative. A range of theoretical approaches can be valid for such questions and as such, no approach is either prescribed or proscribed. Responses for such questions may focus on the appropriateness and usefulness of applying theoretical approaches or models to the film selected for response.

Mark Scheme
Assessment Objectives (AO) Grid

(includes quality of written communication )

	AO1	AO2	Total Marks
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Q3-10** (second topic)	18	12	30
Total Marks	60 (30% of AS GCE)	40 (20% of AS GCE)	100

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**In section B candidates answer two questions in total. Each question must come from a different topic area.