GCE

Film Studies

Unit **F631:** Film Text and Context

Advanced Subsidiary GCE

Mark Scheme for June 2014

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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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These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

Annotation	Meaning of annotation
BP	Blank Page – this annotation **must** be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.

Number	Annotation	Code	Name	Meaning
1	✔	11	Tick	Tick
2	?	281	?	Unclear
3	✘	21	Cross	Cross
4	λ	1071	Caret	Caret sign to show omission
5	〰	1381	V Wavy Line	Not relevant
6	NAQ	501	NAQ	Not answered question
7	✔₂	1761	TICK_2	Good point / development of point
8	T	851	T	Only one text
9	EG	661	EG	Example/Reference
10	KU	601	KU	Knowledge and understanding
11	APP	1661	APP	Application
12	TE	1831	TE	Terminology
13	REL	631	REL	Relevance
14	REP	271	REP	Repetition

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.

F631 Section A Generic Mark Grid (40 marks maximum).

	Level 1	Level 2	Level 3	Level 4
0 marks = no response or no response worthy of credit				
Criteria	• 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. **[1-16]**	• 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. • Response is largely coherent with some relevance to the set question. • Use of film terminology is largely accurate but basic and may lack frequency. **[17-24]**	• 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. **[25-31]**	• 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. **[32-40]**
General guidance including QWC	Some simple ideas are expressed. There are some errors of spelling, punctuation and grammar which are noticeable and intrusive. Writing may also lack legibility.	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.	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.	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.

Question			Section A – Question Specific Guidance	Marks	General Guidance
1 / 2			**1. To what extent does your knowledge of the codes and conventions of film genres aid your understanding of the films you have studied?** • A sense of debate is instructed within the question – and where candidates identify this and structure their responses accordingly, this should be properly rewarded. • Answers which can offer a range of developed examples from their chosen films – drawing together technical knowledge and understanding together with knowledge of the genre(s) of the films studied should be well credited. • Candidates should be able to demonstrate a sense of understanding that the films they have studied can be situated into genres / sub-genres / hybrid genres, and that any generic body has a set of codes and conventions which has evolved over time. • Candidates may present an argument to the effect that knowledge of generic codes and conventions has added little or nothing to their understanding of films studied – where such an argument is presented and supported with reference to other means of developing understanding films studied (with possible reference to other Frameworks for analysis) should be assessed positively on the merits of what is offered by the candidate. • For Question 1, it will be expected that candidates can communicate a sense of what they believe to be the codes and conventions of genre – examiners should be flexible and open-minded about what candidates write in this regard. Examiners should take the approach that if candidates can support their assertions of what the codes and conventions of the genres of the films studied are, then this should be accepted as being a valid response to the question set.	**40**	**As there are no set films for this unit, examiners should expect considerable diversity of texts discussed in responses, and should treat texts as being of equal cultural value. Accordingly, examiners should be flexible, open minded and positive in outlook when assessing candidates' responses to ensure that the approach to marking is in keeping with the ethos of the specification.** Candidates will be assessed on their ability to understand how the relevant frameworks(s) for analysis help to communicate meaning in a film text. Candidates may make reference to other frameworks(s) for analysis that are not explicitly referred to in the question. Candidates should be credited for what they do respond with, and not penalised for what they don't write about. **Note: where a candidate only refers to one English Language text or where candidates discuss non-English Language texts, they are limited to a maximum of the top of level 1.** Candidates' discussion of texts studied is expected to be supported by use of textual evidence, demonstrating knowledge and understanding of the micro elements of film language. This textual evidence will demonstrate knowledge and understanding of the following areas as is appropriate to the question and to the way in which the candidate has approached it. This may include discussions of one or more of the following:

Question	Section A – Question Specific Guidance	Marks	General Guidance
	2. **"Film is a collaborative art – a film has many authors besides the director". With reference to the films you have studied, how far do you agree with this statement?** • A sense of debate is instructed within the question – and where candidates identify this and structure their responses accordingly, this should be properly rewarded • It is expected that responses will be able to demonstrate knowledge and understanding of the concept of authorship, and of how there are a variety of ways in which an author may be located in a film. This understanding may demonstrate some understanding of aspects of auteur theory, but knowledge and understanding of the concept is of more importance than regurgitation of tracts of theoretical writing. • Answers which challenge the premise of the quotation, and which can substantiate their responses should also be fairly credited. • Answers which can offer a range of developed examples from their chosen films – drawing together technical knowledge and understanding together with knowledge of the approaches to the concept of authorship in the films studied should be well credited. • For this question, candidates may approach the question solely by focussing on authorship, whilst other candidates will seek to link to other ideas / concepts in the Frameworks for Analysis in the unit (such as Genre), as detailed in the specification – other approaches are equally valid. The key issues involved in responding to the question revolve around the extent to which the candidate meaningfully engages with the question set and attempts to use the knowledge and understanding of the films they have studied and relevant aspects of theory. Where there is clear evidence of engagement with the question, this should be credited.	40	• **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.

F631 Section B Generic Mark Grid (30 marks maximum).

	Level 1	Level 2	Level 3	Level 4
	0 marks = no response or no response worthy of credit			
Criteria	• 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. **[1-12]**	• 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. **[13-17]**	• Proficient knowledge and understanding of industrial and social practice linked to audience behaviors • 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. **[18-23]**	• Excellent knowledge and understanding of industrial and social practice linked to audience behaviors. • 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. **[24-30]**
General guidance including QWC	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.	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.	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.	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.

Question			Question Specific Guidance	Marks	General Guidance
			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. Examiners should note that the focus for Section B is on the economic, sociological and technological issues that surround the topic areas of the specification and **not** on textual analysis.		
			Generic mark scheme: applies to questions 3,4,5,6,7,8,9,10 **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.**		
3-10		3	**Indicative content for topic areas** **Early Cinema (1895-1915)** **'The American film industry moved to Hollywood purely to take advantage of the weather in California'. Discuss this view.** The focus for this question is primarily on sociological issues in cinema. Items for likely discussion in responses : • The difference in the climate patterns between California and New York – and its potential effect on filmmaking schedules and how this begins to form a good business case for movement to Hollywood. • The emerging legal battle (at the time) regarding the use of patented technologies for film production and exhibition – and how the move to California was an attempt to evade legal action. • The crowded physical space that New York and the area surrounding it was starting to present as an issue versus the easy availability of significant tracts of land in the Hollywood area.	30 marks per question	At the **higher end of the ability range**, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. In the **middle of the ability range**, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. At the **lower end of the ability range**, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). It is expected that the candidates will be able to demonstrate an understanding of the historical development of the American film industry. The depth and clarity of that understanding will be a determining factor in the assessment of candidates' responses.

Question			Question Specific Guidance	Marks	General Guidance
3-10		4	**To what extent did advances in technology contribute to the development of story-telling in early genre films?** The focus for this question is primarily on technological issues in cinema Items for likely discussion in responses : • Discussion of one or more early genre films – quite likely to be films named in the specification (e.g. The Great Train Robbery, Voyage To The Moon, The Musketeers of Pig Alley), but there could be other early genre films discussed – where films discussed are from time period framed by the topic, films would be valid for discussion here. • Some knowledge and either implicit or explicit comparison to the films of the Lumiére Brothers. • With regard to story-telling techniques, responses may take a technological perspective here – by focussing on the limitations placed on story-telling by the lack of portability of cameras and/or because editing had yet to be discovered. • Equally possible and appropriate would be some application of the models of narrative and how the narrative structure of the earliest films is similar to/ different from early genre films.		At the **higher end of the ability range**, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. In the **middle of the ability range**, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. At the **lower end of the ability range**, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). It is expected that the candidates will have some clear understanding of the history of early cinema – examiners should be mindful of the accuracy of candidates work when making assessment decisions

Question			Question Specific Guidance	Marks	General Guidance
3-10		5	**The impact of World War II on British Cinema (1939-45)** **Discuss the factors that account for high levels of UK cinema attendance during World War II (1939-45)** • The focus for this question is primarily on sociological issues in cinema. • Items for likely discussion in responses : • Cinemas as a place of physical safety – representing a somewhat safe environment to go in the event of bombing raids. • Cinema as a place of physical and psychological escape – the possible cathartic pleasures of watching fiction films to take audiences away from the pressures of war-time life. • Cinema as a place to watch news (pre-dating the mass audience TV era) a way of keeping in touch with the world outside Britain (and how this may also contribute to a propaganda drive on the behalf of the government). • Absence / restrictions on other opportunities for other leisure activities (e.g. how the 'blackout' affects what people can and cannot do and how the cinema was an ideal place to go during 'blackout' periods).		At the **higher end of the ability range**, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. In the **middle of the ability range**, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. At the **lower end of the ability range**, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). It is expected that the candidates will focus their responses on some of the possible explanations for the continued popularity of cinema going in the period, and be able to support their discussion with factual materials and / or oral history from family members, thus offering a personalised response, or dimension to response.

Question			Question Specific Guidance	Marks	General Guidance
3-10		6	**To what extent was British cinema used as propaganda on behalf of the British government during World War II (1939-45)?** The focus for this question is primarily on sociological issues in cinema. Items for likely discussion in responses : • The formation and role of the Ministry of Information in the British film industry during this period. • Candidates' responses may focus on examples of specific films, of which one or more may be listed in the specification. Equally appropriately, candidates discussions may focus on films which are not detailed in this may offer a credible basis for response to the question set specification. • Candidates may focus entirely on the role of the Ministry of Information in developing feature films, or they may entirely focus on short films or on documentaries. Some ambitious responses may attempt to take account of all 3 of these types of films – where candidates are discussing films from the relevant period and using these films to form a discussion which is answering the question set, then examiners should take a positive view of such work. • Candidates may not address the Ministry of Information directly, but may look at the films produced by other bodies such as the Crown Film Unit, and this would be an appropriate element of discussion.		At the **higher end of the ability range**, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. In the **middle of the ability range**, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. At the **lower end of the ability range**, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). It is expected that the candidates will focus their responses on one or more of the films mentioned in this topic in the specification, but it is equally possible that candidates may base their response on other films not mentioned in the specification – in both cases examiners should be looking to positively reward what the candidate does say about the films discussed. Discussion of fiction feature films, short films and documentaries are all of equal value and this should be borne in mind by examiners.

Question			Question Specific Guidance	Marks	General Guidance
3-10		7	**The rise of the blockbuster, format wars and multiplexes (1972-1984)** **Discuss the economic factors that led to the emergence of 'blockbuster' films in American cinema during the 1970s.** The focus for this question is primarily on economic issues in cinema Items for likely discussion in responses : • The decline of 'old Hollywood' / the studios system – economic dimension. • The rise of 'New Hollywood' – in terms of business models and the emergence of other 'voices' in filmmaking – economic and sociological dimensions. • Discussions of the commercial and / or critical success of one or more The Godfather, Jaws or Star Wars – connected to a discussion of how the success of such films has contributed to a re-shaping of Hollywood business models (economic issues) and how that re-shaping is influenced by audience behaviour patterns (sociological issues). • Candidates are free to discuss any relevant film or films of the period; however, the focus of the response should be on economic factors, and not on textual description and / or analysis, in keeping with the focus of Section B.		At the **higher end of the ability range**, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. In the **middle of the ability range**, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. At the **lower end of the ability range**, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). Candidates may focus their response on the success of one or more recognised blockbuster films and discuss a range of reasons why such films achieved commercial / critical success. Alternatively, candidates may focus primarily on a range of reasons which enabled the emergence of 'new Hollywood' / blockbuster films, whilst not particularly discussing any film in detail. Both styles of response have the potential to offer valid responses to the question set.

Question			Question Specific Guidance	Marks	General Guidance
3-10		8	**Explain the key reasons for the decline in British cinema attendance figures in the 1970s and early 1980s.** The focus for this question is primarily on economic issues in cinema. Items for likely discussion in responses : • Economic issues affecting audiences – the emergence of mass unemployment – a new phenomenon in Britain then. • The decrease in the cinema network – where cinemas were not so plentiful and readily accessible in local neighbourhoods, instead becoming clustered in town centre sites. • The connection between falling attendances and the decrease in the quality of fixtures and fittings in cinemas – cinemas 'fleapits' – forming a vicious circle of decline. • The parallel emergence of home video as a rival to cinema at the same time. While it is likely that candidates will offer references to the success or otherwise of films from the period, the focus for responses should be firmly on the issues and the points made and examples provided should be reflective of the issues and the time rather than reliant on textual examples alone..		At the **higher end of the ability range**, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. In the **middle of the ability range**, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. At the **lower end of the ability range**, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). It is expected that candidates' will focus their responses on the economic reasons behind the decline in cinema attendances – decline in disposable incomes prompted by the effects of the 'oil shocks' in the 1970s, and the beginning of the end of the post-war era of full employment. Responses which attempt to explain decline in attendances by discussing films alone are unlikely to offer a full answer to the question.

Question			Question Specific Guidance	Marks	General Guidance
3-10		9	**Developments in 21st century cinema and film (2000 – present)** **Online film distribution will lead to the death of the cinema'. To what extent do you agree with this view?** The focus for this question is primarily on economic issues in cinema Items for likely discussion in responses : • Candidates may provide specific examples of films which have been distributed online either in parallel with a cinematic release (e.g. Route Irish or Blackthorn) or where an online release has been instead of a conventional cinematic release. This should be used as a tool to examine the terms of the quotation, specifically interrogating the level of threat posed by online distribution. • Reasons why people go to the cinema – the social dimension to film watching, a shared experience with friends / family; a means of escaping family – parents going to the cinema without children, children going to the cinema without parents. • Statistical evidence presented which shows the relative health of cinema attendances, this could also be connected to personal experience on the part of the candidates.		At the **higher end of the ability range**, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. In the **middle of the ability range**, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. At the **lower end of the ability range**, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). It is expected that the candidates will focus their responses on the impact of online film distribution and examine the positive and negative outcomes for the cinema. Responses may choose to focus more on audience issues (the social practice of going to the cinema) or equally validly on institutional issues (providers of online film and pricing issues and issues of accessibility to such services).

Question			Question Specific Guidance	Marks	General Guidance
		10	**Discuss the view that 3D films represent a major part of the future of cinema.** The focus for this question is primarily on technological / economic issues in cinema. • Some will focus on the threat piracy poses to the established business model of cinema – and how the revival of 3D has been a major part of the film industry's attempt to fight back against piracy. • Some responses will seek to argue that 3D is not a major part of the future of cinema, and will validly. Seek to explain their case with reference to box office receipts and / or refer to critical views about the 3D in terms of what it does or does not add to the cinema experience • Some responses will take a more economically oriented stance in whole or in part – examining the reasons why institutions have sought to produce more 3D films – perhaps a primary reason for this is being able to justify charging a premium price for a premium experience. This also opens up a front for discussion on whether 3D films generally offer audiences a premium product – and also speculate about how much longer audiences will pay this premium price, in the context of emerging competition from the home market.		At the **higher end of the ability range**, candidates will appreciate that the question is asking for a sense of debate in the construction of the response and attempts at working through such a debate should be credited. In the **middle of the ability range**, candidates will demonstrate some ability to appreciate that the question is asking for a sense of debate in the construction of the response and some attempt at working through such a debate should be credited. At the **lower end of the ability range**, candidates may not appreciate the sense of debate the question is seeking to solicit, but may nevertheless provide a factually accurate, coherent response (if one-sided). It is expected that the candidates will focus their responses on one or more of the 'new wave' of 3D films released in recent years and thus focussing more on technological issues; but it is equally possible that candidates may choose not to focus their answer around particular films but instead write more broadly about the economic issues involved in the question – in both cases examiners should be looking to positively reward what the candidate does say about the films discussed.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning
Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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