



Oxford Cambridge and RSA

**GCE**

**Film Studies**

**H010/01: Elements of film**

AS Level

**Mark Scheme for June 2023**

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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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**MARKING INSTRUCTIONS****PREPARATION FOR MARKING  
RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: RM Assessor 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 RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** 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 or the RM Assessor messaging system, or by email.
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 a tick to confirm that the work has been seen.
  
7. Award No Response (NR) if:
  - there is nothing written in the answer space







Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. 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.**  
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. 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.
10. For answers marked by levels of response:
- 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

<i>12. Stamp</i>	<i>Description</i>
	Blank page
	Highlight
	Off page comment
	Tick
	Unclear
	Cross
	Caret sign to show omission
	Not relevant

NAQ	Not answered question
✓ <sub>2</sub>	Good point / development of point
EG	Use of Examples
A	Explanation, Argument and Analysis
An	Analysis
C	Comparison
TE	Terminology
KU	Knowledge and understanding

## 12. 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.



**Component 01: Elements of Film**

	<b>Objective</b>
<b>AO1</b>	Demonstrate knowledge and understanding of elements of film.
<b>AO2</b>	Apply knowledge and understanding of elements of film to: <ul style="list-style-type: none"><li>• analyse and compare films, including through the use of critical approaches.</li><li>• analyse and evaluate own work in relation to other professionally produced work.</li></ul>
<b>AO3</b>	Apply knowledge and understanding of elements of film to the production of film or screenplay.

**SECTION A**  
**Generic marking grid for questions 1 and 2**

Level	Mark	AO1
<b>3</b>	<b>4–5</b>	A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film in response to the question set. <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of how elements of film have been used in response to the question set.</li> <li>• Precise answer supported by one or more relevant examples from the film sequence.</li> </ul>
<b>2</b>	<b>2–3</b>	An <b>adequate</b> demonstration of knowledge and understanding of elements of film in response to the question set. <ul style="list-style-type: none"> <li>• Adequate knowledge and understanding of how elements of film have been used in response to the question set.</li> <li>• Answer is supported by one or more mostly relevant examples from the film sequence.</li> </ul>
<b>1</b>	<b>1</b>	A <b>minimal</b> demonstration of knowledge and understanding of elements of film in response to the question set. <ul style="list-style-type: none"> <li>• Minimal understanding of how micro-elements of film form have been used through weak comments with minimal relevance to the question set and/or an incomplete response.</li> </ul>
<b>0</b>	<b>0</b>	No response or no response worthy of credit.

1. Explain how setting has been used in a sequence from the **1961–1990** film you have studied.

**[5]**

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b>
<b>Indicative Content</b>	<p>Candidates may demonstrate knowledge and understanding by:</p> <ul style="list-style-type: none"> <li>• explaining how setting has been used to generate connotations/messages/values within the scene</li> <li>• explaining how setting has been used to contribute to character and narrative development</li> <li>• explaining how setting works with other components to achieve these ends</li> </ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must refer to an example from a set film from the correct period.</p>

<b>Additional guidance</b>	Refer to the generic marking grid for this question.
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2. Explain how editing may be interpreted by spectators in a sequence from the **1930–1960** film you have studied.

**[5]**

<b>Assessment Objectives</b>	<b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b>
<b>Indicative Content</b>	<p>Candidates may demonstrate knowledge and understanding by:</p> <ul style="list-style-type: none"> <li>• explaining how the principal components of editing can generate multiple connotations and suggest a range of interpretations</li> <li>• explaining how editing conveys messages and values</li> <li>• how and why spectators develop different interpretations</li> </ul> <p>These are descriptions of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates should give one or more relevant example(s) from a set film from the correct period.</p>
<b>Additional guidance</b>	Refer to the generic marking grid for this question.

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

- 3\* Compare how cinematography (including lighting) has been used to generate spectator response in the **two** films you have studied. You must refer to examples from **one** film in the **1930-60** list and examples from **one** film in the **1961-90** list in your answer. **[25]**

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<p>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.</p> <p>The question is asking candidates to analyse and compare how the two films that they have studied use cinematography (including lighting) to generate spectator response. Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films, perhaps referring to key scenes they have analysed. There must be a clear focus on cinematography (including lighting), rather than the other micro elements of film, but reward reference to how cinematography (including lighting) works with other micro elements to generate spectator response.</p> <p>Responses must include explicit comparison of the two films and a clear focus on spectator response. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on spectator response may take the form of an explicit statement of the overall response expected of each film and/or an explicit statement of the specific responses created in those scenes chosen for analysis.</p> <p>Responses might:</p> <ul style="list-style-type: none"> <li>• discuss how all aspects of cinematography can generate multiple connotations and suggest a range of interpretations</li> <li>• compare the possible spectator responses generated by the two films</li> <li>• analyse and compare how shot selection, framing and composition in the two films can generate spectator responses</li> <li>• analyse and compare how the use of lighting in the two films can generate spectator responses</li> <li>• analyse and compare how the use of monochrome or colour in the two films can generate spectator responses</li> <li>• any other relevant comparison.</li> </ul>

<b>Additional guidance</b>	Refer to the generic marking grid for questions 3 and 4.
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**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 3 and 4)

- 4\* Compare how sound has been used to generate spectator response in the **two** films you have studied. You must refer to examples from **one** film in the **1930-60** list and examples from **one** film in the **1961-90** list in your answer. **[25]**

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>5 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></li> </ul>
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<p><b>Indicative Content</b></p>	<p>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.</p> <p>The question is asking candidates to analyse and compare how the two films that they have studied use sound to generate spectator response. Responses must refer to two set films from the correct periods. They must refer to specific examples from the two films, perhaps referring to key scenes they have analysed. There must be a clear focus on sound, rather than the other micro elements of film, but reward reference to how sound works with other micro elements to generate spectator response.</p> <p>Responses must include explicit comparison of the two films and a clear focus on spectator response. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on spectator response may take the form of an explicit statement of the overall response expected of each film and/or an explicit statement of the specific responses created in those scenes chosen for analysis.</p> <p>Answers might:</p> <ul style="list-style-type: none"> <li>• discuss how the principal components of sound can generate multiple connotations and suggest a range of interpretations</li> <li>• compare the spectator responses generated by the two films</li> <li>• analyse and compare how parallel and contrapuntal sound, diegetic or non-diegetic sound, foley sound and sound used expressively, including music, can generate spectator responses</li> <li>• analyse and compare how the use of sound to contribute to characters and narrative development, including the use of sound motifs, can generate spectator response</li> <li>• analyse and compare how the use of sound to convey messages and values can generate spectator response</li> <li>• any other relevant comparison.</li> </ul>
<p><b>Additional guidance</b></p>	<p>Refer to the generic marking grid for questions 3 and 4.</p>

**Question 3 and 4 Generic Marking Grid** (to be used in conjunction with Question 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 at the top of level 2 for AO1, and the top of level 3 for AO2.

<p><b>Level (Mark)</b></p>	<p><b>AO1</b></p>	<p><b>Level (Mark)</b></p>	<p><b>AO2 1a, 1b</b></p>
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		<p><b>5</b> <b>(17–20)</b></p>	<p>A <b>comprehensive</b> response that offers sophisticated and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the chosen films (2 examples from each film to achieve marks in this level)</li> <li>• Comprehensive comparison of the chosen films in response to the question set.</li> <li>• Comprehensive application of understanding in response to the question set, integrated throughout the response and placed in context.</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul>
		<p><b>4</b> <b>(13–16)</b></p>	<p>A <b>good</b> response that offers highly relevant and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of relevant examples from the chosen films (2 examples from each film to achieve marks in the upper range of this level)</li> <li>• Good comparison of the chosen films in response to the question set.</li> <li>• Good application of understanding in response to the question set, integrated throughout the response.</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>
<p><b>3</b> <b>(4-5)</b></p>	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of how micro-elements of film form have been used through an accurate and relevant response to the question set.</li> <li>• Precise answer supported by one or more relevant examples from both films.</li> </ul>	<p><b>3</b> <b>(9–12)</b></p>	<p>An <b>adequate</b> response that offers some relevant analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of relevant examples from the chosen films.</li> <li>• Adequate comparison of the chosen films in response to the question set.</li> <li>• Adequate application of understanding in response to the question set, placed in context.</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>

Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
<b>2</b> <b>(2-3)</b>	<p>An <b>adequate</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>Adequate knowledge and understanding of how micro-elements of film form have been used through a coherent and mostly relevant response to the question set.</li> <li>Answer is supported by one or more mostly relevant examples from both films.</li> </ul>	<b>2</b> <b>(5–8)</b>	<p>A <b>limited</b> response that offers an analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>Limited analysis of relevant examples from the chosen films.</li> <li>Limited comparison <b>of</b> the chosen films in response to the question set.</li> <li>Limited application of understanding in response to the question set.</li> <li><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></li> </ul>
<b>1</b> <b>(1)</b>	<p>A <b>minimal</b> demonstration of knowledge and understanding of micro-elements of film form.</p> <ul style="list-style-type: none"> <li>Minimal understanding of how micro-elements of film form have been used through weak comments with minimal relevance to the question set and/or an incomplete response.</li> </ul>	<b>1</b> <b>(1–4)</b>	<p>A <b>minimal</b> response that offers little analysis or comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>Minimal analysis of relevant examples from the chosen films.</li> <li>Minimal comparison of the chosen films in response to the question set.</li> <li>Minimal application of understanding in response to the question set.</li> <li><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
<b>0</b>	No response or no response worthy of credit.	<b>0</b>	No response or no response worthy of credit.



## SECTION B

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 5 and 6)

- 5\* Compare how the narratives of the **two** films you have studied reflect social and/or cultural attitudes. Refer to detailed examples from the **two** films. **[35]**

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to: analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></p>
<b>Indicative Content</b>	<p>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.</p> <p>The question is asking candidates to analyse and compare how the two films that they have studied construct narratives in a way that reflects their contexts – social and/or cultural attitudes. Responses must refer to two set films - one US one non-US. They must refer to specific examples from the two films in detail, perhaps referring to key scenes they have analysed. There must be a clear focus on narrative, including how micro elements have been used in narrative construction.</p> <p>Responses must include explicit comparison of the two films and a clear focus on social and/or cultural attitudes. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on social and/or cultural attitudes might link the films' narratives to the attitudes associated with their institutional contexts and/or their wider social and cultural contexts.</p> <p>Responses might analyse and compare:</p> <ul style="list-style-type: none"> <li>• the relationship between story and plot, including narrative disruption, resolution, and the themes expressed in the two films, and how these may reflect social and/or cultural attitudes</li> <li>• how the two films use narrational devices and how these may reflect social and/or cultural attitudes</li> <li>• how (he two films make use of characterisation and how the principal characters in the films may reflect social and/or cultural attitudes</li> <li>• any other relevant aspect of the two films.</li> </ul>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 5 and 6.

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 5 and 6)

- 6\* Compare how the use of mise-en-scène in the **two** films you have studied reflects social and/or cultural attitudes. Refer to detailed examples from the **two** films. **[35]**

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to: analyse films (1a) <i>and</i> compare films (1b). <b>20 marks</b></p>
<b>Indicative Content</b>	<p>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.</p> <p>The question is asking candidates to analyse and compare how the two films that they have studied use mise-en-scène <b>in</b> a way that reflects their contexts – social and/or cultural attitudes. Responses must refer to two set films - one US one non-US. They must refer to specific examples from the two films in detail, perhaps referring to key scenes they have analysed. There must be a clear focus on mise-en-scène that may include how the significance of mise-en-scène is affected by cinematography.</p> <p>Responses must include explicit comparison of the two films and a clear focus on social and/or cultural attitudes. Placing an analysis of each film side by side in the answer represents, at best, only implicit comparison. A clear focus on social and/or cultural attitudes might link the films' narratives to the attitudes associated with their institutional contexts and/or their wider social and cultural contexts.</p> <p>Responses might analyse and compare:</p> <ul style="list-style-type: none"> <li>• how the principal components of mise-en-scène (setting, props, costume and make-up) can generate multiple connotations that may reflect social and/or cultural attitudes</li> <li>• how changes in mise-en-scène contribute to character and narrative development and how these may reflect social/cultural attitudes</li> <li>• how mise-en-scène conveys messages and values that may reflect social and/or cultural attitudes</li> <li>• how the use of different motifs in mise-en-scène may reflect social and/or cultural attitudes</li> <li>• any other relevant aspect of the two films.</li> </ul>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 5 and 6.

**Question 5 and 6 Generic Marking Grid** (to be used in conjunction with Question 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 1a, 1b
<b>5</b> <b>(13–15)</b>	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• Comprehensive knowledge and understanding demonstrated through the level of breadth or depth of material used.</li> <li>• Use of film terminology is highly relevant and accurate.</li> </ul>	<b>5</b> <b>(17–20)</b>	<p>A <b>comprehensive</b> response that offers sophisticated and confident analysis and comparison in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the chosen films (2 examples from each film to achieve marks in this level).</li> <li>• Comprehensive comparison of the two films in response to the question set.</li> <li>• Comprehensive application of understanding in response to the question set, integrated throughout the response and placed in context.</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul>
<b>4</b> <b>(10–12)</b>	<p>A <b>good</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A highly relevant, generally accurate and appropriate response to the question set.</li> <li>• Generally accurate and detailed knowledge and understanding demonstrated through the breadth or depth of material used.</li> <li>• An accurate and appropriate use film terminology.</li> </ul>	<b>4</b> <b>(13–16)</b>	<p>A <b>good</b> response that offers a highly relevant and confident analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of relevant examples from the chosen films (2 examples from each film to achieve marks in the upper range of this level).</li> <li>• Good comparison of the two films.</li> <li>• Good application of understanding in response to the question set, integrated throughout the response.</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>
<b>3</b> <b>(7–9)</b>	<p>An <b>adequate</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A mostly relevant and appropriate response to the question set.</li> <li>• A mostly accurate knowledge with sound breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>	<b>3</b> <b>(9–12)</b>	<p>An <b>adequate</b> response that offers some relevant analysis and comparison of the chosen films in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of relevant examples from the chosen films.</li> <li>• Adequate comparison of the two films.</li> <li>• Adequate application of understanding in response to the question set, placed in context.</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>

## H010/01

## Mark Scheme

June 2023

<b>2</b> <b>(4–6)</b>	A <b>limited</b> demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> <li>• Response is coherent with some relevance to set question.</li> <li>• Knowledge shows some inaccuracies with limited breadth or depth of material used.</li> <li>• Use of film terminology is limited and may not always be accurate.</li> </ul>	<b>2</b> <b>(5–8)</b>	A <b>limited</b> response that offers an analysis and comparison of the chosen films in response to the question set. <ul style="list-style-type: none"> <li>• Limited analysis of relevant examples from the chosen films.</li> <li>• Limited comparison of the two films.</li> <li>• Limited application of understanding in response to the question set.</li> <li>• <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></li> </ul>
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Level (Mark)	AO1	Level (Mark)	AO2 1a, 1b
<b>1</b> <b>(1–3)</b>	A <b>minimal</b> demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> <li>• Weak comments of minimal relevance to set question and/or an incomplete response.</li> <li>• A lack of reference to the films studied to support knowledge.</li> <li>• Use of film terminology is minimal.</li> </ul>	<b>1</b> <b>(1–4)</b>	A <b>minimal</b> response that offers little relevant analysis or comparison of the chosen films in response to the question set. <ul style="list-style-type: none"> <li>• Minimal analysis of relevant examples from the chosen films.</li> <li>• Minimal comparison of the two films.</li> <li>• Minimal application of understanding in response to the question set.</li> <li>• Very simple ideas have been expressed but may not be linked to the specific question.</li> <li>• <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
<b>0</b>	No response or no response worthy of credit.	<b>0</b>	No response or no response worthy of credit.

## SECTION C

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 7 and 8)

- 7\* Discuss how far the **European** film you have studied uses genre to structure its narrative. Refer in detail to specific sequences in your answer. **[35]**

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a), including through the use of critical approaches (1c). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<p>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.</p> <p>Candidates <b>must</b> refer to a European set film in their answer. They may wish to make reference to others in support of their points but the focus of the candidate response should be on the set film.</p> <p>The answer should develop a coherent argument as to the extent to which genre is key to structuring the narrative, which will vary from one chosen film to another. Candidates must refer in detail to specific examples to illustrate their points and these should include reference to the micro-elements of film.</p> <p>Responses must reflect a critical approach to the analysis of film narrative by showing a critical understanding of narrative form and structure.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• discussion of the extent to which the film can be ascribed to a genre or defined sub-genre</li> <li>• analysis of the film's use or absence of generic conventions</li> <li>• analysis of how specific sequences address display conventions or originality in the use of micro elements</li> <li>• analysis of narrative form and structure</li> <li>• discussion of the influence of genre, auteurism, film movements or contexts in this narrative</li> <li>• any other relevant analysis.</li> </ul>
<b>Additional guidance</b>	Refer to the generic marking grid for questions 7 and 8.

**Question Specific Guidance** (to be used in conjunction with Generic Marking Grid for questions 7 and 8)

- 8\* Discuss how the **European** film you have studied creates representations that fit the director's aesthetic vision. Refer in detail to specific sequences in your answer. **[35]**

<b>Assessment Objectives</b>	<p><b>AO1:</b> Demonstrate knowledge and understanding of elements of film. <b>15 marks</b></p> <p><b>AO2:</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse films (1a), including through the use of critical approaches (1c). <b>20 marks</b></li> </ul>
<b>Indicative Content</b>	<p>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.</p> <p>Candidates <b>must</b> refer to a European set film in their answer. They may wish to make reference to others in support of their points but the focus of the candidate response should be on the set film.</p> <p>The answer should develop a coherent argument as to the extent about the relationship between the film's aesthetic and its representations. Candidates must refer in detail to specific examples to illustrate their points and these should include reference to the micro-elements of film.</p> <p>Responses must reflect a critical approach to the analysis of film aesthetics by demonstrating an understanding of film as a constructed artefact, the result of processes of selection and combination, that creates aesthetic effects.</p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• analysis of the film's aesthetic</li> <li>• analysis of how specific sequences address or create this aesthetic through use of micro elements</li> <li>• analysis of the film's representations and how this / these reflects or contributes to the film's aesthetic</li> <li>• analysis of how specific sequences address or create these representations through use of micro elements</li> <li>• discussion of the extent to which the representations fit the aesthetic</li> <li>• problematisation of the question's assumption – does the film have an aesthetic?</li> <li>• discussion of the influence of auteurism, genre, film movements or contexts in these representations and aesthetic</li> <li>• any other relevant analysis.</li> </ul>

<b>Additional guidance</b>	Refer to the generic marking grid for questions 7 and 8.
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**Question 7 and 8 Generic Marking Grid** (to be used in conjunction with Question Specific Guidance for each question)

Level (Mark)	AO1	L (	AO2 1a, 1c
<b>5</b> <b>(13–15)</b>	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A clearly relevant, sustained and sophisticated response to the set question.</li> <li>• Comprehensive knowledge and understanding demonstrated through the level of breadth or depth of material used.</li> <li>• Use of film terminology is highly relevant and accurate</li> </ul>	<b>5</b> <b>(17–20)</b>	<p>A <b>comprehensive</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Comprehensive analysis of relevant examples from the chosen film</li> <li>• Comprehensive understanding of genre and narrative (Q7) or aesthetics and representations (Q8).</li> <li>• Comprehensive application of understanding of critical approaches. This is integrated throughout the response and placed in context.</li> <li>• <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></li> </ul>

<p><b>4</b> <b>(10–12)</b></p>	<p>A <b>good</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A highly relevant, generally accurate and appropriate response to the question set.</li> <li>• Generally accurate and detailed knowledge and understanding demonstrated through the breadth or depth of material used.</li> <li>• Accurate and appropriate use of film terminology.</li> </ul>	<p><b>4</b> <b>(13–16)</b></p>	<p>A <b>good</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Good analysis of relevant examples from the chosen film.</li> <li>• Good understanding of genre and narrative (Q7) or aesthetics and representations (Q8).</li> <li>• Good application of understanding of critical approaches. This is integrated within the response and placed in context</li> <li>• <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i></li> </ul>
<p><b>3</b> <b>(7–9)</b></p>	<p>An <b>adequate</b> demonstration of knowledge and understanding of elements of film.</p> <ul style="list-style-type: none"> <li>• A mostly relevant and appropriate response to the question set.</li> <li>• A mostly accurate knowledge with sound breadth or depth of material used.</li> <li>• Use of film terminology is mostly accurate.</li> </ul>	<p><b>3</b> <b>(9–12)</b></p>	<p>An <b>adequate</b> analysis in response to the question set.</p> <ul style="list-style-type: none"> <li>• Adequate analysis of relevant examples from the chosen film.</li> <li>• Adequate understanding of genre and narrative (Q7) or aesthetics and representations (Q8).</li> <li>• Adequate application of understanding of critical approaches. This is placed in context.</li> <li>• <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></li> </ul>



Level (Mark)	AO1	L  (Mark)	AO2 1a, 1c
<b>2</b> <b>(4–6)</b>	A <b>limited</b> demonstration of knowledge and understanding of elements of film: <ul style="list-style-type: none"> <li>• Response is coherent with some relevance to set question.</li> <li>• Knowledge shows some inaccuracies with limited breadth or depth of material used.</li> <li>• Use of film terminology is limited and may not always be accurate.</li> </ul>	<b>2</b> <b>(5–8)</b>	A <b>limited</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Limited analysis of relevant examples from the chosen film</li> <li>• Limited understanding of genre and narrative (Q7) or aesthetics and representations (Q8).</li> <li>• Limited application of understanding of critical approaches. This is likely to be descriptive.</li> <li>• Simple ideas have been expressed in a limited context.</li> <li>• <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></li> </ul>
<b>1</b> <b>(1–3)</b>	A <b>minimal</b> demonstration of knowledge and understanding of elements of film. <ul style="list-style-type: none"> <li>• Weak comments of minimal relevance to set question and/or an incomplete response.</li> <li>• A lack of reference to the film studied to support knowledge.</li> <li>• Use of film terminology is minimal.</li> </ul>	<b>1</b> <b>(1–4)</b>	A <b>minimal</b> analysis in response to the question set. <ul style="list-style-type: none"> <li>• Minimal analysis of relevant examples from the chosen film.</li> <li>• Minimal understanding of genre and narrative (Q7) or aesthetics and representations (Q8).</li> <li>• Application of understanding of critical approaches is likely to be absent.</li> <li>• <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></li> </ul>
<b>0</b>	No response or no response worthy of credit.	<b>0</b>	No response or no response worthy of credit.

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