

GCSE (9–1) Film Studies J527/01 Contemporary Lives Sample Question Paper

Date – Morning/Afternoon

Time allowed: 1 hour 15 minutes

Your must have:

- the OCR 12-page Answer Booklet (sent with general stationery)



INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Write your answers in the Answer Booklet. The question number(s) must be clearly shown.
- There are **two** sections to this paper.
- Answer **all** the questions.
- Do **not** write in the bar codes.

INFORMATION

- The total number of marks for this paper is **70**.
- The marks for each question are shown in brackets [].
- This document consists of **4** pages.
- Quality of extended response will be assessed in questions marked with an asterisk (*).

SECTION A – Approaches to Understanding Film

Answer **all** the questions.

You must state the name of the set film(s) you are referring to in each of your answers. You should have studied **one** film from **each** of the lists below.

British	English Language (Non-US)	Non-English Language
<i>About a Boy</i> (2002). Directed by Chris and Paul Weitz. UK, 12	<i>The Magdalene Sisters</i> (2002). Directed by Peter Mullan. Ireland, 15	<i>Sarah's Key</i> (2010). Directed by Gilles Paquet-Brenner. France, 12 Language(s): French
<i>What We Did on Our Holiday</i> (2014). Directed by Andy Hamilton, Guy Jenkin. UK, 12	<i>Whale Rider</i> (2002). Directed by Niki Caro. New Zealand, PG	<i>Wadjda</i> (2012). Directed by Haifaa al-Mansour. Saudi Arabia, PG Language(s): Arabic
<i>Fish Tank</i> (2009). Directed by Andrea Arnold. UK, 15	<i>The Black Balloon</i> (2008). Directed by Elissa Down. Australia, 15	<i>Metro Manila</i> (2013). Directed by Sean Ellis. Philippines, 15 Language(s): Tagalog
<i>Attack The Block</i> (2011). Directed by Joe Cornish. UK, 15	<i>Samson & Delilah</i> (2009). Directed by Warwick Thornton. Australia, 15	<i>Trash</i> (2014). Directed by Stephen Daldry, Christian Duurvoort. Brazil, 15 Language(s): Portuguese
<i>The Selfish Giant</i> (2013). Directed by Clio Barnard. UK, 15	<i>The Impossible</i> (2012). Directed by Juan Antonio Bayona. Spain, 12 [English language set in Thailand]	<i>Timbuktu</i> (2014). Directed by Abderrahmane Sissako. Mali, 12 Language(s): French, Arabic and local languages
<i>X+Y (A Brilliant Mind)</i> (2014). Directed by Morgan Matthews. UK, 12	<i>What Richard Did</i> (2012). Directed by Lenny Abrahamson. Ireland, 15	<i>Girlhood</i> (2015). Directed by Céline Sciamma. France, 15 Language(s): French

Questions **1** and **2** require you to write about the **British** film you have studied.

- 1** Describe how at least **two** micro-elements of film were used to create a memorable moment in the **British** film you have studied. You must state the set **British** film you have studied in your answer.

[5]

- 2** Describe the social context of the **British** film you have studied. You must state the set **British** film you have studied in your answer.

[5]

Questions **3** and **4** require you to write about the **English Language (Non-US)** film you have studied.

- 3** Explain how **two** scenes reflect the social context in the **English Language (Non-US)** film you have studied. You must state the **English Language (Non-US)** set film you have studied in your answer.

[10]

- 4*** Analyse how micro-elements of film are used to create representations of culture in the film you have studied. Refer to stereotypes and/or counter stereotypes in your answer. Use examples from the film you have studied. You must state the set **English Language (Non-US)** film you have studied in your answer.

[20]

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SECTION B – Comparative Analysis
Answer **all** the questions.

Question 5 requires you to write comparatively about the **British** and **Non-English Language** films you have studied.

- 5*** Compare the role of the hero in the narratives of the films you have studied. You must state the **British** and **Non-English Language** films you have studied in your answer.

[30]

END OF QUESTION PAPER

Draft

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OCR

Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

GCSE (9–1) Film Studies

J527/01 Contemporary Lives

SAMPLE MARK SCHEME

Duration: 1 hour 15 minutes

MAXIMUM MARK 70

DRAFT

This document consists of 20 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 **required number** of 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 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the scoris messaging system.

5. Work crossed out:
- where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - 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 any way relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which 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 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

11. Annotations

Annotation	Meaning

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 mid band of each mark scheme (level 2 for a 3 band mark scheme and level 3 for a five band mark scheme).

If it is clear the candidate has not referred to a set film at all then zero marks should be credited.

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

Component 01: Contemporary Lives

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

SECTION A

- 1 Describe how at least **two** micro-elements of film were used to create a memorable moment in the **British** film you have studied. You must state the set **British** film you have studied in your answer [5]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 5 marks
Indicative Content	<ul style="list-style-type: none"> The moment selected could be a matter of seconds, part of, or a whole scene from the selected film – any of these choices is equally acceptable. In describing how a memorable moment was created answers may focus on combinations of the following micro-elements of film form: <ul style="list-style-type: none"> Cinematography (camera shots, camera movements, lighting, framing) Mise-en-scène (settings, props, costume and make-up) Editing (types of edit, principles of continuity editing, cross-cutting, pace of editing, visual effects) Sound (Diegetic and non-diegetic sound, including ambient sound, sound effects and sound bridges). <p>This list is not exhaustive and any other valid approaches can be credited.</p>
Additional guidance	<ul style="list-style-type: none"> High level responses are likely to emerge from responses where candidates focus on at least two micro film elements to facilitate detailed discussion. Low level responses are likely to lack depth, or be characterised by a description of parts of the film, without explicit reference to the micro-elements of film form.

Level	Mark	AO1
3	4–5	A comprehensive demonstration of knowledge and understanding of how micro-elements are used to create memorable moments in film. <ul style="list-style-type: none"> Clear reference to an appropriate moment from the film. Comprehensive knowledge and understanding of micro-elements of film and how they have been used to create the memorable moment. Two or more relevant micro-elements are described.
2	2–3	An adequate demonstration of knowledge and understanding of how micro-elements are used to create memorable moments in film. <ul style="list-style-type: none"> Reference made to a moment from the film. Adequate knowledge and understanding of micro-elements of film and how they have been used to create the memorable moment. At least one micro-element described.
1	1	Minimal demonstration of knowledge and understanding of how micro-elements are used to create memorable moments in film. <ul style="list-style-type: none"> Minimal knowledge and understanding of micro-elements of film with minimal relevance to the question set.
0	0	No response or no response worthy of credit.

2 Describe the social context of the **British** film you have studied. You must state the set **British** film you have studied in your answer [5]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 5 marks
Indicative Content	<p>Candidates will demonstrate knowledge and understanding of the social context of the film studied and may:</p> <ul style="list-style-type: none"> Describe at least one relevant example of social context regarding the film studied. This might reflect a wider knowledge of the social attitudes and beliefs of the film's country of origin; or might be a textual example from within the film itself. The description must have clear relevance to the social context of the country from which the film is produced. Social context should be interpreted as factors which pertain to the lives and conditions of the lives of the people of a society. The level of explicitness about social context the strength of connections formed to the film's content will help assessors to determine the effectiveness of candidates answers – the descriptors in the mark bands will be the primary guide here. It is expected that key points regarding social context are likely to be stated briefly. Conciseness in this regard should be rewarded – as this will afford candidates the opportunity to substantiate their points. Assessors should take care that the same point is not used twice – while connections between key points are likely, assessors should be mindful of the need to be able to differentiate between one point made and another and in so doing, reward the answer in line with the generic mark scheme. <p>This list is not exhaustive and any other valid responses can be credited.</p>
Additional guidance	<ul style="list-style-type: none"> High level responses are likely to emerge where candidates are able to explicitly reference the social context surrounding the film's production / reception or the social context of the society as depicted in the film. Low level responses are likely to emerge where candidates struggle to attempt to explicitly identify or reference the social context surrounding the film's production / reception or the social context of the society as depicted in the film.

Level	Mark	AO1
3	4–5	<p>A comprehensive demonstration of knowledge and understanding of the social context of the film studied.</p> <ul style="list-style-type: none"> Comprehensive knowledge and understanding of social context of the film. Answer is supported by one or more relevant examples from the film.
2	2–3	<p>An adequate demonstration of knowledge and understanding of the social context of the film studied.</p> <ul style="list-style-type: none"> Adequate knowledge and understanding of social context of the film. Answer is supported by one or more examples from the film.
1	1	<p>Minimal demonstration of knowledge and understanding of the social context of the film studied.</p> <ul style="list-style-type: none"> Minimal knowledge and understanding of social context of the film with minimal relevance to the question set.
0	0	No response or no response worthy of credit.

- 3 Explain how **two** scenes reflect the social context in the **English Language (Non-US)** film you have studied. You must state the **English Language (Non-US)** set film you have studied in your answer.

[10]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 10 marks
Indicative Content	<p>Candidates will demonstrate knowledge and understanding of how two scenes reflect the social context in which the film studied was made, which may include:</p> <ul style="list-style-type: none"> • An explanation of how the film studied reflects its social context along with at least two relevant examples, one from each of their two identified scenes from within the film. • Examples discussed must have some relevance to the social context reflected within or directly connected to the contexts of production and reception the film. • The level of detail in the examples used and how these draw out relevant aspects of social context will help assessors to determine the effectiveness of candidates answers. • It is expected that the examples regarding social context are likely to be stated briefly. Conciseness in this regard should be rewarded –as this will afford candidates the opportunity to substantiate their points. • Assessors should take care that the same example is not used twice – while connections between examples are likely, assessors should be mindful of the need to be able to differentiate between one example made and another and in so doing, reward the answer in line with the generic mark scheme <p>This list is not exhaustive and any other valid responses can be credited.</p>
Additional guidance	<ul style="list-style-type: none"> • High level responses are likely to emerge where candidates are able to explicitly reference the social context surrounding the film and be able to clearly demonstrate their knowledge and understanding through focused and relevant application to two scenes from the chosen film. • Low level responses are likely to emerge where candidates struggle to attempt to explicitly reference the social context surrounding the film and struggle to draw upon two scenes from their chosen film. Answers may well only focus on one scene or provide some outline description of aspects of the film's content.

Level	Mark	AO1
5	9–10	<p>A comprehensive demonstration of knowledge and understanding of social context of the film.</p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of social context in the film chosen for response. • Clear reference to two appropriate scenes from the chosen film. • Full range of examples from the scenes chosen for response, demonstrating excellent technical knowledge and understanding. • Use of film terminology is confident, frequent and consistently accurate.
4	7–8	<p>A good demonstration of knowledge and understanding of social context of the film.</p> <ul style="list-style-type: none"> • Good knowledge and understanding of social context in the film chosen for response. • Reference to two appropriate scenes from the chosen film. • Wide range of examples from the scenes chosen for response, demonstrating very good technical knowledge and understanding. • Use of film terminology is confident, mostly frequent and mostly accurate.
3	5–6	<p>An adequate demonstration of knowledge and understanding of social context of the film.</p> <ul style="list-style-type: none"> • Adequate knowledge and understanding of social context in the film chosen for response. • Reference is made to two scenes from the chosen film, although they may not necessarily be appropriate. • A range of examples from the scenes chosen for response, demonstrating adequate technical knowledge and understanding. • Use of film terminology is found throughout the response and is mostly accurate.
2	3–4	<p>A limited demonstration of knowledge and understanding of social context in the film.</p> <ul style="list-style-type: none"> • Limited knowledge and understanding of social context in the film chosen for response. • Reference is made to at least one scene from the chosen film. • Limited examples given of scenes from the chosen film which may be irrelevant and demonstrate limited technical knowledge and understanding. • Use of film terminology is limited and may be inaccurate.
1	1–2	<p>A minimal demonstration of knowledge and understanding of social context in the film.</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of social context in the film chosen for response. • Some reference made to scenes from the chosen film, although this may be implicit rather than explicit • Few, if any, examples given from chosen film. • Use of film terminology is minimal.
0	0	No response or no response worthy of credit.

- 4* Analyse how micro-elements of film are used to create representations of culture in the film you have studied. Refer to stereotypes and/or counter stereotypes in your answer. Use examples from the film you have studied. You must state the set **English Language (Non-US)** film you have studied in your answer. [20]

Assessment Objectives	AO2: Apply knowledge and understanding of elements of film to analyse films (1a). 20 marks
Indicative Content	<p>Candidates may demonstrate analysis and understanding of representations through textual exemplification of some of the following micro-elements of film form:</p> <ul style="list-style-type: none"> • Cinematography (camera shots, camera movements, lighting, framing). • Mise-en-scène (settings, props, costume and make-up) • Editing (types of edit, principles of continuity editing, cross-cutting, pace of editing, visual effects) • Sound (Diegetic and non-diegetic sound, including ambient sound, sound effects and sound bridges) <p>Such textual exemplification will be used to support points made regarding representations of culture. Assessors should be mindful that textual exemplification needs to be firmly connected to analysis of representations of culture to fully meet the terms of the question set. The degree to which candidates can fully answer the set questions is an area where assessors will need to apply professional judgment with careful reference to the descriptors in the mark bands. Higher level responses may also consider in detail how some of the above micro-elements are used in combination to create representations.</p> <p>This list is not exhaustive and any other valid responses can be credited.</p>
Additional guidance	<ul style="list-style-type: none"> • High level responses will feature clear analysis (discussions of potential connotations) above and beyond the descriptive and are likely to feature examples where stereotypical representations are present <u>and/or</u> aspects of representation that are counter-stereotypical. • Low level responses are likely to be characterised by either only addressing stereotypes or counter stereotypes or being able to offer a mostly descriptive response which has, at best, limited elements of analysis.

Level	Mark	AO2
5	17–20	<p>A comprehensive analysis of how micro-elements of film are used to create representations of culture.</p> <ul style="list-style-type: none"> • Comprehensive analysis of how micro-elements are used to create stereotypical and/or counter stereotypical cultural representations in the film chosen for response. • Full range of examples from the selected film, demonstrating excellent application of technical knowledge and understanding. • Consistent, confident and sustained ability to link examples to the demands of the set question. • <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i>
4	13–16	<p>A good analysis of how micro-elements of film are used to create representations of culture.</p> <ul style="list-style-type: none"> • Good analysis of how micro-elements are used to create stereotypical and/or counter stereotypical cultural representations in the film chosen for response. • Wide range of examples from the selected film, demonstrating very good application of technical knowledge and understanding. • Confident and mostly sustained ability to link examples to the demands of the set question. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i>
3	9–12	<p>An adequate analysis of how micro-elements of film are used to create representations of culture.</p> <ul style="list-style-type: none"> • Adequate analysis of how micro-elements are used to create stereotypical and/or counter stereotypical cultural representations in the film chosen for response. • Range of examples from the selected film, demonstrating adequate application of technical knowledge and understanding. • Adequate ability to link examples to the demands of the set question. • <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i>
2	5–8	<p>A limited analysis of how micro-elements of film are used to create representations of culture.</p> <ul style="list-style-type: none"> • Limited analysis of how micro-elements are used to create stereotypical and/or counter stereotypical cultural representations in the film chosen for response. • Examples from the selected film are given, some of which are relevant and demonstrate basic application of technical knowledge and understanding. • Limited ability to link examples to the demands of the set question. • <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>
1	1–4	<p>Minimal analysis of how micro-elements of film are used to create representations of culture.</p> <ul style="list-style-type: none"> • Minimal analysis of how micro-elements are used to create stereotypical and/or counter stereotypical cultural representations in the film chosen for response. • Few, if any, examples from the selected film are given, which may not be relevant and which demonstrate minimal application of technical knowledge and understanding. • Minimal attempt to link examples to the demands of the set question. • <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i>
0	0	No response or no response worthy of credit.

SECTION B

5* Compare the role of the hero in the narratives of the films you have studied. You must state the **British** and **Non-English Language** films you have studied in your answer.

[30]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 10 marks</p> <p>AO2: Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> analyse films (1a) <i>and</i> compare films (1b). 20 marks
Indicative Content	<p>This question is targeting the following element of the subject content:</p> <ul style="list-style-type: none"> <i>the role of character and character function in narrative</i> <ul style="list-style-type: none"> High level responses will be aware of possible differences between hero characters and be able to analyse this facet with precise reference to textual evidence, with accurate and relevant use of terminology. Low level responses are likely to be characterised by a more limited ability to spot such nuanced differences between films and have a less flexible understanding of the word 'hero'. Responses may also make reference to aspects of Propp's stock characters and may offer some exploration of how one or more characters from set films studied and can be associated with the hero character / function. <p>This list is not exhaustive and any other valid approaches can be credited</p>
Additional guidance	<ul style="list-style-type: none"> Assessors will need to demonstrate some flexibility in what character or characters are identified as hero characters – this process is a subjective one. The ability of candidates to construct an argument and support that with relevant textual evidence will be the key tools in determining how successful the candidate has been in responding to the question set. While the questions is targeting the role of character and character function in narrative, candidates may well draw upon other approaches to understanding the narratives of their chosen set films. The onus in assessment is to determine what the candidate has been able to do in formulating their response. <p>This list is not exhaustive and any other valid responses can be credited.</p>

Level (Mark)	AO1	Level (Mark)	AO2
5 (9–10)	<p>A comprehensive demonstration of knowledge and understanding of the role of the hero in response to the question.</p> <ul style="list-style-type: none"> Comprehensive knowledge and understanding of the role of the hero in film narratives. Comprehensive knowledge and understanding of elements of film. Full range of examples from the films chosen for response, demonstrating excellent technical knowledge and understanding Use of film terminology is confident, frequent and consistently accurate. 	5 (17–20)	<p>A comprehensive analysis and comparison of the role of the hero in the narratives of the films chosen.</p> <ul style="list-style-type: none"> Comprehensive analysis demonstrating clear insight and depth. Clear and comprehensive comparisons drawn between the two films. Consistent, confident and sustained ability to link examples to the demands of the set question. <i>Well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i>
4 (7–8)	<p>A good demonstration of knowledge and understanding of the role of the hero in response to the question.</p> <ul style="list-style-type: none"> Good knowledge and understanding of the role of the hero in film narratives. Good knowledge and understanding of elements of film. Wide range of examples from the films chosen for response, demonstrating very good technical knowledge and understanding. Use of film terminology is confident, mostly frequent and mostly accurate. 	4 (13–16)	<p>A good analysis and comparison of the role of the hero in the narratives of the films chosen.</p> <ul style="list-style-type: none"> Good analysis demonstrating insight and depth. Clear, relevant comparisons drawn between the two films. Confident and mostly sustained ability to link examples to the demands of the set question. <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i>
3 (5–6)	<p>An adequate demonstration of knowledge and understanding of the role of the hero in response to the question.</p> <ul style="list-style-type: none"> Adequate knowledge and understanding of the role of the hero in film narratives. Adequate knowledge and understanding of elements of film. A range of examples from the films chosen for response, demonstrating adequate technical knowledge and understanding. Use of film terminology is found throughout the response and is mostly accurate. 	3 (9–12)	<p>An adequate analysis and comparison of the role of the hero in the narratives of the films chosen.</p> <ul style="list-style-type: none"> Adequate analysis of the role of the hero in the narratives the films chosen, demonstrating the some insight. Comparisons drawn between the two films which are mostly relevant. Adequate ability to link examples to the demands of the set question. <i>Line of reasoning is presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i>

Level (Mark)	AO1	Level (Mark)	AO2
2 (3–4)	A limited demonstration of knowledge and understanding of the role of the hero in response to the question. <ul style="list-style-type: none"> Limited knowledge and understanding of the role of the hero in film narratives. Limited knowledge and understanding of elements of film. Examples given from the films chosen for response demonstrate limited technical knowledge and understanding. Use of film terminology is limited and may be inaccurate. 	2 (5-8)	A limited analysis and comparison of the role of the hero in the narratives of the films chosen. <ul style="list-style-type: none"> Limited analysis of the role of the hero in the narratives the films chosen, demonstrating the little insight. An attempt to draw comparisons between the two films, although they may not always be relevant. Limited ability to link examples to the demands of the set question. <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>
1 (1–2)	Minimal demonstration of knowledge and understanding of the role of the hero in response to the question. <ul style="list-style-type: none"> Minimal knowledge and understanding of the role of the hero in film narratives. Minimal knowledge and understanding of elements of film. Examples from the films chosen for response, demonstrate minimal technical knowledge and understanding. Use of film terminology is minimal. 	1 (1–4)	Minimal analysis and comparison of the role of the hero in the narratives of the films chosen. <ul style="list-style-type: none"> Minimal analysis of the films chosen. Minimal attempt to draw comparisons between the two films. Minimal attempt to link examples to the demands of the set question. <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i>
0	No response or no response worthy of credit.	0	No response or no response worthy of credit.

Assessment Objectives (AO) Grid

Question	AO1 (1a + 1b)	AO2 1a	AO2 1b	Total
1	5	0	0	5
2	5	0	0	5
3	10	0	0	10
4*	0	20	0	20
5*	10	10	10	30
Total Marks	30	30	10	70

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