

GCSE (9–1) Film Studies **J527/02 Development of US Film** Sample Question Paper

Date – Morning/Afternoon

Time allowed: 1 hour 45 minutes (including 30 minutes viewing time)

You must have:

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



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 **three** 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 – Hollywood Film (1930–1960)Answer **all** the questions.**ADVICE TO CANDIDATES**

You have three minutes to read all the questions before the extract begins.

The extract will be played **four** times.

First screening: watch the extract; do not make any notes this time.

Second screening: watch the extract and make notes.

There will be a break for you to make notes.

Third screening: watch the extract and make notes.

There will be another short break to make notes.

Fourth and final screening: watch the extract and make notes.

The extract is from *Rear Window* (1954). Directed by Alfred Hitchcock. USA. Opening sequence (00:01:42- 00:06:40)

Characters:

Jeff Jeff is recovering from a broken leg and his leg is in a cast

Lisa Lisa is seen on the cover of a fashion magazine

Answer **all** three questions making reference to the screened extract.

1* Explain how **camerawork** and **mise-en-scène** are used to help us understand the lead character, Jeff.

[25]

For questions **2** and **3**, you must make references to the set film criticism and specialist writing you have studied.

2 With reference to the specialist writing, explain why point of view (POV) shots were used in *Rear Window*.

[5]

3 Hitchcock's films often feature 'looking' as a key theme. With reference to the specialist writing, explain why Hitchcock often used this theme in his films.

[5]

SECTION B – US Genre Film (1961–present day)Answer **all** the questions.

You should have studied one **US Mainstream** film and one **US Independent** film from the lists below. At least **one** of these films should be from 1961-1990.

US Mainstream	US Independent
<i>To Kill a Mockingbird</i> (1963). Directed by Robert Mulligan. USA, PG (DRAMA / courtroom)	<i>Rocky</i> (1976). Directed by John G. Avildsen. USA, 12 (SPORTS / drama)
<i>Star Wars: Episode IV – A New Hope</i> (1977). Directed by George Lucas. USA, U (SCI-FI / fantasy)	<i>The Breakfast Club</i> (1985). Directed by John Hughes. USA, 15 (DRAMA / comedy)
<i>Raiders of the Lost Ark</i> (1981). Directed by Steven Spielberg. USA, PG (ACTION ADVENTURE / fantasy)	<i>Heathers</i> (1989). Directed by Michael Lehmann. USA, 15 (DRAMA / comedy)
<i>Toy Story</i> (1995). Directed by John Lasseter. USA, PG (ANIMATED ADVENTURE / comedy, fantasy)	<i>The Great Debaters</i> (2007). Directed by Denzil Washington. USA, 12 (DRAMA / biography)
<i>The Dark Knight</i> (2008). Directed by Christopher Nolan. USA, 12 (ACTION ADVENTURE / superhero, crime)	<i>Whip it!</i> (2009). Directed by Drew Barrymore. USA, 12 (SPORTS / drama)
<i>Creed</i> (2015). Directed by Ryan Coogler. USA, 12 (SPORTS / drama)	<i>Me and Earl and the Dying Girl</i> (2015). Directed by Alfonso Gomez-Rejon. USA, 12 (COMEDY / drama)

- 4 Describe how the production budget influenced the look of the **US Mainstream** film you have studied. You must state the **US Mainstream** film you have studied in your answer.

[5]

- 5* Analyse how **characters** and **iconography** are used to establish the genre of the **US Mainstream** and **US Independent** films you have studied. Refer to at least **one** scene from each film in your answer.

[20]

SECTION C – Significant developments in FilmAnswer **all** the questions.

- 6 Name **one** pioneer of silent cinema and state **two** ways in which they contributed to silent cinema. [3]
- 7 Name **one** key film that used steadicam technology and describe **one** way in which the steadicam was used in that film. [3]
- 8 Name **two** of the 'Big Five' Hollywood studios. [2]
- 9 Which of the following was a key film in the development of 3D in the 1950s?
A The Robe (1953)
B House of Wax (1953)
C Peter Pan (1953)
D Shane (1953) [1]
- 10 What does CGI stand for?
A Colour graded imagery
B Computer generated imagery
C Camera generated images
D Camera graphic imaging [1]

END OF QUESTION PAPER

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...day June 20XX – Morning/Afternoon

GCSE (9–1) Film Studies

J527/02 Development of US Film

SAMPLE MARK SCHEME

Duration: 1 hour 45 minutes (including 30 minutes viewing time)

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 02: Development of US Film

	Objective
AO1	Demonstrate knowledge and understanding of elements of film
AO2	Apply knowledge and understanding of elements of film, including 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* Explain how **camerawork** and **mise-en-scène** are used to help us understand the lead character, Jeff.

[25]

Assessment Objectives	<p>AO1: Demonstrate knowledge and understanding of elements of film. 15 marks</p> <p>AO2: Apply knowledge and understanding of elements of film, including to analyse films (1a). 10 marks</p>
Indicative Content	<p>The candidate is expected to provide textual evidence to support the analysis of the opening sequence of <i>Rear Window</i>. The answer may include, but is not limited to, the following key points.</p> <p>Camerawork Camera shots, camera movements, framing including distance angle, level and mobility and how camerawork directs spectator attention, typical meanings associated with camerawork, for example, how it contributes to the portrayal of characters and settings, how it combines with mise-en-scène or sound to underline meaning and how camerawork generates spectator responses.</p> <p>The zoom through the window and subsequent 360-degree pan links the camerawork to the subject experience of Jeff, confined to a wheelchair. He is only able to observe the world from this window. The camera is free but, alas, Jeff is not. It could reflect his need to escape the confines of his apartment. The shot-reverse-shot is further used to reinforce the link between Jeff and the audience. We are seeing the world through his eyes.</p> <p>Panning creates connections between the characters. There is a sense that Jeff is part of a community and that there is a distinct lack of privacy within the close quarters of the apartment building. Candidates may compare this to a prison. Panning also creates a connection between the close up shots of the various objects littered around the room and Jeff.</p> <p>The long shots of the various inhabitants are interesting in establishing the differences between them and Jeff. In the second portion of the sequence, the camera is focussed on a long shot of a blonde haired woman going through her morning routine. Again, it reinforces the idea that we are seeing the world through a masculine eye and some higher level candidates may link this to the 'male gaze'. Higher level candidates may also link camerawork to the 'Kuleshov' effect.</p> <p>Mise-en-scène Settings, props, costume and make up, typical meanings associated with mise en scène, how mise-en-scène conveys realism, how setting contributes to the themes and issues a film raises, how props contribute to character and/or narrative development, how costume and make up convey character and how mise-en-scène generates spectator responses</p> <p>The initial long shot of the cat climbing up the building draws parallels with Jeff, reinforcing his lack of freedom. This could be linked to the freedom enjoyed by the camera. The various shots of the men beginning their day draw comparison with Jeff, who</p>

	<p>seemingly lives by himself. The woman, scantily clad in a pink bikini, is seen as a sex object.</p> <p>There are many close up shots of significant objects and candidates should be able to make a link between these and the back story of Jeff. The broken camera and the various photographs of the race track are particularly important here. It could be said that this establishes Jeff as our hero, a typically masculine character who craves adventure. He is also a voyeur by profession. Candidates may make links between this and the male gaze. The leg cast reveals the character's full name. Some candidates in the higher mark bands may make links between the cast and the concept of 'castration'.</p> <p>A negative of a woman is shown and next to this a pile of fashion magazines featuring the same woman. By possessing the negative, which features a shot of the woman that is less attractive, we may establish a link between Jeff and the woman.</p>
Additional guidance	<p>Candidates in the higher mark bands are expected to accurately use a range of textual evidence and confidently link examples of camerawork and mise-en-scène in their analysis of how these elements help us understand the lead character.</p> <p>Candidates in the lower mark bands are expected to use a smaller range of textual evidence or may focus on one micro-element at the expense of another. Examples may be less relevant and technical accuracy may be lacking.</p>

Level (Mark)	AO1	Level (Mark)	AO2
5 (13–15)	<p>A comprehensive demonstration of knowledge and understanding of how camerawork and mise-en-scène are used to help our understanding of the lead character.</p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of camerawork and mise-en-scène. • Comprehensive understanding of how elements of film are used to portray the lead character. • Precise and detailed range of textual evidence demonstrating excellent technical knowledge and understanding. • Use of film terminology is confident, frequent and consistently accurate. 	5 (9–10)	<p>A comprehensive analysis of how camerawork and mise-en-scène are used to help our understanding of the lead character.</p> <ul style="list-style-type: none"> • Comprehensive analysis demonstrating clear insight and depth of 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 (10–12)	<p>A good demonstration of knowledge and understanding of how camerawork and mise-en-scène are used to help our understanding of the lead character.</p> <ul style="list-style-type: none"> • Good knowledge and understanding of camerawork and mise-en-scène. • Good understanding of how elements of film are used to portray the lead character. • Wide range of textual evidence from the chosen film demonstrating excellent technical knowledge and understanding. • Use of film terminology is confident, regular and mostly accurate. 	4 (7–8)	<p>A good analysis of how camerawork and mise-en-scène are used to help our understanding of the lead character.</p> <ul style="list-style-type: none"> • Good analysis demonstrating insight and depth of 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>

Level (Mark)	AO1	Level (Mark)	AO2
3 (7–9)	An adequate demonstration of knowledge and understanding of how camerawork and mise-en-scène are used to help our understanding of the lead character. <ul style="list-style-type: none"> • Adequate knowledge and understanding of camerawork and mise-en-scène. • Adequate understanding of how elements of film are used to portray the lead character. • A range of textual evidence from the chosen film demonstrating general technical knowledge and understanding. • Use of film terminology is found throughout the response and is mostly accurate. 	3 (5–6)	An adequate analysis of how camerawork and mise-en-scène are used to help our understanding of the lead character. <ul style="list-style-type: none"> • Adequate analysis demonstrating some insight and depth of 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 (4–6)	A limited demonstration of knowledge and understanding of how camerawork and mise-en-scène are used in the film sequence to help our understanding of the lead character. <ul style="list-style-type: none"> • Limited knowledge and understanding of camerawork and mise-en-scène • Limited understanding of how elements of film are used to portray the lead character. • Textual evidence from the films chosen for response demonstrates limited technical knowledge and understanding. • Use of film terminology is limited and may be inaccurate. 	2 (3–4)	A limited analysis of how camerawork and mise-en-scène are used in the film sequence to help our understanding of the lead character. <ul style="list-style-type: none"> • Limited analysis demonstrating little insight 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 (1–3)	Minimal demonstration of knowledge and understanding of how camerawork and mise-en-scène are used in the film sequence to help our understanding of the lead character. <ul style="list-style-type: none"> • Minimal knowledge and understanding of camerawork and mise-en-scène. • Minimal understanding of how elements of film are used to portray the lead character. • Textual evidence from the films chosen for response demonstrates minimal technical knowledge and understanding. • Use of film terminology is minimal. 	1 (1–2)	Minimal analysis of how camerawork and mise-en-scène are used in the film sequence to help our understanding of the lead character. <ul style="list-style-type: none"> • Minimal analysis offered. • 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.

2 With reference to the specialist writing, explain why point of view (POV) shots were used in *Rear Window*.

[5]

Assessment Objectives	AO2: Apply knowledge and understanding of elements of film, including to analyse films (1a). 5 marks
Indicative Content	It is expected that candidates will focus their responses on the notions of voyeurism, subjectivity and masculinity. The most important critical reviews here are those by Roger Ebert, Robin Wood and David Bordwell. Candidates could mention the idea of guilt and Ebert's point about the audience joining in on his voyeurism. Candidates should draw upon Wood's points about 'male and female positions' – man's viewpoint is in opposition to the woman's. Candidates should also draw upon the idea that the film encourages the audience to see the film's action unfold through the eyes of the lead character. Bordwell refers to this as Jeffries' interpretation and that this is 'perceptual rather than mental'. This list is not exhaustive and any other valid approaches can be credited.
Additional guidance	Candidates in the higher mark bands are expected to draw upon specific examples from specialist writing and make direct references to critics/writers. Candidates in the lower mark bands are expected to draw upon at least one example from specialist writing however the example may lack relevance to the set question.

Level	Mark	AO2
3	4–5	A comprehensive analysis of why POV shots were used in <i>Rear Window</i> . <ul style="list-style-type: none"> Comprehensive application of knowledge and understanding of POV shots to the set question. A comprehensive analysis of why POV shots were used in <i>Rear Window</i>. Response is supported by clear reference to at least one example of film criticism and film writing.
2	2–3	An adequate analysis of why POV shots were used in <i>Rear Window</i> . <ul style="list-style-type: none"> Adequate application of knowledge and understanding of POV shots to the set question. Adequate analysis of why POV shots were used in <i>Rear Window</i>. Response is supported by reference to at least one example of film criticism and film writing.
1	1	A minimal analysis of why POV shots were used in <i>Rear Window</i> . <ul style="list-style-type: none"> Minimal analysis of why POV shots were used in <i>Rear Window</i>.
0	0	No response or no response worthy of credit.

- 3 Hitchcock's films often feature 'looking' as a key theme. With reference to the specialist writing, explain why Hitchcock often used this theme in his films. [5]

Assessment Objectives	AO2: Apply knowledge and understanding of elements of film, including to analyse films (1a). 5 marks
Indicative Content	<p>Candidates are likely to draw on the set specialist writing published by BFI screenonline. In this article, Mark Duguid refers to the theme of 'looking' within Hitchcock's films in 'the way it allows us to look without being seen to satisfy our curiosity about other people's lives'. The article also focuses on the act of looking being 'obsessive or unhealthy' citing <i>Rear Window</i> and Anthony Perkins spying on Janet Leigh in <i>Psycho</i>. The article also explores how Hitchcock addresses how looks between characters can be used to demonstrate complex relationships in the <i>Manxman</i>. The article also explores the audience perspective of looking, allowing the audience to see things characters cannot, citing examples from <i>Young and Innocent</i> and <i>Blackmail</i>.</p> <p>For example, candidates could adopt an approach which explains why Hitchcock employed this theme in <i>Rear Window</i> in relation to the specialist writing <i>or</i> they could adopt an approach that explains why Hitchcock employed this theme in one of his other films mentioned in the specialist writing. Both approaches are valid and should not advantage or disadvantage any candidate.</p> <p>This list is not exhaustive and any other valid approaches can be credited</p>
Additional guidance	<p>It is expected that candidates will focus their responses on why Hitchcock often used the theme of 'looking' in his films, in terms of voyeurism or character expressions and relationships or privileging the audience with more information than characters</p> <p>Candidates may only refer to one of these key points in their 5-mark response.</p> <p>Candidates in the higher mark bands are expected to draw upon specific examples from specialist writing and make direct references to critics/writers. Candidates in the lower mark bands are expected to mention at least one example from specialist writing, even if the example is implicit. The example may lack relevancy to the set question.</p>

Level	Mark	AO2
3	4–5	<p>A comprehensive analysis of why 'looking' is often used by Hitchcock in his films.</p> <ul style="list-style-type: none"> • Comprehensive explanation of why the theme of 'looking' was often used by Hitchcock in his films. • Response is supported by clear reference to at least one example of film criticism and film writing.
2	2–3	<p>An adequate analysis of why 'looking' is often used by Hitchcock in his films..</p> <ul style="list-style-type: none"> • Adequate explanation of why the theme of 'looking' was often used by Hitchcock in his films. • Response is supported by some reference to film criticism and film writing.
1	1	<p>Minimal analysis of why 'looking' is often used by Hitchcock in his films.</p> <ul style="list-style-type: none"> • Minimal explanation of why the theme of 'looking' was often used by Hitchcock in his films.
0	0	No response worthy of credit.

SECTION B

- 4 Describe how the production budget influenced the look of the **US Mainstream** film you have studied. You must state the **US Mainstream** 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 would be expected to demonstrate knowledge of the budget of their chosen mainstream film and make links between it and the look of the film. The following is a non-exhaustive indicative list but candidates may make reference to how mainstream production budgets:</p> <ul style="list-style-type: none"> • allow filmmakers more to create their own worlds on film (for example, the portrayal of ‘Gotham City’ in <i>The Dark Knight</i>, ‘The Death Star’ in <i>Star Wars</i>, The cave set piece at the start of <i>Raiders of the Lost Ark</i>, the digital realisation of <i>Toy Story</i>, the expert, detail and recreation on Hollywood studio lot of the courtroom and local surrounds in <i>To Kill a Mockingbird</i>, the international setting (a stadium in England) and huge cast of extras involved in the climax fight in <i>Creed</i>) • allow filmmakers greater control over the ‘look’ of their film through the use of pre-visualisation techniques, e.g. allowing experimentation with different staging and art direction options prior to setting up a scene • allow more sets and locations to be accessed by filmmakers during production • allow filmmakers to employ a more extravagant use and range of costumes and props than an independent film • allow filmmakers to employ a greater variety of post-production effects, including CGI only actors <p>Candidates may only refer to one of these key points in their 5-mark response. This list is not exhaustive and any other valid approaches can be credited.</p>
Additional guidance	<p>Candidates in the higher mark bands are expected to demonstrate good knowledge and understanding of the studied set film in relation to the set question and use relevant examples with good terminology.</p> <p>Candidates in the lower mark bands are expected to demonstrate limited knowledge and understanding of studied set film in relation to the set question. Examples may be implicit or lack relevance with limited use of terminology.</p>

Level	Mark	AO1
3	4–5	<p>A comprehensive demonstration of knowledge and understanding of how production budget influences the look of a film.</p> <ul style="list-style-type: none"> • A comprehensive demonstration of knowledge and understanding of the institutional context and look of the film studied. • Comprehensive knowledge and understanding of how the production budget has influenced the look 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 how production budget influences the look of a film.</p> <ul style="list-style-type: none"> • An adequate demonstration of knowledge and understanding of the institutional context and look of the film studied. • Adequate knowledge and understanding of how the production budget has influenced the look of the film. • Answer is supported by one or more mostly relevant examples from the film.
1	1	<p>A minimal demonstration of knowledge and understanding of how production budget influences the look of a film.</p> <ul style="list-style-type: none"> • A minimal demonstration of knowledge and understanding of institutional context and/or production budget.
0	0	No response worthy of credit.

5* Analyse how **characters** and **iconography** are used to establish the genre of the **US Mainstream** and **US Independent** films you have studied. Refer to at least **one** scene from each film in your answer.

[20]

Assessment Objectives	AO2: Apply knowledge and understanding of elements of film, including to analyse films (1a). 20 marks
Indicative Content	Candidates may include the following within their response: Stock characters and their relationship to genre. For example, the use of the 'dream girl' in romantic comedy or the use of the 'bad boy' or 'bad girl' in dramas. Candidates should provide at least one example from each of their chosen films. Some candidates may want to discuss the way that their characters did not fully establish the genre and how their characters rejected established genre conventions. When discussing iconography, candidates are expected to make detailed references to the mise en scène, including the setting, costumes and props and how these either confirm or reject the genre conventions. Candidates should demonstrate an awareness of the concept of genre and it is expected that candidates, particularly in the higher mark bands, will have a wider awareness of their chosen genre and will be able to draw references from a range of genre films. This list is not exhaustive and any other valid approaches can be credited
Additional guidance	Candidate responses should demonstrate a knowledge and understanding of the concept of genre including the conventions of genre based iconography, characters. Candidates in the higher mark bands are expected to accurately use a range of textual evidence and confidently link examples of characters and iconography to their analysis of genre in the set films studied. Candidates in the lower mark bands are expected to use a smaller range of textual evidence or may only focus on character or on iconography. Examples may be less relevant or predominantly from one set film. Technical accuracy may be lacking. If candidates do not refer to a set film from 1961 to 1990 they are limited to a maximum of level 3.

Level	Mark	AO2
5	17–20	A comprehensive analysis of how characters and iconography are used to establish genre, including the conventions of genre based iconography and character. <ul style="list-style-type: none"> • Comprehensive application of knowledge and understanding of the concept of genre. • Comprehensive analysis of how characters and iconography are used to establish genre. • Full range of relevant examples from the selected films, demonstrating excellent application of technical knowledge and understanding. • <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	A good analysis of how characters and iconography are used to establish genre including the conventions of genre based iconography and character. <ul style="list-style-type: none"> • Good application of knowledge and understanding of the concept of genre. • Good analysis of how characters and iconography are used to establish genre of the two films chosen for response. • Wide range of examples from the selected films, demonstrating very good application of technical knowledge and understanding. • <i>Well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.</i>

Level	Mark	AO2
3	9-12	<p>An adequate analysis of how characters and iconography are used to establish genre including the conventions of genre based iconography and character.</p> <ul style="list-style-type: none"> • Adequate application of knowledge and understanding of the concept of genre. • Adequate analysis of how characters and iconography are used to establish genre. • Range of examples from the selected film, demonstrating adequate application of technical knowledge and understanding. • <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 characters and iconography are used to establish genre including the conventions of genre based iconography and character.</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of the concept of genre. • Limited analysis of how characters and iconography are used to establish genre. • Examples from the selected films are given, some of which are relevant and demonstrate basic application of technical knowledge and understanding. • <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 characters and iconography are used to establish genre.</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the concept of genre. • Minimal analysis of how characters and iconography are used to establish genre. • Few, if any, examples from the selected films are given, which may not be relevant and which demonstrate minimal application of technical knowledge and understanding. • <i>Information presented is basic and may be ambiguous or unstructured, with limited supporting evidence.</i>
0	0	No response or no response worthy of credit.

SECTION C

- 6 Name **one** pioneer of silent cinema and state **two** ways in which they contributed to silent cinema. [3]
 7 Name **one** key film that used steadicam technology and describe **one** way in which the steadicam was used in that film [3]
 8 Name **two** of the 'Big Five' Hollywood studios. [2]
 9 Which of the following was a key film in the development of 3D in the 1950s? [1]
 10 What does CGI stand for? [1]

Assessment Objectives	AO1: Demonstrate knowledge and understanding of elements of film. 10 marks
Additional guidance	Candidates must demonstrate a knowledge of key developments in the history of film. Candidates' choice of answer must demonstrate knowledge of the most significant developments in film including silent film, the rise of Hollywood, the development of sound, the introduction of colour film, widescreen technology, 3D film, portable cameras and steadicam technology and the role of computer generated imagery in film.

Question	Answer	Marks	Guidance
6	<p>Candidates may include, but are not limited, to the following examples:</p> <p>Lumière brothers (1) and invention of first motion picture camera and projector (1). Exhibition of first public silent films (1).</p> <p>Thomas Edison (1) and the invention of the Kinetoscope (1), Kinetograph (1), development of Edison Studios (1), development of Motion Picture Patents company (1), supplying Nickelodeons (1).</p> <p>Rudolph Valentino (1) and first male Hollywood screen idol/star (1), star of first movie to take over \$1 million at the box office (1).</p> <p>Mary Pickford (1) and co-founder of United Artists (1), one of the original founders of Academy of Motion Picture Arts and Sciences (OSCARS) (1), one of the first major female screen idols/stars (1).</p> <p>Charlie Chaplin (1) and co-founder of United Artists (1), worldwide idol of the silent era (1), developments to cinematography (1), acting (1), directing (1), film</p>	<p>3</p> <p>AO1</p>	One mark for correctly named pioneer. One mark for each contribution to silent cinema, up to a maximum of two marks.

Question	Answer	Marks	Guidance
	<p>composing (1). This list is not exhaustive and any other valid approaches can be credited</p>		
7	<p>Candidates may refer to, but are not limited to, the following examples: Rocky (1). A brief description e.g. 'Rocky's training sequence' (1). A detailed description e.g. 'steadicam was used to take the audience smoothly up the steps of the Art museum with Rocky' (2) Bound for Glory (1). A brief description e.g. 'it was used in the camp scene' (1). A detailed description e.g. 'steadicam was used from high level to eye level to place the audience in the action as the camera moves through the camp scene.' (2) The Shining (1). A brief description e.g. 'it was used on the bike' (1). Steadicam was used at low level to allow the audience to follow the tricycle through the hallway' (2). Candidates could also reference the chase scene in the hedge maze as well. Return of the Jedi (1). A brief description e.g. 'the biker chase' (1). A detailed description e.g. 'a steadicam was walked through the woods to create the background motion for the biker chase.' (1) This list is not exhaustive and any other valid approaches can be credited</p>	<p>3 AO1</p>	<p>One mark for appropriate key film. Up to two marks for description of way in which the steadicam was used in the film. One mark for a brief description, two marks for a detailed description.</p>
8	<p>Candidates should provide two of the following answers: The big five Hollywood studios are: RKO Paramount Loew's/MGM 20th Century Fox Warner Bros</p>	<p>2 AO1</p>	<p>One mark for each correct answer.</p>
9	<p>B House of Wax (1953)</p>	<p>1</p>	<p>One mark for the correct answer.</p>

Question			Answer	Marks	Guidance
				AO1	
10			B Computer generated imagery	1 AO1	One mark for the correct answer.

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Assessment Objectives (AO) Grid

Question	AO1 1a & 1b	AO2 1a	AO2 1b	Total
1*	15	10	0	25
2	0	5	0	5
3	0	5	0	5
4	5	0	0	5
5*	0	20	0	20
6-10	10 (1a only)	0	0	10
Total Marks	30	40	0	70