

**GCE**

**Media Studies**

Unit **F633**: Global Cinema and Critical Perspectives

Advanced GCE

**Mark Scheme for June 2014**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.















All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.


Mark schemes should be read in conjunction with the published question papers and the report on the examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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

Number	Annotation	Code	Name	Meaning
1		11	Tick	Tick
2		281	?	Unclear
3		21	Cross	Cross
4		1071	Caret	Caret sign to show omission
5		1381	V Wavy Line	Not relevant
6		501	NAQ	Not answered question
7		1761	TICK_2	Good point / development of point
8		851	T	Only one text
9		661	EG	Use of Examples
10		371	A	Explanation, Argument and Analysis
11		1831	TE	Terminology
12		601	KU	Knowledge and understanding
13		1661	APP	Application
14		271	REP	Repetition

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

## Subject-specific Marking Instructions

This unit assesses:

- AO1: Demonstrate knowledge and understanding of film as an audio-visual form of creative expression together with its contexts of production and reception and of the diversity in filmmaking across different historical periods and locations.
- AO2: Apply knowledge and understanding, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own creative projects to show how meanings and responses are generated.

### Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	Total Marks
Q1	30	20	50
Q2-7*	30	20	50
<b>Total Marks</b>	<b>60 (15% of Advanced GCE)</b>	<b>40 (10% of Advanced GCE)</b>	<b>100</b>

\*In section A candidates answer question 1. In section B candidates answer 1 question from a choice of six questions.

**F633 Section A Generic Mark Grid (50 marks maximum).**

	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
	<b>0 marks = no response or no response worthy of credit</b>			
<b>Explanation, analysis and argument</b>	Candidates offer a limited response to the topic area. There is a limited degree of clarity and engagement with the films studied. Comparison between texts is largely absent or implicit and there may be inaccuracy in the limited argument offered. Overall the response may be incomplete and/or lack relevance to the question.	Candidates offer a basic response with some limited ability to link to the wider contexts the question demands. Response is largely coherent with a basic attempt at comparison.	Candidates offer a response which demonstrates a proficient ability to engage with the issues that the question demands. At the top end this is a proficient grasp of the wider contextual issues that the chosen texts operate within. Comparison between texts is clear and some appropriate links between the texts is evident.	Candidates demonstrate excellent knowledge and understanding of the contextual issues relevant to the films studied. Arguments are well structured and convincing offering clear engagement with the films discussed. Comparison is confident, relevant and sustained throughout.
		<b>[8-11]</b>	<b>[12-15]</b>	<b>[16-20]</b>
<b>Use of Examples</b>	Use of examples is brief, limited and may not be relevant to the topic area. Reference to two texts from different non-English language regions or historical contexts may be ignored or inaccurate.	Description may dominate with limited reference to textual evidence from the focus films. Examples may be appropriate but infrequent and offer a basic exploration of the texts studied.	Candidates at this level demonstrate proficient ability to support points with textual evidence. They make detailed and accurate reference to the films studied and demonstrate some ability to link examples to the demands of the question.	Candidates at this level demonstrate an excellent ability to support points with frequent and accurate textual evidence. They make use of a range of examples from the texts and demonstrate confident ability to link examples to the demands of the question.
		<b>[8-11]</b>	<b>[12-15]</b>	<b>[16-20]</b>
<b>Use of terminology</b>	Use of film terminology is limited and not always accurate.	Use of film terminology is largely accurate but basic and may lack frequency.	Use of film terminology is appropriate, frequent and mostly accurate in its application.	Use of film terminology is confident, frequent and consistently accurate.
		<b>[4-5]</b>	<b>[6-7]</b>	<b>[8-10]</b>
<b>General guidance including QWC</b>	Simple and generalized ideas are expressed here and may be frequently inaccurate. Clarity in expression is limited, and errors in spelling, punctuation and grammar prevent effective communication.	Responses are appropriate but simple. Knowledge is evident but may at times be insecure and lack detail. Errors in spelling, punctuation and grammar are present, some of which may be noticeable and intrusive.	Responses are relevant and demonstrate clarity and fluency. A clear attempt to address the set question is evident although responses may at times stray from this. Communication is clear with some errors in spelling, punctuation and grammar but these are rarely noticeable or intrusive.	Clear engagement with non-English language texts is evident, expressed in a clear and fluent manner. The question is fully explored and clearly contextualized. There may be few if any errors in spelling, grammar and punctuation.

**Section A****Content Guidance:**

Candidates are required to discuss **two** films and these should be non English-language texts.

Candidates may choose to discuss and compare:

- Two contrasting non-English language texts that derive from **different countries of origin**
- or**
- Two contrasting non-English language texts that derive from the same country of origin but from **different points in time**.

Candidates' will be required to compare two principal non English-language films with a focus on the messages and values they offer in relation to wider contexts:

Candidates might explore the following in their responses, as relevant to the question answered:

- the wider social, historical, political and cultural issues that impact on the films' messages
- the role of genre in communicating messages and values in non English-language films
- the role of representation in communicating messages and values in non English-Language films
- the use of style and theme in communicating messages and values in non-English-Language films
- the role of narrative in communicating messages and values non English-language films
- the impact of authorship on the messages and values in non English language films
- messages, values and ideology: the impact of films on national audiences
- messages, values and ideology: the differences in reception by international audiences.

Question	Question Specific Guidance	Marks	General Guidance
1	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this question. However candidates may wish to explore and should be credited for the following:</p> <ul style="list-style-type: none"> <li>• Comparing the films, considering the role of place in each film and how these representations are similar or different.</li> <li>• The messages and values communicated through the representation of place/setting through the micro frameworks of sound, editing, mise-en-scene and cinematography.</li> <li>• Candidates may choose to focus on the relationship between messages and values and the representation of time in relation to the films setting and/or the time period the film was made. Both responses are equally valid.</li> <li>• Contextual understanding of when the films were made and the wider social, historical and political and cultural issues and impact of these on the messages and values. For example with City of God (2002) candidates may discuss the how the film message represents urban poverty and violence of the modern day favelas or focus on the time period of the films setting 1960s-1980s.</li> <li>• The discussion of other aspects of representation such as a focus on people and/or social groups and their role in conveying messages in the selected texts.</li> </ul> <p>Candidates may also debate the role of representation and may argue that other factors are more important in conveying / influencing the messages and values in the films they have studied.</p>	50	<p><b>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology</b></p> <p>A <b>top level response</b> will be well focused on the question set and offer a confident range of examples. Candidates will compare and contrast the texts studied with a focus on the macro framework in the set question. They will also understand the inter relationship of the frameworks and make relevant links between representation/theme/style/authorship/narrative and genre.</p> <p>A <b>mid level response</b> will attempt to compare the films studied and make some reference to the macro framework in the question but may also stray from this without making links between the frameworks. Examples will be frequent and some understanding of wider context will be evidence.</p> <p>A <b>low level response</b> may fail to fully engage with the set question and provide a descriptive account of the texts studied. There may be some attempt to compare and contrast texts but a broader contextual understanding may be lacking. Examples will be offered but not necessarily supported by the micro frameworks.</p>

## Section B Indicative Topic Content

### 1. Film Regulation and Classification

In this topic area candidates should examine contemporary issues and debates in relation to regulation and classification in global cinema. Candidates are encouraged to engage with critical frameworks and critical reception theories in their work.

For this topic candidates should be prepared to discuss the following as relevant to the question answered:

- the impact of new technologies on regulation and classification
- the effect of wider social changes on film regulation and classification
- the role of global film consumption on regulation and classification
- the role of authorship in the face of regulation, classification and/or state censorship
- the effect of legal, political and cultural restrictions on film production and exhibition (including alternatives to cinema exhibition such as online, film festivals and the DVD black market)
- the effect of legal, political and cultural restrictions, audience consumption and reception of film
- the significance of critical approaches and audience theories, such as: the effects debate, the two step flow, uses and gratifications and reception theories.

### 2. Authorship in Contemporary Cinema

**For this topic candidates are encouraged to consider the role of 'film talent' including directors, producers, writers, performers (stars) in contemporary cinema.**

For this topic candidates should be prepared to discuss the following as relevant to the question answered:

- the impact of film talent such as directors, producers, writers and stars on the control and success of film
- the changing role of authorship/stardom in contemporary cinema
- the significance of film talent to the success of texts in both domestic and global territories
- the cross over nature of stars/talent from different countries
- the cross over nature of stars/film talent from art house and/or independent to mainstream cinema
- the role of other factors that influence success in contemporary cinema, such as genre, technologies and marketing and distribution
- the relevance of critical approaches to contemporary authorship such as auteur studies, post-auteurism and star studies.



### 3. Film and Audience Experience

For this topic candidates should consider the changes in film experiences for audiences of contemporary film and how this relates to wider issues of spectatorship.

For this topic candidates should be prepared to discuss the following as relevant to the question answered:

- the role of technology in changing audience experiences and impact on audience response
- the relationship between film form and audience response
- issues of audience expectations and the impact of this on emotional, sensory and cognitive experiences
- varieties of audience experience, impact of gender, ethnicity, sexuality on spectator response
- the role of fans/fandom with spectators engagement with cinema
- the relevance of critical approaches to spectatorship such as reception and cognitive theory and theories of the gaze, including alternative gazes such as 'black' and 'feminist'.

#### Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	Total Marks
Q1	30	20	50
Q2-7*	30	20	50
<b>Total Marks</b>	<b>60 (15% of Advanced GCE)</b>	<b>40 (10% of Advanced GCE)</b>	<b>100</b>

\*In section A candidates answer question 1. In section B candidates answer 1 question from a choice of six questions.

## F633 Section B Generic Mark Grid (50 marks maximum).

	Level 1	Level 2	Level 3	Level 4
	<b>0 marks = no response or no response worthy of credit</b>			
<b>Explanation, analysis and argument</b>	Candidates offer a limited response to the topic area. There is a limited degree of clarity and understanding of the topic. Any critical engagement is largely absent or implicit and there may be inaccuracy in the limited argument offered. Overall the response may be incomplete and/or lack relevance. <b>[1-7]</b>	Candidates offer a response with a basic ability to engage with/apply critical approaches. Response is largely coherent with a basic attempt to discuss the issues raised by the question. <b>[8-11]</b>	Candidates largely adapt their learning to the specific demands of the chosen question well. They offer a response which demonstrates a proficient ability to engage with the issues that the question demands and proficient application of critical approaches is evident. <b>[12-15]</b>	Candidates demonstrate excellent knowledge and understanding of the issues and debates in the area studied. Arguments are well structured and convincing offering clear engagement with the topic area discussed. Application/evaluation of relevant critical approaches is confident and a sustained response to the question throughout. <b>[16-20]</b>
<b>Use of Examples</b>	Examples offered are brief, limited and narrow in relation to the topic area. <b>[1-7]</b>	Description may dominate with some reference to appropriate theories, texts and/or debates. Basic evidence of connecting these elements and limited range in the examples offered. <b>[8-11]</b>	Candidates at this level demonstrate a proficient ability to support arguments offering a range of examples from appropriate and contemporary texts, debates and industries. A proficient ability to link examples to the demands of the question set is evident. <b>[12-15]</b>	Candidates at this level demonstrate an excellent ability to support arguments with frequent and wide ranging examples. They demonstrate a confident ability to link examples to the demands of the question. <b>[16-20]</b>
<b>Use of terminology</b>	Use of film terminology is limited and not always accurate. <b>[1-3]</b>	Use of film terminology is largely accurate but basic and may lack frequency. <b>[4-5]</b>	Use of film terminology is appropriate, frequent and mostly accurate in its application. <b>[6-7]</b>	Use of film terminology is confident, frequent and consistently accurate. <b>[8-10]</b>
<b>General guidance including QWC</b>	Simple and generalized ideas are expressed here and may be frequently inaccurate. Clarity in expression is limited, and errors in spelling, punctuation and grammar prevent effective communication.	Responses are appropriate but simple. Knowledge is evident but may at times be insecure and lack detail. Errors in spelling, punctuation and grammar may be present some of which may be noticeable and intrusive.	Responses are relevant and demonstrate clarity and fluency. A clear attempt to address the set question and apply critical approaches will be evident although responses may at times stray from this. Communication is clear with some errors in spelling, punctuation and grammar but these are rarely noticeable or intrusive.	Clear engagement with contemporary debates in cinema will be evident, expressed in a clear and fluent manner. The question is fully explored and a confident attempt to apply critical approaches to the debates and examples is evident. There may be few if any errors in spelling, grammar and punctuation.

Question	Question Specific Guidance	Marks	General Guidance
2	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this question. However candidates may wish to explore and should be credited for discussing the following:</p> <ul style="list-style-type: none"> <li>• The challenges that classification and regulatory bodies such as the BBFC have faced from online distribution and consumption of film.</li> <li>• How relevant the statement is in reference to the countries studied. For example candidates may compare the role of classification in the UK with regulation and in some cases censorship in other countries eg. China and Iran.</li> <li>• Candidates may explore some of the challenges of international co-productions and how these have classified/regulated differently.</li> <li>• Case studies of films that have been distributed online over-riding classification and regulation. For example The Human Centipede 2 in the UK.</li> <li>• The role of technology in enabling audiences to see un-cut versions of films from recent years such as The Hunger Games.</li> <li>• The role of global film consumption on regulation and classification.</li> <li>• The significance of critical approaches such as audience theories, the effects debate and uses and gratifications. May be applied to contemporary practices.</li> </ul>	<b>50</b>	<p><b>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology</b></p> <p>A <b>top level response</b> will offer a range of contemporary examples that address the question set. Candidates will consider the role of both classification AND regulation and understand the differences between the two practices that underpin these. They will engage with critical approaches to regulation such as the effects debate but relate these to contemporary examples. They will also explore regulatory practices in more than one country and attempt to make comparisons and contrasts between the two.</p> <p>A <b>mid level response</b> will offer some contemporary examples but these may lack in range. Candidates will make some reference to the role of both regulation and classification even if understanding of the difference between the two is not explicit. They may engage with some critical approaches and relate to contemporary examples. They may make reference to regulatory practice outside the UK.</p> <p>A <b>low level response</b> will offer examples but may fail to engage with contemporary case studies and issues. Candidates will fail to discuss and understand regulation and classification. They may make reference to some critical approaches but these will not be successfully applied to contemporary examples. They may focus on regulatory practice in the UK alone and show limited contemporary understanding.</p>

Question	Question Specific Guidance	Marks	General Guidance
3	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However candidates may wish to explore and should be credited for discussing the following:</p> <ul style="list-style-type: none"> <li>• Changes in society that have impacted on regulation. Eg. BBFC role to an advisory body and the introduction of 12A certificate in recent years.</li> <li>• The role of cultural sensitivities and political agenda that may impact on regulation. For example the portrayal of sex on film in China and terrorism in the US post 9/11.</li> <li>• The significance of critical approaches such as the effects debate and copy-cat theory in a contemporary setting, for example recent cases with The Human Centipede 2 or the Dark Knight Rises shootings in Colorado.</li> <li>• Candidates may take specific case study films and examine how they have been classified/regulated in different countries and how this reflects their social context. For example The Kings Speech R rating in the US Vs a 12A certificate in the UK.</li> <li>• The issues with film as a global product and some of the issues with regulation when films are co-produced internationally.</li> <li>• They may also debate that other factors have had more of an impact on contemporary regulatory practice such as the role of technology.</li> </ul>	<b>50</b>	<p><b>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology</b></p> <p>A <b>top level response</b> will offer a range of contemporary examples that address the question set. Candidates will consider the role of both classification AND regulation and understand the differences between the two practices that underpin these. They will engage with critical approaches to regulation such as the effects debate but relate these to contemporary examples. They will also explore regulatory practices in more than one country and attempt to make comparisons and contrasts between the two.</p> <p>A <b>mid level response</b> will offer some contemporary examples but these may lack in range. Candidates will make some reference to the role of both regulation and classification even if understanding of the difference between the two is not explicit. They may engage with some critical approaches and relate to contemporary examples. They may make reference to regulatory practice outside the UK.</p> <p>A <b>low level response</b> will offer example but may fail to engage with contemporary case studies and issues. Candidates will fail to discuss and understand regulation and classification. They may make reference to some critical approaches but these will not be successfully applied to contemporary examples. They may focus on regulatory practice in the UK alone and show limited contemporary understanding.</p>

Question	Question Specific Guidance	Marks	General Guidance
4	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However candidates may wish to explore and should be credited for discussing the following:</p> <ul style="list-style-type: none"> <li>• Arguments that an ‘auteur’ approach is still relevant within a contemporary setting. For example with directors such as Almodovar and Wong Kar Wei. The role of the auteur with directors working outside of Hollywood and mainstream film making.</li> <li>• Arguments that authorship is no longer relevant are equally valid as well as exploring the changing nature of authorship. For example the role of production studios such as Working Title or Disney Pixar.</li> <li>• The issues and impact of global film and international co-productions and ‘authorship’.</li> <li>• The role of stars in contemporary authorship and the role of the actor/director for example Clint Eastwood or George Clooney.</li> <li>• The relevance of critical approaches to stars, directors, producers etc and the role these play in relation to the case studies selected.</li> <li>• Candidates may also explore the purpose of authorship as a industrial and marketing tool.</li> </ul>	<b>50</b>	<p><b>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology</b></p> <p>A <b>top level response</b> will offer a range of contemporary examples that address the question set. Candidates will consider the role of authorship and apply this to a contemporary setting. They will engage with critical approaches to authorship such as auteur theory and debate its relevance to their own case studies and a contemporary filmmaking context. Case studies may consider the role of authorship across different film making contexts and the extent to which the role of the ‘author’ is effected by institutional and/or social reception.</p> <p>A <b>mid level response</b> will offer some contemporary examples that are relevant to the question set. Candidates will consider the role of authorship and apply this to a contemporary setting. They will make reference to with critical approaches to authorship such as auteur theory but may not fully explore the role these play in contemporary film making. Case studies may consider the role of authorship across different film making contexts but this could be limited to the UK and US.</p> <p>A <b>low level response</b> may lack examples and not focus sufficiently on the present. Critical approaches may be referenced but examples will be dated and not relevant to the contemporary focus of the question. Use of theories may also merely be mentioned rather than applied in any critical approach. The role of authorship may be mentioned but may be discussed with limited reference to case study material and contextual understanding.</p>

Question	Question Specific Guidance	Marks	General Guidance
5	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However candidates may wish to explore and should be credited for discussing the following:</p> <ul style="list-style-type: none"> <li>• Exploring success factors for films outside of a domestic market such as use of popular genre, the cross over nature of stars and other film talent such as directors and producers.</li> <li>• Several approaches to the question may be taken. Equally valid responses are those that argue other factors are more instrumental in driving success such as the role of marketing and distribution.</li> <li>• The role of film festivals and awards in bringing films to wider markets, eg the success of Iranian film in the UK in recent years.</li> <li>• The role of international co-productions and the challenges faced with gaining success in both markets. Eg, Hidden Tiger Crouching Dragon success in the US and UK but limited success in China.</li> <li>• They may explore barriers that prevent films from gaining success outside of home markets such as language and dubbing issues.</li> <li>• May explore cases where films/directors who receive more success outside of home markets such as Ken Loach in France.</li> <li>• Look at the role of mainstream vs art house cinema and cross over nature of stars from independent film making to Hollywood.</li> </ul>	50	<p><b>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology</b></p> <p>A <b>top level response</b> will offer a range of contemporary examples that address the question set. Candidates will consider the role of authorship and apply this to a contemporary setting. They will engage with critical approaches to authorship such as auteur theory and debate its relevance to their own case studies and a contemporary filmmaking context. Case studies may consider the role of authorship across different film making contexts and the extent to which the role of the ‘author’ is effected by institutional and/or social reception.</p> <p>A <b>mid level response</b> will offer some contemporary examples that are relevant to the question set. Candidates will consider the role of authorship and apply this to a contemporary setting. They will make reference to with critical approaches to authorship such as auteur theory but may not fully explore the role these play in contemporary film making. Case studies may consider the role of authorship across different film making contexts but this could be limited to the UK and US.</p> <p>A <b>low level response</b> may lack examples and not focus sufficiently on the present. Critical approaches may be referenced but examples will be dated and not relevant to the contemporary focus of the question. Use of theories may also merely be mentioned rather than applied in any critical approach. The role of authorship may be mentioned but may be discussed with limited reference to case study material and contextual understanding.</p>

Question	Question Specific Guidance	Marks	General Guidance
6	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However candidates may wish to explore and should be credited for discussing the following:</p> <ul style="list-style-type: none"> <li>• Exploring spectator expectations in relation to genre and examples of films that may challenge audience expectations in positive and negative ways. For example <i>The Killer Inside Me</i> (2010), starring Jessica Alba and Kate Hudson and audiences disgust to extreme violence that resulted in people leaving the cinema.</li> <li>• The role of narrative and film form that may challenge audience expectations with more unconventional filmmaking for example <i>Holy Motors</i> (2012) or <i>The Tree of Life</i> (2011)</li> <li>• The role of technology such as CGI and 3D/4D and the extent these challenge or fulfill expectations.</li> <li>• The role of fans and expectations based on star persona of actors that may be challenged or fulfilled.</li> <li>• Candidates should also consider to debate the question and may argue that wider factors influence spectator responses such as gender, ethnicity and/or sexuality. They may explore differential readings of film texts by different audiences. The relevance of critical approaches to spectatorship such as reception and cognitive theory and theories of the gaze, including alternative gazes such as 'black' and 'feminist'.</li> </ul>	50	<p><b>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology</b></p> <p>A <b>top level response</b> will offer a range of contemporary examples that address the question set. Candidates will engage with critical perspectives relevant to spectatorship and apply these to their case studies and assess the relevance in a contemporary context. They will engage with the concept of the spectator as an individual beyond the collective audience and offer specific examples of how spectators have engaged with the examples discussed. They will consider a range of factors that effect response and appreciate the debate in the question.</p> <p>A <b>mid level response</b> will offer some contemporary examples but these may be limited in range and depth. Candidates will attempt to engage with the debate in the question but these arguments may not be fully sustained with detailed evidence. Example may be relevant but lack a contemporary focus. There will some attempt to consider spectator response but this may not be applied to critical frameworks.</p> <p>A <b>low level response</b> may fail to appreciate the role of the spectator and discuss the audience in more general terms. There is likely to be an absence of critical analysis and whilst some theory may be mentioned this is unlikely to be applied and engaged with. Examples may be limited or lack a contemporary understanding. There may be limited range of examples offered and may stray into textual analysis of the texts rather than a spectatorship focused response.</p>

Question	Question Specific Guidance	Marks	General Guidance
7	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However candidates may wish to explore and should be credited for discussing the following:</p> <ul style="list-style-type: none"> <li>• The impact of exhibition on audiences' response such as IMAX and 3D experiences. The differing experience based on the collective/cinema experience and personalised viewing conditions eg. On iPads and laptops.</li> <li>• The role of technology on emotional, cognitive and sensory experience.</li> <li>• The impact that technology can have on the production of film and genre. Such as the use of CGI technology and fantasy/realism for example new shooting frame rates of 48 a second to make film viewing 'hyper-realised'.</li> <li>• Candidates should also explore arguments against the question such as the role other factors play in effecting audience response such as: <ul style="list-style-type: none"> <li>○ Fans/ Fandom</li> <li>○ Genre</li> <li>○ Viewing conditions</li> <li>○ Expectations and marketing</li> </ul> </li> </ul>	50	<p><b>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology</b></p> <p>A <b>top level response</b> will offer a range of contemporary examples that address the question set. Candidates will engage with critical perspectives relevant to spectatorship and apply these to their case studies and assess the relevance in a contemporary context. They will engage with the concept of the spectator as an individual beyond the collective audience and offer specific examples of how spectators have engaged with the examples discussed. They will consider a range of factors that effect response and appreciate the debate in the question.</p> <p>A <b>mid level response</b> will offer some contemporary examples but these may be limited in range and depth. Candidates will attempt to engage with the debate in the question but these arguments may not be fully sustained with detailed evidence. Example may be relevant but lack a contemporary focus. There will some attempt to consider spectator response but this may not be applied to critical frameworks.</p> <p>A <b>low level response</b> may fail to appreciate the role of the spectator and discuss the audience in more general terms. There is likely to be an absence of critical analysis and whilst some theory may be mentioned this is unlikely to be applied and engaged with. Examples may be limited or lack a contemporary understanding. There may be limited range of examples offered and may stray into textual analysis of the texts rather than a spectatorship focused response.</p>



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