

**GCE**

**Film Studies**

Unit **F633**: Global cinema and critical perspectives

Advanced GCE

**Mark Scheme for June 2016**

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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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## Annotations

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

### 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).

	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 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. <b>[1-7]</b>	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. <b>[8-11]</b>	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. <b>[12-15]</b>	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>[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. <b>[1-7]</b>	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. <b>[8-11]</b>	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. <b>[12-15]</b>	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>[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 is 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.

Q No		Marks	Guidance
1.	<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 the following:</p> <p>The question references macro framework of style. It is acceptable for candidates to focus on one framework more than the other. Candidates are expected to address style more explicitly than authorship but should be credited for discussing the inter-relationship of style and authorship.</p> <p>Candidates should seek to make comparisons and contrasts between the texts they have studied and how style has impacted on the film messages. For example they may compare the use of roving camera style in both <i>La Haine</i> (1995) and <i>A Prophet</i> (2009) and the influence this has on the key messages.</p> <p>Discussion of film style is likely to include reference to mise-en-scene, editing, cinematography and sound. It may also lead to discussion of the director as an auteur and the distinctive use of film making techniques to reinforce a personal vision and message.</p> <p>Candidates may explore ‘filmmaker’ as not just the director but also the influence of writers, producers, cinematographers, sound designers and stars as well as film companies and production companies.</p> <p>Candidates may also debate the role of style and/or authorship and may argue that other factors are more important in conveying/influencing the messages and values in the films they have studied as well as considering wider contextual factors such as historical, social and political influences on the films key messages.</p>		<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 top level response will be well focused on the question set and offer a confident range of examples. They will compare and contrast the texts studied with a focus on the macro framework/s 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 mid level response 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 low level response 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. Example will be offered but not necessarily supported by the micro frameworks.</p>

## 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. [1-7]	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. [8-11]	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. [12-15]	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. [16-20]
<b>Use of Examples</b>	Examples offered are brief, limited and narrow in relation to the topic area. [1-7]	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. [8-11]	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. [12-15]	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. [16-20]
<b>Use of terminology</b>	Use of film terminology is limited and not always accurate. [1-3]	Use of film terminology is largely accurate but basic and may lack frequency. [4-5]	Use of film terminology is appropriate, frequent and mostly accurate in its application. [6-7]	Use of film terminology is confident, frequent and consistently accurate. [8-10]
<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.



## 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'.

Q No		Marks	Guidance
2.	<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> <p>Candidates may address a variety of arguments for stricter regulation of film and protection of the vulnerable. These should be contextualized with a variety of recent examples such as recent debates with sex and pornography and the effect on the young.</p> <p>This may also include the significance of critical approaches such as the effects debate and imitable behavior in a contemporary context. For example cases with <i>The Human Centipede 2</i> or the <i>Dark Knight Rises</i> shootings in Colorado.</p> <p>Recent studies into the impact of violent films and sexual content particularly in the US and UK.</p> <p>They may also explore examples in the UK where regulation has shifted to more of an advisory and the role of the audience within the BBFC- such as the watch and rate system.</p> <p>Another way the question may be approached is with case studies outside the UK in countries such as China and Iran where political issues may be the reason for regulation rather than to protect the vulnerable.</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 top level response will offer a range of contemporary examples that address the question set. They will consider the role of both classification and understand the differences between the two practices that underpin these. They may engage with critical approaches to regulation 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 mid level response will offer some contemporary examples but these may lack in range. They 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 low level response will offer examples but may fail to engage with contemporary case studies and issues. They 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>

Q No		Marks	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> <p>The impact of regulation both in and outside the UK. The role of cultural sensitivities and political influences that may impact on production. For example the portrayal of sex on film in China and terrorism in the US post 9/11.</p> <p>The effect of legal, political and cultural restrictions on film exhibition (including alternatives to cinema exhibition such as online, film festivals and the DVD black market)</p> <p>The role of regulatory and classification bodies such as the BBFC and the MPPA .</p> <p>Candidates may discuss contemporary case studies such as the This is not a Film (2011) and Wajdja (2013) which have found success outside of home markets.</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 top level response will offer a range of contemporary examples that address the question set. They 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 mid level response will offer some contemporary examples but these may lack in range. They 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 low level response will offer example but may fail to engage with contemporary case studies and issues. They 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>

Q No		Marks	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> <p>Candidates may agree with the statement or disagree and support with a wide variety of examples. They may discuss recent examples of successful films that found significant financial success without the use of stars such as The Hunger Games and The Artist.</p> <p>They may chose to argue that stars are not just actors but actor/directors, producers and production companies.</p> <p>Explore other success factors for independent film other than stars such as use of popular genre, marketing and the role of other film talent such as directors and producers.</p> <p>They may discuss other success factors such as, critical acclaim or domestic and global success.</p> <p>The definition of what constitutes an 'independent' film may also be considered.</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 top level response will be well focused on the question set and offer a confident range of examples. They 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 mid level response 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 low level response 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. Example will be offered but not necessarily supported by the micro frameworks</p>

Q No		Marks	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> <p>The role of the director as the ‘author’ of the filmmaking process.</p> <p>Arguments that an ‘auteur’ approach is still relevant within a contemporary setting. For example those working outside of Hollywood such as Haneke and Audiard and those who are such as Scorsese and Burton.</p> <p>The role of stars in contemporary authorship and the role of the actor/director for example Clint Eastwood or George Clooney or partnerships such as the Coen Brothers.</p> <p>The relevance of critical approaches to stars, directors, producers etc and the role these play in relation to the case studies selected.</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 top level response will be well focused on the question set and offer a confident range of examples. They 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 mid level response 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 low level response 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. Example will be offered but not necessarily supported by the micro frameworks.</p>

Q No		Marks	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> <p>The role of the filmmaker in shaping responses through mainstream and non-mainstream filmmaking techniques. This may include narrative, representation, style, genre and messages and values.</p> <p>Candidates should also consider the debate in 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.</p> <p>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'.</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 top level response will offer a range of contemporary examples that address the question set. They 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 mid level response will offer some contemporary examples but these may be limited in range and depth. They 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 low level response may fail to appreciate the role of the spectator and discuss the audience in more general terms. There is likely to bean 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>

Q No		Marks	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> <p>The wider audience experience that 'fandom' can offer, such as, blogging, forums and the role of fans in the marketing and promotion of films.</p> <p>The collective experience in the exhibition of film including the growth of experiences such as 'secret cinema' and specialist cinemas as well as online viewing.</p> <p>The impact of fandom and collective viewing on the individual spectator and the impact on response.</p> <p>Examples of cult films and audience experience.</p>	50	<p>A top level response will offer a range of contemporary examples that address the question set. They 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 mid level response will offer some contemporary examples but these may be limited in range and depth. They 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 low level response 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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