

GCE

Film Studies

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

Advanced GCE

Mark Scheme for June 2018

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

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

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

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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

F633/01 Section A Generic Mark Grid (50 marks maximum).**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.

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

	Level 1	Level 2	Level 3	Level 4
	0 marks = no response or no response worthy of credit			
Explanation, analysis and argument	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. [1-7]	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. [8-11]	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. [12-15]	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. [16-20]
Use of Examples	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. [1-7]	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. [8-11]	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. [12-15]	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. [16-20]
Use of terminology	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]
General guidance including QWC	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.

	Answer/Indicative content	Mark	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> <ul style="list-style-type: none"> • The key narrative techniques used in film and the relationship between these and the messages and values. • A wide range of narrative techniques may be offered. Examples may include: open and closed narratives, use of flashbacks and/or chronological narrative structures. • The positioning of characters within the narrative and the use of restricted and/or omniscient narration. • The role of wider context such as time or place and the impact on the narrative techniques and/or structure of the text. • Consider the relationship between narrative/genre and representation and how the combination of these macro elements convey the messages and values in the films studied. 	50	<p>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</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 evident.</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. Examples 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
	0 marks = no response or no response worthy of credit			
Explanation, analysis and argument	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]
Use of Examples	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]
Use of terminology	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]
General guidance including QWC	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	Answer/Indicative content	Mark	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 the following:</p> <ul style="list-style-type: none"> • Discussing the role of regulatory bodies and online film content: eg, BBFC guidance for online content being adopted by many companies such as Netflix. • The role of technology and shifting access to film for audiences - including mobile. The changes to regulatory practices in the UK to a more advisory service. • Case studies such as ‘The Interview’ and the online distribution and access despite being banned in North Korea. • The use of online to distribute films globally and challenge regulation and classification from specific countries. For example the use of hotspot shields in China with recent banned Ghostbusters film. 	50	<p>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</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/censorship 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>

Question	Answer/Indicative content	Mark	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 the following:</p> <ul style="list-style-type: none"> • Discussion of different regulatory bodies eg BFI, MPAA and how they operate. Evaluation of the effectiveness of these systems and consideration of the differences between regulation, classification and censorship. • With reference to case study material examples of how regulation can be effective and/or not effective. • May consider how regulation can be restrictive to audiences and limit choice/freedom of expression. Discussion of how audiences may continue to access restricted materials, black markets and piracy, for example with DVD and online consumption in China and Iran. • Cases of how restricted and controversial films can in fact encourage greater audience interest. For example 'Yellow Hair' and 'The Interview' in North Korea. 		<p>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</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 evident.</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. Examples will be offered but not necessarily supported by the micro frameworks.</p>

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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 the following:</p> <ul style="list-style-type: none"> • Candidate may discuss the star's role and that of other talents in the films they have studied. • They may support the view and offer examples of Independent films that have achieved success due to stars. • The changing nature of authorship and other roles/talent that contribute to success. • Candidates may disagree with the statement and argue with examples of independent films where other factors have contributed to their success (financial or critical). • They may apply relevant theoretical approaches to authorship with contemporary examples. 	50	<p>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.</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 evident.</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. Examples will be offered but not necessarily supported by the micro frameworks.</p>

Question	Answer/Indicative content	Mark	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"> • Candidate may discuss examples of major films that have relied heavily on marketing and promotion to reach national and global audiences. • This may include online campaigns, viral marketing and extensive merchandise. • Examples could include mainstream films such as Star Wars and its multi-faceted, global campaigns. • Candidates may also consider Independent successes such as 45 Years and their niche, more traditional approach to marketing for a national audience. • Consider the role of authorship and how the stars/director may play a crucial role in the marketing of the film. • May also consider how critical success can be used as an integral part of independent films' marketing and promotion. 	50	<p>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.</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 evident.</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>

Question	Answer/Indicative content	Mark	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"> • 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. • Candidates 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'. 	50	<p>A top level response will offer a range of contemporary examples that address the question set. They will engage case studies relevant to the question and explore the relationship between filmmaker, text and spectator. 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 affect response and appreciate the debate in the question. They will also consider critical approaches to spectatorship and apply these to their case studies with some confidence.</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. Examples 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 film as opposed to how the film affects and creates meaning for the spectator.</p>

Question	Answer/Indicative content	Mark	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"> • The range of factors that can affect viewing experiences that contribute to expectations. This may include expectations of genre, use of technology such as the use of 3D and how these may positively or negatively impact on responses. • Sequels and franchises may be good examples of where films have an existing fan base which can impact on expectations, eg, Star Wars. • Heavy use of marketing and promotion by major studios may also be relevant in building 'hype' around a film release and the effect this has on audience response. Critical acclaim and reviews may also contribute to expectations that may or may not be fulfilled. • Fans can also be a key element of this response where candidates may consider how issues of fandom can play a part in how texts are received. 	50	<p>A top level response will offer a range of contemporary examples that address the question set. They will engage case studies relevant to the question and explore the relationship between filmmaker, text and spectator. 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. They will also consider critical approaches to spectatorship and apply these to their case studies with some confidence.</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. Examples 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 film as opposed to how the film affects and creates meaning for the spectator.</p>

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