

**A2 GCE**  
**Film Studies**  
**F633 Global Cinema and Critical Perspectives**

**Duration: 2 hours**

## **INSTRUCTIONS TO CANDIDATES**

- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Answer the question in Section A and **one** question from Section B.

## **INFORMATION FOR CANDIDATES**

- The number of marks is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is **100**.
- This document consists of **4** pages. Any blank pages are indicated.

## **INSTRUCTION TO EXAMS OFFICER/INVIGILATOR**

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### Section A: Messages and Values in Global Film

You must answer the question below by **comparing** and making detailed reference to **two contrasting non-English language films** from either **different countries** of origin or **different points in time**.

1. "Narrative plays a significant role in communicating messages and values." To what extent is this evident in the films you have studied? [50]

### Section B: Critical Engagement with Film and Cinema

Answer **one** question in this section. In your answer you must make detailed reference to a range of examples from your chosen topic.

#### Film Regulation and Classification:

2. Does regulation play an important role in contemporary cinema? [50]
3. How far do you agree with the statement that "Censorship is a breeding ground for creativity"? [50]

#### Authorship in Contemporary Cinema

4. "The director is the true author of the filmmaking process." Discuss the extent to which you agree with this statement. [50]
5. What impact does Authorship have on a film's global success? [50]

#### Cinema and Audience Experience

6. How do changes in exhibition of film affect the audience's experience? [50]
7. How far does a spectator's gender affect their viewing experience? [50]

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**A2 GCE FILM STUDIES**

**F633** Global Cinema and Critical Perspectives

**MARK SCHEME**

**Duration:** 2 hours

**MAXIMUM MARK    100**

**This document consists of 12 pages**

## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

### TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

### MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
  - OR if there is a comment which does not in anyway relate to the question (eg 'can't do', 'don't know')
  - OR if there is a mark (eg a dash, a question mark) which isn't an attempt at the question
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question)
8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strength displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning								
✓	<p><b>Required</b>                      On every page a <b>tick</b> to indicate it has been marked.                      Cross through blank pages.</p>								
EAA eg EAA 20 EG eg EG 20 TERM eg TERM 10	<p><b>Required</b>                      At the end of each answer before the final ringed mark an un-ringed total for each of the three areas of the mark scheme</p>								
eg <span style="border: 1px solid red; border-radius: 50%; padding: 2px 5px;">50</span>	<p><b>Required</b>                      At the end of each answer:                       The <b>numerical mark</b> awarded – <u>this must be ringed</u></p>								
?  Λ  ✓ ✓	<p><b>Optional</b>  <b>Marginal annotation</b> (in the left hand margin) to identify specific features of an answer which may affect your final assessment of its quality:</p> <p>? to indicate lack of clarity or confusion</p> <p>Λ to indicate omission (of information deemed necessary, of development of a point or an example which would attain more marks)</p> <p>✓ ✓ to indicate particularly good points</p>								
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%;">Question number</th> <th style="width: 50%;">Mark</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>20</td> </tr> <tr> <td>2</td> <td>13</td> </tr> <tr> <td><b>Total</b></td> <td><b>33</b></td> </tr> </tbody> </table>	Question number	Mark	1	20	2	13	<b>Total</b>	<b>33</b>	<p><b>Required in the grid on the front page of each script:</b></p> <p>Total marks awarded for each question</p> <p>Overall total</p> <p><b>***Ensure total is transferred to MS2 accurately***</b></p>
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2	13								
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<table border="1" style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="text-align: center;">For examiner's use</td> </tr> <tr> <td style="text-align: center;">Examiner's initials</td> </tr> <tr> <td style="text-align: center;">JG</td> </tr> </tbody> </table>	For examiner's use	Examiner's initials	JG	<p><b>Required in the grid on the front page of each script:</b>                      Your examiner initials clearly in top box</p>					
For examiner's use									
Examiner's initials									
JG									



## 12. 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.

Question	Marking Guidance	Marks
1	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit.</p> <p>However candidates may wish to explore and should be credited for the following:</p> <p>Comparing their contrasting films and discussing how significant narrative structure, Narrative theories, Narrative techniques and devices are in conveying the message and values of the text and the extent these differ between the texts they have studied.</p> <p>Discuss the role of audiences and how they are positioned in the narrative and the impact this has on the messages and values.</p> <p>Consider the relationship between theme/style/genre and narrative and how the combination of these macro elements convey the messages and values in the films studied.</p> <p>Candidates should also debate the significance of narrative and may argue that other factors are more important in conveying/influencing the messages and values of the films they have studied.</p> <p>See Appendix 1 for indicative content.</p> <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>	50

## 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.

Question	Marking Guidance	Marks
2-7	<p>Candidates answer one question in section B.</p> <p>Examiners should expect a great deal of variety in responses, centres may choose to use a wide range of texts to study in any language to exemplify and contextualise the issues they are engaging with. They are advised to consider a range of films from different regions, institutional contexts and form.</p> <p>Generic Mark Scheme applies to all questions from 2-7</p> <p>Explanation/analysis/argument (20 marks)            Use of Examples (20 marks)            Use of terminology (10 marks)</p> <p>See Appendix 1 for indicative content.</p> <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>	50

**APPENDIX 1****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 film
- 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.

## 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)

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