



GCE

Film Studies

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

Advanced GCE

Mark Scheme for June 2015

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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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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 must 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 |
| Total Marks | 60 (15% of Advanced GCE) | 40 (10% of Advanced GCE) | 100 |

*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 |
|---|---|--|---|--|
| 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 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 unit. However candidates may wish to explore and should be credited for the following:</p> <ul style="list-style-type: none"> • A discussion of codes and conventions in the genre of their chosen films and the similarities and differences in the texts they have studied. • How far their chosen texts conform to genre models and the wider social, cultural and historical impact on the film genre. • The importance of these codes and conventions and how they are employed to communicate the messages and values. These genre points must be supported by micro evidence. • Considering the relationship between theme/style/narrative and genre and how far the combination of these macro elements convey the messages and values in the films studied. • Candidates could also debate the significance of genre and may argue that other factors are more important in conveying/influencing the messages and values of the films they have studied. <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>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. 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 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. 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 |
| Total Marks | 60 (15% of Advanced GCE) | 40 (10% of Advanced GCE) | 100 |

*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 |
|--|--|---|--|--|
| 0 marks = no response or no response worthy of credit | | | | |
| Explanation, analysis and argument | <p>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.</p> <p>[1-7]</p> | <p>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.</p> <p>[8-11]</p> | <p>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.</p> <p>[12-15]</p> | <p>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.</p> <p>[16-20]</p> |
| Use of Examples | <p>Examples offered are brief, limited and narrow in relation to the topic area.</p> <p>[1-7]</p> | <p>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.</p> <p>[8-11]</p> | <p>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.</p> <p>[12-15]</p> | <p>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.</p> <p>[16-20]</p> |

| | | | | |
|---------------------------------------|--|--|---|--|
| Use of terminology | Use of film terminology is limited and not always accurate. <p style="text-align: right;">[1-3]</p> | Use of film terminology is largely accurate but basic and may lack frequency. <p style="text-align: right;">[4-5]</p> | Use of film terminology is appropriate, frequent and mostly accurate in its application. <p style="text-align: right;">[6-7]</p> | Use of film terminology is confident, frequent and consistently accurate. <p style="text-align: right;">[8-10]</p> |
| 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 | 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 unit. However candidates may wish to explore and should be credited for discussing the following:</p> <ul style="list-style-type: none"> • The restrictive nature of regulation and in some cases censorship in film. This may explore countries such as China or Iran where regulation may impact on film production and filmmaking freedoms. • Equally they may discuss examples of how filmmakers may work around these issues and produce films for distribution in other countries. For example the filming of Wadja in Saudi Arabia and the impact of strict social codes on filming. • Arguments that regulation/classification in some countries such as the UK has become more lenient and that it rarely impacts the creativity and freedoms of filmmakers. Candidates may wish to compare and contrast the types of films that are produced and released under different regulatory systems. <p>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> | 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. 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 mid level response 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 low level response 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"> • The challenges that classification and regulatory bodies such as the BBFC have faced from online distribution and consumption of film. • Case studies of films that have been distributed online over riding classification and regulation. For example The Human Centipede 2 in the UK and the impact on audiences/institutions. • The role of technology in enabling audiences to see un-cut versions of films from recent years such as The Hunger Games. • The role of global film consumption and audience access to film that over rides regulation. • 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. | 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. 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 mid level response 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 low level response 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"> • Support the view and giving examples of independent films that have struggled to find international audiences. They may also consider how Hollywood films dominate box office figures around the world and the reasons for individual success. • May examine a range of films that have found international success such as the The Hunger Games trilogy and the impact of marketing and fans in the gaining international appeal. • The role of international film festivals for independent film such as Sundance and the role these play in bringing independent film to wider audiences. • The role of authorship and the selling power of stars and film talent in crossing over into wider film markets with films. • What can be determined as ‘success’ and even though films may not achieve huge box office returns have found audience appeal outside of home markets. | 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. 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 mid level response 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 low level response 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"> • The role of stars and the impact on box office success, in both domestic markets and the extent to which they may contribute to international success. • The changing nature of authorship and the influence of the star alongside other talent such as directors and producers • Candidates may support the view and give recent examples where star power has been influential, or challenge it and argue that the director is a key influence on the films success and vision. • They may choose to explore relationships between stars and directors and collaborative nature of this on film success for example with the Cohen Brothers. • Candidates may also choose to discuss other success factors such as genre, marketing and producers and the example of actor/directors and their influence. | 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. 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 mid level response 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 low level response 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"> • The role of fans as a collective identity and the impact of forums, groups and social engagement with film texts such as 'The Hobbit' and 'The Hunger Games' • Alternative viewing experiences connected to fandom and the impact of these on spectator response, such as Secret Cinema. • Merchandise, marketing and expectations and the role that these play in fandom and spectator response • Fandom and technology and the extent to which prior experience impacts on response. | 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. 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 mid level response 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 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> |

| 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"> • Wider factors influence spectator responses such as gender, ethnicity and /or sexuality. They may explore differential readings of film texts by different audiences. • The role of film form and the impact on emotional response • The role of stars and readings by fans • 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'. • 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. | 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. 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 mid level response 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 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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