

Media Studies

Advanced GCE A2 7860

Advanced Subsidiary GCE AS 3860

Mark Schemes for the Units

June 2006

3860/7860/MS/R/06

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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.

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Advanced Subsidiary GCE Media Studies (3860)

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**Mark Scheme 2731
June 2006**

Mark scheme for Unit (2731) – Textual Analysis

The unit is marked out of a total of 90. Each question is marked out of a total of 45 marks.

Assessment Level	Marks /45
Level 1	0-12 – Irrelevant, Incoherent or 'Short'
Level 2	13-17 - Minimal 18-23 - Basic
Level 3	24-29 - Competent 30-34 - Proficient
Level 4	35-40 – Highly Proficient 41-45 – Excellent

Advice to Examiners

Be prepared for the fact that there might be no correlation between a candidate's marks for each section. It is possible for there to be a disparity between answers to Questions 1 and 2; consider each question in isolation. The duration of the examination should be considered, especially when weighing up the depth and quality of a candidate's answer. Candidates are required to write two essays in 45 minutes each. Look for implicit as well as explicit evidence of knowledge and understanding.

Do not make judgement too early about the quality of a candidate's answer. Some candidates use a style that means that the early part of their answer is descriptive and confined to identification of technical aspects, but is later followed up by analysis and interpretation, as required.

Whilst continuous prose is expected, candidates who use bullet points or sub-headings in their answer should not be directly penalised for this over and above the quality of the content of their answer. However, candidates who answer in bullet points (especially for Section A) usually have less detailed analysis to offer and therefore limit their own attainment. Where a candidate has run out of time, s/he might use note form at the end of an answer and Examiners should credit any hard evidence of knowledge and understanding (as opposed to plans) provided.

SECTION A – Textual Analysis

This section assesses Assessment Objective 1

Candidates will be assessed on their ability to understand how meaning is constructed through the language of specific media forms by applying techniques of textual analysis to a range of media.

General Mark Scheme

Level 1 (0-12 marks) – Irrelevant, Incoherent or 'Short'	Section A
---	------------------

- Shows no real understanding of the task.
- Offers no textual evidence from extract.
- No knowledge and understanding of technical aspects of moving image languages and conventions.

- Use of terminology – mostly inaccurate.
- No textual analysis/interpretation of meaning – purely descriptive.
- Often mostly irrelevant to set question, incoherent or ‘Short’ (under half a side answer booklet).

Level 2 (13-17 marks) – Minimal**Section A**

- Shows minimal understanding of the task.
- Offers minimal textual evidence from extract.
- Minimal knowledge and understanding of technical aspects of moving image languages and conventions – ‘general-knowledge level’.
- Use of terminology – frequent inaccuracies.
- Minimal analysis/interpretation of meaning – mostly descriptive with significant gaps.
- Of minimal relevance to set question or brief (under one and a half sides of answer booklet).

(18-23 marks) – Basic

- Shows basic understanding of the task.
- Offers occasional textual evidence from extract.
- Basic knowledge and understanding of technical aspects of moving image languages and conventions.
- Use of terminology – some inaccuracies.
- Basic analysis/interpretation of meaning – very descriptive.
- Some relevance to set question.

Level 3 (24-29 marks) - Competent**Section A**

- Shows competent understanding of the task.
- Offers textual evidence from extract – award marks for appropriate choice/number of egs.
- Competent knowledge and understanding of technical aspects of moving image languages and conventions.
- Use of terminology – competent, some inaccuracies.
- Attempts a balanced and competent analysis/interpretation of meaning – descriptive in places with some gaps.
- Mostly relevant to set question.

(30-34 marks) – Proficient

- Shows proficient understanding of the task.
- Offers frequent textual evidence from extract, occasionally detailed – award marks for appropriate choice/number of eggs.
- Proficient knowledge and understanding of technical aspects of moving image languages and conventions.
- Use of terminology – proficient, few inaccuracies.
- A sustained and proficient analysis/interpretation of meaning – mostly analytical, occasional gaps but award marks for degree of coverage/detail.
- Relevant to set question.

Level 4 (35-40 marks) – Highly Proficient	Section A
--	------------------

- Shows a highly proficient understanding of the task.
- Offers frequent and detailed textual evidence from extract – award marks for appropriate choice/number of eggs.
- Highly proficient knowledge and understanding of technical aspects of moving image languages and conventions.
- Use of terminology – highly proficient and accurate.
- A fluent and highly proficient analysis/interpretation of meaning – award marks for degree of coverage/detail, few gaps.
- Relevant to set question.

(41-45 marks) - Excellent

- Up to full marks should be given according to the degree of depth/detail and accuracy provided as well as coverage of most/whole of extract (ie comprehensive).
- Excellent knowledge and understanding of technical aspects of moving image languages and conventions.
- Candidate's analysis/interpretation of meaning is presented with a high degree of confidence and skill as reasonable at AS level.
- If a candidate has satisfied all of the above criteria, s/he should be awarded full marks; please do not flinch from using this mark band, as it is an attainable one at AS level.

Quality of language

No specific marks are allocated to quality of language, but it should be sufficient at all levels to make meaning clear. It is possible, at the lower levels, that significant errors in detail and structure may impede or obscure meaning and thus indirectly penalise responses. At higher levels, information and ideas will be expressed accurately, concisely and fluently, although errors may still occur.

SECTION B**This section assesses Assessment Objective 3**

Candidates will be assessed on their ability to show an understanding of how social groups are represented, and represent themselves, in the media, comparing messages, values and social signification in the media.

General Mark Scheme

Assessment Level	Marks /45
Level 1	0-12 – Irrelevant, Incoherent or ‘Short’
Level 2	13-17 - Minimal 18-23 - Basic
Level 3	24-29 - Competent 30-34 - Proficient
Level 4	35-40 – Highly Proficient 41-45 – Excellent

Level 1 (0-12 marks) - Irrelevant, Incoherent or ‘Short’	Section B
---	------------------

- Shows no real understanding of the task and concepts related to chosen topic.
- Offers no textual evidence from two specific texts.
- No knowledge and understanding of the representation of social groups.
- No comparison of messages, values and social signification in two specific texts.
- No textual analysis – purely descriptive.
- Often mostly irrelevant to set question, incoherent or ‘Short’ (under half of a side answer booklet).

Level 2 (13-17 marks) - Minimal	Section B
--	------------------

- Shows minimal understanding of the task and concepts related to chosen topic.
- Offers minimal textual evidence from two specific texts.
- Minimal knowledge and understanding of the representation of social groups – ‘general-knowledge level’.
- Minimal comparison of messages, values and social signification in two specific texts.
- Minimal textual analysis – mostly descriptive with significant gaps.
- Of minimal relevance to set question or brief (under one and a half sides of answer booklet).

(18-23 marks) – Basic

- Shows basic understanding of the task and concepts related to chose topic.
- Offers occasional textual evidence from two specific texts.
- Basic knowledge and understanding of the representation of social groups.
- Basic comparison of messages, values and social signification in two specific texts.
- Basic textual analysis – very descriptive.
- Some relevance to set question.

Level 3 (24-29 marks) - Competent**Section B**

- Shows competent understanding of the task and concepts related to chosen topic.
- Offers textual evidence from two specific texts – award marks for appropriate choice/number of eg.
- Competent knowledge and understanding of the representation of social groups.
- Competent comparison of messages, values and social signification in two specific texts.
- Attempts a competent textual analysis – descriptive in places with some gaps.
- Mostly relevant to set question.

(30-34 marks) - Proficient

- Shows proficient understanding of the task and concepts related to chosen topic.
- Offers frequent textual evidence from two specific texts, occasionally detailed.
- Proficient knowledge and understanding of the representation of social groups.
- Proficient comparison of messages, values and social signification in two specific texts.
- A sustained and proficient textual analysis – mostly analytical, occasional gaps but award marks for degree of coverage/detail.
- Relevant to set question.

Level 4 (35-40 marks) – Highly Proficient**Section B**

- Shows highly proficient understanding of the tasks and concepts related to chosen topic.
- Offers frequent and detailed textual evidence from two specific texts.
- Highly proficient knowledge and understanding of the representation of social groups.
- Highly proficient comparison of messages, values and social signification in two specific texts.
- A fluent and highly proficient textual analysis – award marks for degree of coverage/detail, few gaps.
- Relevant to set question.

(41-45 marks) - Excellent

- Up to full marks should be given according to the degree of sophistication of understanding of chosen topic and its related concepts.
- Excellent knowledge and understanding of the representation of social groups.
- Excellent comparison of messages, values and social signification in two specific texts.
- Candidate's textual analysis is presented with a high degree of confidence and skill as reasonable at AS level.
- If a candidate has satisfied all of the above criteria, s/he should be awarded full marks; please do not flinch from using this mark band, as it is evidently an attainable one at AS level.

Quality of language

No specific marks are allocated to quality of language, but it should be sufficient at all levels to make meaning clear. It is possible, at the lower levels, that significant errors in detail and structure may impede or obscure meaning and thus indirectly penalise responses. At higher levels, information and ideas will be expressed accurately, concisely and fluently, although errors may still occur.

Question Specific Content Criteria**Section A – Textual Analysis (Unseen Moving Image Extract)**

Extract: *Pirates of the Caribbean: The Curse of the Black Pearl* (Dir. Gore Verbinski 2003)

Answer the question below, **with detailed reference to specific examples** from the extract only.

1) *Discuss the ways in which the following are used, in this extract from: **Pirates of the Caribbean: The Curse of the Black Pearl** (Dir. Gore Verbinski 2003)*

- *Camera Angle, Shot, Movement and Position*
- *Editing*
- *Sound*
- *Special Effects*
- *Mise-en-scène.*

[45 marks]

The textual examples chosen by the candidates must address the question directly, in terms of appropriateness to subject matter and target audience for the film, rather than just a descriptive list of what they have seen or heard in the extract.

Candidates' answers should be tightly focused on analysis of the extract set and credit cannot be given for detailed discussion of the history or generic conventions of action adventure films at the expense of close textual analysis; however, passing reference to background research to illuminate a point is acceptable.

Candidates are not required to cover each technical aspect in equal detail and some overlap between aspects is permissible. Neither are they expected to mention all of the following examples/aspects in their analysis. Candidates can select their own textual examples of the use of moving image language as appropriate:

Camera Angle, Shot, Movement and Position

Establishing shot; master shot; close-up (and variations); long shot; wide shot; two-shot; high angle; low angle; aerial shot; point of view; pan; crane; tilt; track; dolly; zoom/reverse zoom; framing; composition; hand-held; steadicam.

Examples:

- Medium and wide shots of life on deck to show scale, surrounding and action of extras around the main leads.
- Extreme wide shots of ship following ship across the sea to show proximity of danger to heroes in this chase.
- Wide shots of faraway shores to emphasise the imminent danger and the heroes' distance from safety
- Low angles used on young male lead, especially when standing on deck or in rigging to emphasise his bravery and leadership and central importance to the narrative.
- Medium shots used to show conversations to indicate proximity of characters and their involvement/role.

- Several over-the-shoulder shots to show conversations with the threat of the Black Pearl catching them to up to increase audience involvement, in almost pantomime effect. 'They're behind you!' by letting us know how close the danger is
- Steadicam used to move around the characters and simulate movement of the ships on the waves; used to dramatic effect to almost creep and then swoop round the old pirate leader so that we have an intense close up on his gnarled and snarling face to show how evil and determined he is.
- Closeups and variations to show details important to the narrative i.e. the cause and effect of dropping the anchor, candles falling off tables, as well as medallion falling
- Wide shot of ships colliding to show dramatic scale of the impact and the sheer numbers of extras and spectacular sets involved.
- Keyhole and pov shots used for hole in side of ship through which pirate in cell looks out at the sea/ship, gives the audience another perspective and keeps him involved in the narrative
- Pull focus on spoon at end to draw our attention to the impact of the cutlery in the side of the ship – comic effect, we saw it being loaded into the cannon and this is the effect
- Steadicam used in combination of a steady frame into which the characters move in order to recreate the chaos on deck.
- Wide shots of jetsam of boxes and barrels to show how much has been jettisoned to improve lightness and speed of the heroes' ship
- Dolly in and zoom in on old pirate to emphasise his sinister and intimidating appearance – looms up on him (also to 'use' the star here)
- Medium close ups of the young leads' faces, to show their intensity and earnest expressions (fear, bravery, determination) as well as show off the young and beautiful/handsome stars in the film.
- Low angles of ships moving and steering wheel spinning to emphasis danger and increase our involvement in the action.

Editing

Sound and vision editing – cut; fade; wipe; edit; FX; dissolve; long take; superimpose; slow motion; synchronous/asynchronous sound.

Examples:

- Establishes the three part narrative/perspectives – two boats and the pirate in the cell below deck (Jack Sparrow)
- Straight cuts used from ship to ship and character to character in order to establish spatial and temporal continuity
- narrative of the sea chase and battle is occasionally interrupted by the sub-plot of the pirate in the cell; chiefly in order to keep the star's presence prominent but to provide some comic relief in contrast to all the action up on deck
- Continuity editing used to show cause and effect, e.g. of the dropping anchor sequence
- Cutting together of two angles of cannons lined indicates imminent battle
- Fairly fast pace of editing of battles preparation as both sides line up to face each other, slowed down by cutaway of Jack Sparrow in cell and his pavs – release of tension/reminder he's there
- Shot reverse shot editing to show heated exchanges/conversations
- Cutting of multiple angles reinforces both sides lined up ready for battle.

Sound

Soundtrack; theme; tune; incidental music; sound effects; ambient sound; dialogue; voiceover; mode of address/direct address.

Examples:

- Diegetic sounds of monkey screeching and shouted orders establishes a sense of urgency and panic on both sides in the chase and preparation for the sea battle
- Sound of wind in the sails emphasises the location and method of transport – dependent on natural elements
- Dialogue – accents, predominantly English in origin, with the pirates sounding distinctly West Country/Cornish (stereotypical pirates); Caribbean female pirates/sailors indicates her origin and the location of this adventure; Jack Sparrow's outrageous accent, almost an impersonation of Rolling Stones' Keith Richards, is there for comic effect as are the few lines he is given in his scene.
- Sound effects of straining wood and ropes indicates strain on ship of the chase and fallibility of equipment etc
- Music – mostly restricted to background and as a commentary on the narrative, as an underlying orchestral feature with prominent use of strings to indicate drama and tension, which builds towards the final conflict by the use of bass drums to call to arms and provide a beat to focus attention on coming conflict; use of woodwind is to create a wistful refrain, a note of doubt as to the outcome of the battle; use of minor key – anticipatory/anxious – who will win? some victorious assertions and associations to show determination of the 2heroes/2underdogs
- during battle – no music to focus attention entirely on the action and possible outcome of the battle
- Fun sound effect – almost like a cork out of a bottle/or arrow of wood, for the removal of eyeball from the socket using the fork – comic/horror effect.

Special Effects

Graphics; captions; computer generated images (CGI); animation; pyrotechnics; stunts; models; back projection.

Examples:

Here the principal effects appear to be:

- Stunts of flying and falling – exciting action to be expected of the genre
- Explosions of guns/cannons, with smoke and sparks, splintering wood – again signifying the dangerous and dirty nature of conflict and weapons used at that time.
- CGS is probably used to execute the fork in the eyeball shot – an unlikely and comic effect for our amusement – and possibly for the wide shots of the appearance of the Black Pearl to increase realism.

Mise-en-Scène

Location, set, studio/set design; costume; properties; ambient lighting; artificial lighting; production design period/era; colour design.

Examples:

- Sea location, ships with full rigging, sails and wooden decking/carved features, oars and props such as barrels, cannons, gunpowder, seamen/pirate extras, muskets, swords etc all establish this as a sea-faring action drama, in particular, a pirate adventure – a battle at sea

- costumes – buckles, waistcoats, ruffled shirts, hats, corsets all establish this as late C18th/earlyC19th
- Tattered sails (therefore how is it sailing?) of the Black Pearl and the mist/grey smoke that accompanies only it (in contrast to the bright sun and blue sea/sky of the rest of the sequence) signify its ghost ship status, or at least, its threatening nature, hence 'good versus evil' confrontation
- Its Jolly Roger flag confirms its pirate identity
- Contrasting characters in appearance and gender on both ships also reinforces good versus evil – ie the 'good' side has two women who are anachronistically involved in the action (equal status to appeal to contemporary mixed audience), beautiful and young as well, reinforcing their innocence/good status and the young male lead, also handsome and brave in the face of danger. the characters on the other ship, especially the lead pirate (whose face is a 'relief map' of veins), are all made to look very ugly and old, weather-beaten with dirty faces, skin, hair and clothes, with snarling expressions whereas the young leads look virtually clean/fashionably dishevelled, unblemished with noble and earnest expressions – in keeping with Hollywood's conventions for conventional popular heroes
- Animals – colourful blue parrot for good side, screeching money for evil side – trophies of adventures in 'exotic'/tropical lands – the monkey is also like a witches/wizard's familiar, as its behaviour hints at conspiracy with his pirate master.

Section B: Comparative Textual Study

Answer **one** question on the topic you have prepared for.

You should make **detailed reference to specific examples** from the **two** texts you have studied for comparison.

2 (a) Consumerism and Lifestyle Magazines

Compare the extent to which your **two** chosen magazines represent idealised lifestyle.

[45 marks]

The following areas may be covered:

- Knowledge and understanding of how representation is constructed in the specified medium
- Detailed textual examples to illustrate points of comparison and address the question set.

2 (b) Celebrity and the Tabloid Press

Compare the extent to which the representation of celebrity is restricted to stories about secrets and scandal in your **two** chosen newspaper

[45 marks]

The following areas may be covered:

- Knowledge and understanding of how representation is constructed in the specified medium
- Detailed textual examples to illustrate points of comparison and address the question set.

2 (c) Music Culture and Radio

Compare how music culture is represented by the advertising campaign **and/or** playlists for your **two** chosen radio programmes

[45 marks]

The following areas may be covered:

- Knowledge and understanding of how representation is constructed in the specified medium
- Detailed textual examples to illustrate points of comparison and address the question set.

2 (d) Gender and Television Situation Comedy

Compare how ideas and values about gender roles are presented in your **two** chosen programmes

[45 marks]

The following areas may be covered:

- Knowledge and understanding of how representation is constructed in the specified medium
- Detailed textual examples to illustrate points of comparison and address the question set.

2 (e) *Conflict/Competition and Video/Computer Games*

Compare how the player is invited to identify with the representation of conflict/competition in your **two** chosen video/computer games

[45 marks]

The following areas may be covered:

- Knowledge and understanding of how representation is constructed in the specified medium
- Detailed textual examples to illustrate points of comparison and address the question set.

**Mark Scheme 2732
June 2006**

Section A

No specific marks are allocated to the quality of written communication, but it should be sufficient at all levels to make meaning clear. It is possible that at the lower levels that significant errors in detail and structure may impede or obscure meaning and thus indirectly penalise responses. At higher levels, information and ideas will be expressed accurately, concisely and fluently, although errors may still occur.

Candidates should be rewarded for use of relevant media terminology and for understanding of the concepts of Audience and Institution in answers.

- 1 (a) Name three different features which the passage indicates the Nokia 7700 can handle. [6]**

video, stills (images/pictures), music (sound/radio) (2 each)

- (b) What is meant in the passage: 'uses sound and images to give listeners a real-time guide'? [6]**

The sound and images appear live/at the same time and represent what is on the radio at the time (up to 6 accordingly to clarity)

- (c) Identify four new features which the Visual radio system will allow for audiences. [8]**

- alerts if favourite artist has new release or is on radio
- instantly buy ring tones
- take part in polls and competitions
- tell people which band is playing and what they look like (2 each)

- 2 (a) In what ways could this phone be described as an example of 'convergence'? [5]**

brings together different media (phone/radio/personal music player/image technology) (3 marks for general point, one each for first two examples of media)

- (b) Does all new media technology need to be as portable as this Nokia? [20]**

0 – 6 minimal understanding.

7 – 13 some understanding and reference to other examples.

14 – 20 clear and detailed examples which illustrate the relationship between audience and technology.

If the only example used is the one from the passage, then the mark must be in the bottom band.

3 To what extent are digital technologies beneficial to audiences? [45]**Level 1 (0-12 marks)**

- Likely to be very short answers which may miss the point of the question
- little or no reference to evidence to support points made.
- Arguments not developed in any detail
- opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)

- * very limited reference to evidence to support points made.
- undeveloped
- application of ideas minimal.
- Factual knowledge possibly inaccurate and may have little relevance to the question.
- Opinions simplistic and contextual knowledge limited.

(18-22 marks)

- some reference to evidence to support points made.
- some application of ideas
- some development of the answer.
- Factual knowledge will show some accuracy and some relevance to the question.

Level 3 (23-28 marks)

- reference to evidence to support points made.
- application of ideas
- some development of the answer.
- Factual knowledge largely accurate and relevant to the question.
- Some developed knowledge of the ways in which new media technologies might benefit audiences will be shown.

(29-35 marks)

- some sense of the argument and analysis
- clear reference to evidence and examples to support points made.
- Factual knowledge mainly accurate and relevant.
- Some developed knowledge of the ways in which new media technologies might benefit audiences evident

Level 4 (36-40 marks)

- clear sense of argument and analysis,
- clear reference to evidence and examples to support points made.
- Factual knowledge will be accurate and relevant
- evidence of the understanding of the role of the media in a wider context.
- Some developed knowledge of the ways in which new media technologies might benefit audiences substantiated through reference to evidence

(41- 45 marks)

- Comprehensive response to the demands of the question

4 Discuss the extent to which media industries must introduce new ideas in order to compete. 45]**Level 1 (0-12 marks)**

- Likely to be very short answers which may miss the point of the question
- little or no reference to evidence to support points made.
- Arguments not developed in any detail
- opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)

- very limited reference to evidence to support points made.
- undeveloped
- application of ideas minimal.
- Factual knowledge possibly inaccurate and may have little relevance to the question.
- Opinions simplistic and contextual knowledge limited.

(18-22 marks)

- some reference to evidence to support points made.
- some application of ideas
- some development of the answer.
- Factual knowledge will show some accuracy and some relevance to the question.

Level 3 (23-28 marks)

- reference to evidence to support points made.
- application of ideas
- some development of the answer.
- Factual knowledge largely accurate and relevant to the question.
- Some developed knowledge of the need to innovate

(29-35 marks)

- some sense of the argument and analysis
- clear reference to evidence and examples to support points made.
- Factual knowledge mainly accurate and relevant.
- Some developed knowledge of the need to innovate substantiated by evidence

Level 4 (36-40 marks)

- clear sense of argument and analysis,
- clear reference to evidence and examples to support points made.
- Factual knowledge will be accurate and relevant
- evidence of the understanding of the role of the media in a wider context.

- Some developed knowledge of the need to innovate substantiated by detail

(41- 45 marks)

- Comprehensive response to the demands of the question

Section B

No specific marks are allocated to the quality of written communication, but it should be sufficient at all levels to make meaning clear. It is possible that at the lower levels that significant errors in detail and structure may impede or obscure meaning and thus indirectly penalise responses. At higher levels, information and ideas will be expressed accurately, concisely and fluently, although errors may still occur.

Candidates should be rewarded for use of relevant media terminology and for understanding of the concepts of Audience and Institution in answers.

- 1 (a) Name three different media forms in which the passage states eMap has interests. [6]**
- magazines, local press (or print), radio, television (2 marks each up to 6)
- (b) What is meant in the passage by 'to create must have entertainment and information'? [6]**
- desirable to audiences to the extent that they feel they have to purchase (max 6 according to sophistication)
- (c) Explain eMap's expansion strategy over recent years. [8]**
- diversify into other media,
add more titles to range (4 for each)
- 2 (a) In what ways could eMap be seen to be involved in media synergy? [5]**
- some explanation might feature TV and radio stations having same names as magazines, promote one another (max 5)
- (b) How far is eMap typical of big media organisations? You should refer to examples from your wider studies in your answer. [(20)]**
- 0 – 6** minimal understanding.
7 – 13 some sense/knowledge of media institutions.
14 – 20 clear understanding of media institutions.
- If the only example used is the one from the passage, then the mark must be in the bottom band.

3 Why might media owners wish to invest in a range of media?**[45]****Level 1 (0-12 marks)**

- Likely to be very short answers which may miss the point of the question
- little or no reference to evidence to support points made.
- Arguments not developed in any detail
- opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)

- * very limited reference to evidence to support points made.
- undeveloped
- application of ideas minimal.
- Factual knowledge possibly inaccurate and may have little relevance
- Opinions simplistic and contextual knowledge limited.

(18-22 marks)

- some reference to evidence to support points made.
- some application of ideas
- some development of the answer.
- Factual knowledge will show some accuracy and some relevance to the question.

Level 3 (23-28 marks)

- reference to evidence to support points made.
- application of ideas
- some development of the answer.
- Factual knowledge largely accurate and relevant to the question.
- Some developed knowledge of how media industries invest widely

(29-35 marks)

- some sense of the argument and analysis
- clear reference to evidence and examples to support points made.
- Factual knowledge mainly accurate and relevant.
- Some developed knowledge of how media industries invest widely substantiated by some detail

Level 4 (36-40 marks)

- clear sense of argument and analysis,
- clear reference to evidence and examples to support points made.
- Factual knowledge will be accurate and relevant
- Some developed understanding of how media industries invest widely substantiated by some detail

(41- 45 marks)

- comprehensive response to the demands of the question.

4 How far do media owners determine audience tastes? [45]

Level 1 (0-12 marks)

- Likely to be very short answers which may miss the point of the question
- little or no reference to evidence to support points made.
- Arguments not developed in any detail
- opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)

- * very limited reference to evidence to support points made.
- undeveloped
- application of ideas minimal.
- Factual knowledge possibly inaccurate and may have little relevance
- Opinions simplistic and contextual knowledge limited.

(18-22 marks)

- some reference to evidence to support points made.
- some application of ideas
- some development of the answer.
- Factual knowledge will show some accuracy and some relevance to the question.

Level 3 (23-28 marks)

- reference to evidence to support points made.
- application of ideas
- some development of the answer.
- Factual knowledge largely accurate and relevant to the question.
- Some knowledge of significance of media industries to audiences

(29-35 marks)

- some sense of argument and analysis
- clear reference to evidence and examples to support points made.
- Factual knowledge mainly accurate and relevant.
- Some developed knowledge of significance of media industries to audiences with some detail to evidence

Level 4 (36-40 marks)

- clear sense of argument and analysis,
- clear reference to evidence and examples to support points made.
- Factual knowledge will be accurate and relevant
- Developed knowledge of significance of media ownership to audiences with some detail to evidence

(41- 45 marks)

- Comprehensive response to the demands of the question

Mark Scheme 2734
June 2006

Assessment Descriptors

The Critical Research Study is marked out of a total of 90 marks with reference to the following categories:

Research (Question 1: 45 marks) - Analysis and Discussion (Question 2: 45 marks)

Assessment Level	Marks /45
Level 1	0-12
Level 2	13-17 18-22
Level 3	23-28 29-35
Level 4	36-40 41-45

QUESTION 1 – RESEARCH - Questions to ask of the research

1. Has the candidate used both primary and secondary research methods?
2. What primary methods have been used?
 - Interviews
 - Focus groups
 - Questionnaires
 - Letters, emails, phone calls
 - Remote discussions [e.g. Internet]
 - Textual analysis.
3. What secondary methods have been used?
 - Magazines
 - Academic journals
 - Newspapers/newspaper archives
 - Radio and TV programmes
 - Books: popular and academic
 - Internet – industry sites
 - Websites –for individuals
 - Search engines.
4. Are sources acknowledged / referenced?
5. Has the nature of the research been explained? [e.g. logistics]
6. Is there reflection upon the advantages and disadvantages of methods used?

For Question 2

How far does the candidate grasp how their 'micro research' relates to the wider topic?

Overall for both questions**Quality of Language**

No specific marks are allocated to written communication, but it should be sufficient at all levels to make meaning clear. It is possible, at the lower levels, that significant errors in detail and structure may impede or obscure meaning and thus indirectly penalise responses. At higher levels, information and ideas will be expressed accurately, concisely and fluently, although errors may still occur

Candidates' responses should be placed into the level where overall they seem to best fit. It is unlikely that all criteria will apply in equal measure and a candidate may not necessarily achieve the same level for both questions.

Question 1 - Research**LEVEL 1****Question 1****(0-12 marks)**

- very short responses
- no evidence of any research
- no referencing
- no explanation of process
- no reflection on methods and/or sources

LEVEL 2**Question 1****(13-17 marks)**

- minimal evidence of research
- minimal referencing
- minimal explanation of process
- no reflection on methods and/or sources

(18-22 marks)

- likely to be no more than three research methods considered
- research may have limited appropriateness
- some referencing but incomplete
- some explanation of process
- minimal reflection on methods and/or sources

LEVEL 3**Question 1****(23-28 marks)**

- likely to consider at least four research methods
- some, but not necessarily all, research likely to be appropriate
- some referencing complete
- mainly adequate explanation of logistics of process
- some reflection on methods and/or sources

(29-35 marks)

- likely to consider at least five research methods
- much of the research appropriate
- most referencing complete
- clear explanation of logistics
- clear reflection on and some evaluation of most methods and/or sources

LEVEL 4**Question 1****(36-40 marks)**

- likely to consider a wide range of primary and secondary research methods
- research mostly appropriate
- mostly sound and accurate referencing
- clear explanation of logistics of process
- sound reflection on and evaluation of methods and/or sources
- most points well supported by reference to specific examples

(41-45 marks)

Comprehensive and appropriate range of research methods, thoroughly and accurately referenced and evaluated with supporting detail.

Question 2 – Analysis and Discussion**LEVEL 1****Question 2****(0-12 marks)**

- very short response
- no sense of relationship between focus and wider topic
- incoherent argument

LEVEL 2**Question 2****(13-17 marks)**

- minimal evidence of ability to relate research to question
- lack of understanding of what the topic entails

(18-22 marks)

- limited evidence of ability to relate research to question
- minimal understanding of what the topic entails
- minimal ability to discuss the issues
- minimal supporting evidence offered

LEVEL 3**Question 2****(23-28 marks)**

- some attempt to present an argument
- some evidence of ability to relate research to question
- some understanding of what the topic entails
- some ability to discuss the issues
- some supporting evidence offered

(29-35 marks)

- good sense of what the topic entails
- ability to present an argument and discuss the issues
- ability to relate research to the question
- appropriate use of findings as supporting evidence

LEVEL 4**Question 2****(36-40 marks)**

- fluent response
- clear relationship between chosen focus and wider topic
- clear sense of argument
- points well supported by evidence

(41-45 marks) In addition to the criteria for the previous band, these responses will be incisive, knowledgeable, reflective and will fully address the specific area of study.

FOR INFORMATION**SPECIFICATION CONTENT REMINDER**

Candidates will select appropriate aspects of their investigation, with relevant examples and evidence, to address the two assessment categories of:

**Research (Question 1)
Analysis and Discussion (Question 2)**

Guidance on the potential range/scope of candidates' study is provided in the specification, and below. Content should be within this range.

Women and Film

Research into the relationships between female filmmakers and the industry, as well as between their films and their spectators and/or female spectatorship of film.

(Film maker is here defined as director, actor, producer, screenwriter or other personnel, for example editor, production design, director of photography)

Gender issues such as equality of opportunity for women filmmakers in the industry; issues of gender representation in films; feminist critical perspectives; popular criticism; audience reception.

Candidates may draw on examples of films classed as 'feminist', films made for female audiences and films made by women as well as female responses to other films.

Popular Music and Youth Culture

Research into the relationships between popular contemporary music and youth culture.

The nature of youth and sub-cultures and their relationship to mainstream popular culture; the relationship between music industry and other industries, for example, fashion, film, television, video, live performance, Internet, newspaper/magazine publishing; issues of ideology and representation of youth culture and young people. Candidates may consider historical changes to popular and academic responses to 'youth culture' as a phenomenon.

Politics and the Media

Research into the relationships between the political system and the media.

Contemporary British politics only, but candidates may compare the relationship between government and media in the UK and other nations. The media as a tool of democracy, public service broadcasting; impartiality versus editorial/owners values; party political broadcasts, campaigns, photo-opportunities and lobbying; government press secretaries, public relations managers, spin doctors and the media; media commentators; the relationship between media owners and government legislation.

Children and Television

Research into the relationships between children as subjects of media representation and as consumers of television.

(Broadcast on British television only, which may include programmes made elsewhere for British consumption)

Children's' television genres; advertising targeting, and using, children; representations of childhood and gender; academic perspectives; television as education; research on the effects of television on children; children as participants in television programmes; views of parents, teachers and children themselves on television and childhood, effects debates, violence and theoretical models.

Sport and the Media

Research into the relationships between sport agencies and the media.

(British media only, but international sporting agencies may be investigated)

Relationship between media conglomerates and sport agencies; attraction and retention of audiences via sport in order to promote other products; the representation of ideology (such as global unity/competition, nation, gender, competition); proliferation of sports covered including minority interest sports; the media as sports watchdogs and commentators; as source of inter-media competition; sport and advertising/sponsorship, use of new technologies in sports coverage.

Concept to Consumption

Research into the processes involved in the production of a media text from its conception to consumption.

(Media products from Europe, USA or other countries)

A case study investigation into the making of a media product (in any medium), including the initial concept, planning, personnel, technology, facilities, time scale, finance, marketing, distribution and exchange. Candidates will need to understand the institutional contexts for production and distribution and the definitions of 'successful' reception by audiences.

Community Radio

The relationships between radio stations and their communities.

(British local radio stations, commercial or publicly funded, or niche radio programmes)

Functions and roles of community radio, including Public Service Broadcasting and local radio (public and/or commercial); the needs of community/community identity; public access; community radio as balance for London-centric broadcasting hegemony. Candidates are encouraged to use a specific example of community radio as a case study.

Crime and the Media

The representation of crime in/across a range of media.

(British Media only)

UK crime films; UK television crime series; True-Crime magazines; press representations of crime and criminality; news reporting of crime; radio and Internet crime coverage.

**Mark Scheme 2735
June 2006**

The total number of marks available for the paper is 90.
Candidates answer three questions, one from each section.

Each question marked out of 30 marks.

Assessment Level	Marks/30
Level 1	0-7
Level 2	8-11
	12-15
Level 3	16-19
	20-23
Level 4	24-27
	28-30

General Assessment Criteria

Level 1

0-7 marks

A weak answer, often characterised by a complete failure to understand the question. Answers that completely fail to communicate a coherent point of view, or that fail to demonstrate any understanding of the topic. Very short, insubstantial responses will fall into this mark band.

Level 2

8-11 marks

An answer with some attempt to develop a minimal view about media issues and debates, which demonstrates only a basic understanding of the question. Textual examples will be basic and descriptive. Arguments are not developed in any detail and opinions/assertions tend to be simplistic. Information may include irrelevancies or inaccuracies.

12-15 marks

An answer which presents some attempt to offer a critical argument or point of view about media issues and debates, which demonstrates some knowledge of what the question demands. There may be limited analysis of case studies to illustrate arguments. The candidate's factual knowledge is mostly accurate and answers will be relevant to the question. Opinions/assertions are substantiated by some examples.

Level 3

16-19 marks

An answer which presents an informed argument or point of view about media issues and debates. Textual and topical examples to illustrate arguments will be present. The candidate should use case studies competently to support the answer. The candidate's factual knowledge will be mainly accurate and answers will be relevant to the question.

20-23 marks

An answer which applies knowledge of case studies to the topic. The candidate has a clear understanding of the issue, and has studied relevant case studies. The candidate's factual knowledge will be accurate and answers will be relevant to the question. Candidates will offer a clear understanding of the role of the media within a wider context.

Level 4**24-27 marks**

This is work of confidence and accuracy, well structured and demonstrating an intelligent and well informed understanding of the topic. Candidates will demonstrate skill in the critical analysis and evaluation of contemporary texts and topics.

28-30 marks

This work will be intelligent, well informed, precise, and will offer perceptive and incisive insights into the topic.

Question Specific Content Descriptors

NB The bullet points indicate possible points and issues that may be discussed by candidates. They are not meant to be exhaustive lists.

SECTION A - BROADCASTING**Question 1**

Discuss the continuing appeal of British soap opera.

The following issues may be referred to by candidates:

- Longevity of key soaps as defined by BARB audience ratings
- Role and value of soaps to audience
- Role and value of soaps to institutions/tv companies, schedulers
- Soap conventions designed to elicit audience loyalty
- Uses and gratifications theories
- Successful/unsuccessful products

Question 2

How far does news on television and/or radio give a true and accurate reflection of society?

The following issues may be referred to by candidates:

- News values and news worthiness, news selection
- Pressures on media institutions to provide audiences for sponsors
- Infotainment
- Commodification of news
- Ofcom code of practice for news production
- Media and moral panics

Question 3

To what extent have audiences benefited as a result of the 1990 Broadcasting Act?

The following issues may be referred to by candidates:

- Pressure on BBC and psb ethic to conform to ratings-based market economy ethic
- Provision of minority programmes
- Effect of increased competition, diversification, burgeoning of radio airwaves, tv channels
- Competition and pressure from global market
- Influence of central government and pressure groups
- Influence of regulatory bodies, sponsorship, advertising codes

SECTION B - FILM

Question 4

How has the British film industry managed to survive?

The following issues may be referred to by candidates:

- Details of box office successes
- Distribution and exhibition issues
- Success of specific films, including heritage genre, romantic comedy with US stars, etc
- Funding sources, Film Council, C4 etc
- Independent film
- Art house cinema exhibitions
- Case studies of successful/unsuccessful films

Question 5

Discuss how and why film genres change over a period of time.

The following issues may be referred to by candidates:

- *Conventions of particular genres*
- *Role of genre in defining, structuring film*
- *Genre as promotional tool*
- *Capacity of genres to adapt to societal changes*
- *Genres reflecting/influencing societal change*
- *Examples of genres that have become stale, redefined themselves*

- *Hybridity*
- *Sub genres*

Question 6

“Censorship of film is to be avoided at all costs.” Discuss this view.

The following issues may be referred to by candidates:

- Rationale of censorship
- Role of BBFC
- Current classification system
- Case studies from recent history
- Causes celebres
- Pressure groups for and against censorship
- Audience effects theories and related research
- Experience/policy of non UK countries, eg USA/Sweden/Japan

SECTION C- PRINT

Question 7

Discuss the view that the magazine industry does not create stereotypes; it merely reflects society's values.

The following issues may be referred to by candidates:

- Role of magazines to individuals/groups in society
- Uses and gratifications theories, audience consumption theories
- Consumerism and lifestyle theories
- Theories of representation and stereotyping
- Expectations of advertisers and sponsors
- ASA market research data

Question 8

How important is a local newspaper to its community?

The following issues may be referred to by candidates:

- Local case studies
- Local newspaper as technophobes' bulwark against electronic media
- Campaigning role of local press
- Forum for local community
- Shop window for local consumers and industry/services
- Morale raising reference point for local successes
- Antithesis of global corporate media
- Relationship with parent company/owner

Question 9

Discuss the view that self regulation of the British press is unsatisfactory.

The following issues may be referred to by candidates:

- *Role of PCC*
- *PCC Code of Conduct*
- *Relationship of press to broadcast media*
- *Calcutt Commission and Report*
- *Legal constraints*
- *Various landmark cases on privacy, contempt, defamation, etc*
- *Role of Ofcom*

Quality of written communication:

No specific marks are allocated to quality of written communication, but it should be sufficient at all levels to make meaning clear. It is possible, at the lower levels, that significant errors in detail and structure may impede or obscure meaning, and thus indirectly penalise responses. At higher levels, information and ideas will be expressed accurately, concisely and fluently, although errors may still occur.

**Advanced GCE Media Studies) (3860/7860)
June 2006 Assessment Series**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2730	Raw	120	98	88	78	69	60	0
	UMS	120	96	84	72	60	48	0
2731	Raw	90	67	61	55	49	43	0
	UMS	90	72	63	54	45	36	0
2732	Raw	90	66	59	53	47	41	0
	UMS	90	72	63	54	45	36	0
2733	Raw	90	99	89	79	69	60	0
	UMS	120	96	84	72	60	48	0
2734	Raw	90	70	63	56	50	44	0
	UMS	90	72	63	54	45	36	0
2735	Raw	90	70	63	56	50	44	0
	UMS	90	72	63	54	45	36	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3860	300	240	210	180	150	120	0
7860	600	480	420	360	300	240	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
3860	13.40	38.03	65.92	85.16	94.61	100.00	16237
7860	12.23	41.04	74.04	92.41	98.61	100.00	12135

3860 - 16237 candidates aggregated this series

7860 – 12135 candidates aggregated this series

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

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