# GCE

## Media Studies

# Mark Schemes on the Units

# June 2007

Any enquiries about publications should be addressed to:

# CONTENTS

**Advanced GCE Media Studies (7860)**

**Advanced Subsidiary GCE Media Studies (3860)**

**MARK SCHEMES FOR THE UNITS**

**Mark Scheme 2731
June 2007**

**INSTRUCTIONS ON MARKING SCRIPTS**

*All page references relate to the Instructions for Examiner booklet (revised June 2006)*

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

**1     Before the Standardisation Meeting**

**Before the Standardisation Meeting you must mark a selection of at least 10 scripts.** The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting**. *(Section 5c, page 6)*

**2     After the Standardisation Meeting**

a)     Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.

b)     All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.

c)     **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

**Annotation consists of:**

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (eg indicate an omission);
- the use of standard abbreviations eg for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d)    **Recording of marking: the scripts**

      i)       Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
      ii)      All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
      iii)     The ringed totals should be transferred to the front page of the script, where they should be totalled.
      iv)     Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
      v)      Every blank page should be crossed through to indicate that it has been seen.
*(Section 8a – d, page 8)*

e)    **Handling of unexpected answers**

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

*(Section 6a, bullet point 5, page 6)*

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
*(Appendix 5, para 17, page 26)*

**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<br>18-23 - Basic |
| **Level 3** | 24-29 - Competent<br>30-34 - Proficient |
| **Level 4** | 35-40 - Highly Proficient<br>41-45 - Excellent |

**Advice to Examiners**

**Annotation**
Please refer to the separate script annotation policy distributed at the Standardisation meeting.

Where an answer is judged as 'Short' - please write this at the end of an answer and on the front page next to the total marks for the question. This will be of great use to Senior Examiners at Marking Review, in case of Results Enquiries or to Centres in the event that they request scripts.

**Judgement**
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 exam 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. Arguably, Section B is more demanding a task than Section A and this should be borne in mind by Examiners.

Do not make judgement too early an 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. Early judgements of the candidate's work as 'descriptive' will result in their work being under-rewarded.

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.

The full range of marks should be used, as it is possible to attain full marks for an answer, especially at AS level. Likewise the full range of marks within a level should be used. Hesitancy often results in bunching marks together, so careful attention should be paid to differentiation between candidates' answers.

**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 egs.
- 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 egs.
- 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 is 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.

**Rubric:** If a candidate has omitted an aspect of this section's requirements (eg comparison or reference to specific editions/episodes), their answer should not be automatically judged and downgraded. Instead, careful consideration of what knowledge and understanding has been demonstrated by the candidate should be made by the Examiner, with some credit awarded where appropriate.

In these circumstances, it would be very helpful if the Examiner could indicate any such rubric errors in their summarise comments, as these would be helpful to Senior Examiners at Award/Marking Review meetings or in case of any result enquiry.

**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 chosen 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:** *Hero* (Dir. Zhang Yimou 2002)

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 **Hero***
       (Dir. Zhang Yimou 2002)

- *Camera Angle, Shot, Movement and Position*
- *Editing*
- *Sound*
- *Special Effects*
- *Mise-en-scène.*            *[45 marks]*

**Examiners are required to prepare themselves <u>thoroughly</u> for assessment of candidates' answers to Section A, by several screenings and detailed analysis of the set extract, with close reference to the mark scheme, <u>before</u> any scripts are marked.**

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.

Examiners must be prepared to consider a point from the candidate that they themselves may not have considered, provided it is sufficiently justified.

It should also be borne in mind that 16 or 17-year old candidates are not necessarily likely to be familiar with any extra-/inter-textual references and should not be penalised for this.

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.

**Editing**

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

**Sound**

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

**Special Effects**

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

**Mise-en-Scène**

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

**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**

- Close up high angle shot of rod/ aid picking up chess piece foreshadowing conflict/competition of fight sequence
- Close up of chess piece with a focus on the whiteness of the piece and tilt down and pan right to piece being placed on chess board, perhaps signifying a strategic move
- Tilt up and pan left to mid shot of player, dressed in traditional Chinese clothing suggesting setting and period
- Mid shot of chess opponent who also places a chess piece on the board. The camera tilts up to reveal the identity of the opponent who is looking down at the board. This also constructs opposing points of view
- Close up shots of characters face in deep concentration and of opponent applying headband
- Wide shot of seven characters (elite soldiers) in the same grey attire ritually applying headbands, signifying the collective identity of this group of men
- Long shot of people fleeing the chess house space and characters running into the frame of the shot, there is a quick pan left by the camera, slightly out of focus, and denotes more people fleeing the scene along a footpath, signifying imminent danger
- Close up shot of character in concentration and camera pans up from right to left
- There is a series of close ups in shot/reverse shot of conversation between the two characters discussing Sky's surrender
- High angled mid shot of concealed weapon
- Camera pans left and tilts up to profile shot of Sky, implying his stature and ability
- Long shot of elite soldiers regimentally lined up and they begin to march forward, signifying the combat is about to commence
- Long shot of Sky signifying his readiness for combat, he takes up his starting stance
- Cut to mid shot from side on point of view of elderly character playing a musical instrument, signifying his skill and elegance with the stringed instrument
- Long shots of characters fighting, with lots of movement/ action in the framing of the of the shot
- Mid shots from an acute angle, from over the shoulder point of view of fight sequence, which draws the audience into the action

- Mid/close up shot of spear being thrust at the elite soldier in a controlled and swift movement, signifying the skilfulness of the Sky. He narrowly misses inflicting injury on the elite soldier
- Close up of elite soldier reeling backwards, signifying the force of Sky's weapon blows
- Long shot of the action continuing and the soldiers leap athletically to attack Sky
- Slight pan from left to right in a long shot to represent the combat continuing across the courtyard and also signifies the fluidity of the actions of the characters
- High angle close up shot of elite soldier on floor with weapon at his chest, signifying his precarious position and imminent defeat
- Close up two shot of fighters drawing blades and ready to attack protagonist
- Series of long shots and mid shots as combat continuing. Pan shots used to follow the action of the attack
- Close up shot of one attacker having his weapon knocked out of his hand
- Two shot of the fighting and close up shots of the weapons clashing, signifying the aggression and ferocity of the combat itself
- Framed close up shot from over the shoulder signified the martial art skill of Sky
- Long shot of Sky in pirouette martial arts aerial kick signifying his skill in martial art and his power/athleticism
- Low angle wide shot of four elite soldiers charging Sky
- Camera pans from right to left in a pirouette/ circular motion to track action
- Re-establishing shot / master shot of location provides signification of setting and location of the chess house as an ancient Chinese location
- Mid-long shot of martial art action karate 'style' kick and close up shots framed on the movement of the weapons used. Framing of action is busy/ cramped
- Mid shot of elite soldiers in a row with mangled swords signifying the brutality, strength/ power of Sky in battle
- Mid close up shot of the bowing characters in shot reverse shot, the bowing signifying honour and respect in combat
- Camera zooms back gradually to reveal a line of seven elite soldiers again in regimental order
- Long shot of Sky walking away from the arena into a set of doors. The action is framed symmetrically within the pillars which form apart of the setting
- Long shot of 'Nameless' character at the top of a set of stairs in contrast framed symmetrically under the roofing of the terrace creating a wide look to the frame
- Long shot over the shoulder point of view framing both characters in preparation for a battle
- Slow and gradual zoom in close up of characters face signifying seriousness and a calmness to the character
- Close up shot of feet running in water puddles signifying a sense of speed/ urgency by Nameless
- Zoom continues on Sky's face
- Close up shot of hand on sword signifying the readiness for combat
- Long shot high angle shot of antagonist preparing to launch an attack
- Pan left to right of 'flying swordsman' revealing the powers of flight that the character has.
- Continued zoom to the eyes of Sky providing continuity to shot selection
- Over the shoulder mid to long shot signifies the moment of attack
- Close up of Sky protecting himself, with sure-footed steps, avoiding the swipe of a sword, signifying a near miss?
- Extreme close up shot of the sword about to penetrate the throat of the protagonist, camera pans left to right in the frame, tracking the movement of the combat action
- Framed mid shot characters in suspension or flight during the sword fight signifies amazement and power of the characters
- Close up shots of combat signify the intensity of the combat

- Long shot of both fighters and sequence of close up shot reverse shots signified the readiness for battle
- Zooms out gradually from close up shot to mid shot of both characters
- Long shots of combatants, of elderly musician rising to his feet
- Long tracking shot of combat continues
- Close up shot of elders feet and the framing of the white scene signifies the blindness of the characters, the shot is completed, when the camera movement tilts upwards to a long shot of the musician
- Sequence of close up shots, focusing on the feet of the characters signifying the graceful movements of the fighters
- Close up shot of money dropping into the bowl indicates that the music is appreciated and indicating that the musician should carry on playing
- Mid shot of the elderly musician seated and continuing to play music
- Wide shot of two characters retreating from the ongoing combat signifying the respect of each other, this is anchored by the long shots of Sky and Nameless with swords bowed
- Wide shot of the musician gracefully playing his instrument
- Close up shot of rain dropping in slow motion signifying the end of the combat and the intensity of the sequence itself
- Close up shot of raindrops dripping into pot repeating the sense of teeming rain
- Zoom close up to Sky's face signifying his thoughts after combat

### Editing

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

### Examples

- Discussion may entail of the logical sequence of shots used in the combat sequences
- Transitions are sustained cut shots used throughout the sequence, no other transitions are used
- Jump cuts used to signify dynamism and chaos of the first fight sequence
- There is cross cutting used in the sequence, for example prior to the fight sequence that breaks out the people flee the courtyard
- Continuity is provided throughout the sequence, particularly with the use of the combat sequences and engagement of dialogue between two characters
- Shot reverse shot is used to provide continuity, for example in the preparation for battle between the two antagonists and protagonist
- Tempo of the sequence is slow in its pacing, in contrast to the action and movements of the characters in combat
- There is exaggerated use of the 30 and 180 degree rules, for example in the combat sequence between Sky and elite soldier there is evidence of the use of the 30 degree rule to provide continuity in the combat, providing an over the shoulder shot and again after the elite soldier has been struck by the spear and a point of view is constructed from over the shoulder of Sky. The 180 degree rule is used in conversation between two characters or when the elite soldiers bow to Sky at the end of the combat sequence
- Match on action, for example when the character runs at speed to attack the protagonist
- A small sequence is used involving parallel actions through cross cutting that occur simultaneously and clearly establish the character motivations
- Slow motion of Sky leaving arena connoting his stature and determination
- POV shots linked to Sky initially, securing audience identification
- Slow motion is used, for example in the combat scene to emphasise the swiftness and elegance and accuracy of the martial art. This slow motion is deliberately overt

**Sound**

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

**Examples**

- Use of the voice over (nameless) is used as a direct mode of address to the audience. The dialogue at the beginning explains who the wanted criminal is
- Poetic and philosophical tone of VO (particularly at the end of the sequence) implies spiritual and artistic nature of conflict
- There is plenty of dialogue used within the extract, which assists in the understanding of the extract
- The use of dialogue is terse at times and emotionless, contrasting with VO
- Teeming rain is an example of diegetic sound and dominates the soundtrack. The noise of the rain is constant. The use of the stringed instrument is also diegetic, and adds harmony to the scene as well creating atmosphere and tension. The music from the stringed instrument is at times saddening and provides harmony and balance through the chords. Both diegetic and non-diegetic music strengthen the choreographed, balletic nature of the fighting
- Other diegetic sounds include footsteps in the rain, the 'ching' of the weapons, the drawing of swords signify a readiness to battle, the 'urges' of the characters in combat, the 'swoosh of the swords' signifies the swiftness of the fighting
- Sound effects are used in the combat scene, for example the clashing of weapons
- Soundtrack is quiet, almost peaceful matching the pacing of the editing
- Non-diegetic music is used in the form of orchestrated stringed instruments, which provide ambiance and tension to the scene, for example, when the antagonist Sky and the protagonist, nameless are facing off with each other. The scene is layered with the dialogue: "You are a wanted criminal. I am here to arrest you."
- The use of drums reaches a crescendo reaching a climax during the sword fight
- The orchestral music is foreboding and provides intensity to the scene
- Stringed instruments add dramatic tension
- The tapping of the elderly man's white walking stick signifies his blindness
- The chink of the money hitting the elderly man's pot is an indexical signifier for the blind man to play the musical instrument again

**Special Effects**

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

Examples

- It can be suggested that the 'flying stunts' are created using wires which are deleted from the scene using digital technology (wire-fu technology)
- Not just the flying, many of the jumps and falls are wirework as well – this is used extensively in this sequence
- Many of the effects used in the extract are profilmic, for example the use of martial arts throughout the sequence take place as choreographed routines and is staged in front of the camera
- The martial arts are stunts in themselves and function to provide the spectacular combat sequences, particularly with the use of the weapons
- The use of backdrops/ artificial setting is a special effect in order to recreate this historical buildings and setting of ancient china

- Models of buildings have been used to create the chess house. There is the possibility that matte painting has been used to create convincing establishing shots
- Computer generated imagery is use in the 'flying combat sequence' to create the super power of the characters

**Mise-en-Scène**

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

Examples

- The extract focuses on the courtyard and is dominated by a martial arts combat sequence, featuring two fight scenes
- The overall feel of the scene is introspective and morose. There is emotional intensity and immense stylisation in the sequence
- Movements are very exacting, signifying choreographed moves, for example movement of chess piece is done in a gracious action, the combat is swift and accurate
- The setting is a chess house with a courtyard and antiquated. It is also very symmetrical dominated by square covered tile terracing. It is a setting which signifies an ancient oriental (Chinese) period. Acts as an arena for the action, circumscribing movement or escape
- Sky remains emotionless throughout the extract signifying coolness or complexity of character, there is a lot of emphasis on the eyes of Sky a fearlessness attitude. The character Nameless is also very calm and remains emotionless, the other characters include the soldiers and the elderly musician who is graceful and wise
- Grey colours dominate the scene and very few hues are used signifying the moodiness and stylisation of the sequence
- Clothing is a traditional oriental/ Chinese robe and the props used including an ancient spear, swords and musical instrument are all indicative of the historical period. Sky is dressed in orange and yellow, whilst Nameless is dressed in black signifying a mystery figure (he is after all a law enforcer). The elderly musician is dressed in beige and white, signifying his neutral role as a kind of chorus, as well as wisdom and experience, whilst the elite soldiers are dressed in dull hues. This symbolises a contrast between the function of the different characters
- The constant rain is relentless and the wetness of the setting signifies the perils of the situation and reinforces the skilfulness of the martial arts. At times there is slow motion used of the raindrops signifying the tranquillity of the situation
- Set design is symmetrical and dominates the cinematography on occasion, for example when the soldiers tie on their headbands, the meeting between Sky and Nameless
- Lighting is low key and in balance with the harmony of the rain and the music
- At times lighting is subtle and directional across character expressions and actions
- The lighting appears to be natural, there are glimpses of the skyline which over overcast, artificial lighting is provided with the use of candles, signifying a sense of spirituality
- There is regimental movement by the soldiers signifying discipline, and bowing by characters to signify respect
- Movements of characters in combat and non combat situations are graceful , for example the elderly musician in playing the stringed instrument
- Combat scenes are fast and elegant signifying a swiftness in the actions and speed/ strength of the characters
- The spear is a skilful weapon to use and when unsheathed bears a white feather a symbol of individuality/peace. The unsheathing of the spear signifies that Sky begins to take seriously the combat that is about to ensue with Nameless. The latter's weapon is also branded implying its 'special' nature and probably its extensive use in combat

- There may be links made between the strategic nature of the game of chess and the combat with the elite soldiers, which Sky simply defends himself with a sheathed spear and later on Sky tactics change and he un-sheaths his Spear in preparation for battle with Nameless. The tactics and strategy are just unfolding.

**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.

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*2* *(a)* *Consumerism and Lifestyle Magazines*

Compare how your **two** chosen magazines represent the values and possessions of an ideal 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 in your chosen **two** tabloid newspapers is dependent on stories about their private lives as opposed to their careers.

*[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 the playlist **and/or** the mode of address of the presenters represents the target audience and their music culture in 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*

In your chosen **two** television programmes, discuss the extent to which situation comedy is dependent on stereotypical representations of gender.

*[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 conflict/competition is represented by the narratives **and/or** characters 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 2007**

**INSTRUCTIONS ON MARKING SCRIPTS**

*All page references relate to the Instructions for Examiner booklet (revised June 2006)*

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

**1     Before the Standardisation Meeting**

      **Before the Standardisation Meeting you must mark a selection of at least 10 scripts.** The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting**. *(Section 5c, page 6)*

**2     After the Standardisation Meeting**

a)     Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.

b)     All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.

c)     **Annotation of scripts**

      The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

      **Annotation consists of:**

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (eg indicate an omission);
- the use of standard abbreviations eg for follow through, special case etc.

      Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

      Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d)   **Recording of marking: the scripts**

    i)     Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.

    ii)    All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.

    iii)   The ringed totals should be transferred to the front page of the script, where they should be totalled.

    iv)   Every page of a script on which the candidate has made a response should show evidence that the work has been seen.

    v)    Every blank page should be crossed through to indicate that it has been seen.

*(Section 8a – d, page 8)*

e)   **Handling of unexpected answers**

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

*(Section 6a, bullet point 5, page 6)*

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

*(Appendix 5, para 17, page 26)*

**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 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)**    According to the passage, what three pieces of equipment are needed in order to start podcasting?          **[6]**
              two marks each for computer, microphone, piece of software

     **(b)**    **(i)**    Give two reasons from the passage to explain why independent podcasters produce material.          **[4]**
                **-** getting an alternative message across or similar
                -desire for passion/ enthusiasm or similar

           **(ii)**    Give two reasons from the passage to explain why media companies produce podcasts.          **[4]**
                **(**any two, 2 marks each)
                - timeshifting
                - capture the listener familiar with downloading.
                - as part of broadening of existing services.

     **(c)**    Explain what is meant in the passage by
         **(i)**    'on-demand digital music player'          **[3]**
                **-**a  player where all your material is stored and instantly available: ie
                MP3  player (1), defined storage(2), addresses fully on demand ( 3)

         **(ii)**    'a constant desire for better listening'?          **[3]**
                - some understanding of the idea that audiences always want improved
                content / which they produce themselves ( either)
         In both cases up to three marks according to clarity.

**2**    **(a)**    How might podcasting be seen to be changing the nature of radio?          **[5]**
              Might include up to 5 marks for a clear explanation of the variety of ways
              in which podcasting is changing radio.

            -no longer needs to be 'live'/ can be on demand
            -can be listened to on a different kind of player
            -accessed via internet downloads
            -much wider access for production by independents
            -different kind of material.

            (other sensible answers can be credited)

     **(b)**    From your wider knowledge of new media technologies how far do you believe that new opportunities for creativity have been opened up for audiences?          **[20]**

| | |
|---|---|
| **0-7 marks** | limited account using little from outside passage |
| **8-13 marks** | some evidence to support points, some understanding shown |
| **14-20 marks** | good level of detail, well supported by examples, clear sense of debate. |

**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 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 radio stations which GCAP own (according to the passage). **[6]**

    Any three from:
- Capital Radio
- Classic FM
- XFM
- Orchard FM
- Plymouth Sound

                                                               (2 marks each)

**(b)** Give four pieces of statistical evidence which indicate the problems faced by GCAP **[8]**
- shares fallen by 17%/ 17.3%
- half year profits fell by 28%
- revenue predicted to drop by £7m in 06/07
- revenue down by 11% to £111m by Sept 30 2005
- listener figures down at Capital from 2.9m to 1.8m
- London audience share down from 10.9% to 5.1%

    Any four of the above                                    (2 marks each)

**(c)** Explain what is meant in the passage by:

    **(i)** 'flagship London station' **[3]**

      best known and most high profile e.g. leader of brand or similar
                                      (up to 3 marks according to clarity)
    and
    **(ii)** 'portfolio of assets'. **[3]**

      the collection of companies which the parent company owns or has interests in
                                      (up to 3 marks according to clarity)

**2** **(a)** What does the passage suggest is the way forward for dealing with the fall in revenue? **[5]**

- cut the number of adverts on Capital/ change advertising policy
- rebrand the station
- sell off some of the smaller stations
                                (2 marks for one reason, 3 for 2, 5 for all 3)

**(b)** What can media companies do to attract audiences?
Make reference to examples from your **wider knowledge of media ownership** **[20]**

**0-7 marks** limited account using little from outside passage, may have little relevance
**8-13 marks** some evidence to support points, some understanding shown
**14-20 marks** good level of detail, supported by examples, sense of debate

### 3/ 4 Mark scheme for both Sections A and B.

#### SECTION A

3. To what extent do the advantages of new media technologies outweigh their disadvantages for audiences.
4. Why do media industries need to develop and invest in media technologies?

#### SECTION B

3. Why do media owners have interests across a range of media?

4. To what extent must media industries adapt to new technologies to appeal to audiences?

[45]

**Level 1**
**(0-12 marks)**
Very short answers.
Misses the point of the question.
Little or no reference to evidence to support points made.
Arguments not developed in any detail and opinions / assertions likely to be simplistic.

**Level 2**
**(13-22 marks)**
Limited reference to evidence to support points made.
Undeveloped and application of ideas minimal.
Factual knowledge possibly inaccurate.
Little relevance to the question.
Opinions likely to be simplistic and contextual knowledge limited.

**Level 3A**
**(23-31 marks)**
Reference to evidence to support points made.
Some application of ideas and some development of the answer.
Factual knowledge with some accuracy and relevance.
Some knowledge of issues in the question.
**Level 3B**
**(32-37 marks)**
Sense of argument and analysis.
Clear reference to evidence and examples to support points made.
Factual knowledge will be mainly accurate and relevant.
Some developed knowledge of issues in the question.

**Level 4**
**(38-45 marks)**
Clear sense of argument and analysis.
Factual knowledge will be accurate and relevant.
Developed knowledge of issues in the question.
Thorough and detailed understanding of the question.
Detailed reference to examples.

**Mark Scheme 2734**
**June 2007**

**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 Presentation (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 |

**Preliminary Questions**

- Is the specific area of study [micro research] appropriate to the overall topic [macro research]?
- Are the notes appropriate?

**Questions to ask of the research [Question 1]**

1    Has the candidate considered both primary and secondary research methods?

2    What primary methods have been considered?
- Interviews
- Focus groups
- Questionnaires
- Letters, emails, phone calls
- Remote discussions [e.g. Internet]
- Textual analysis.

3    What secondary methods have been considered?
- 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 and evaluation of the methods used?

7    Is there clear evaluation of the sources themselves?

**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.**

Where a specific number of research methods likely to be considered is referred to this is only part of the criteria for the Level concerned. For example in Level 3 29-35 marks could be awarded with fewer than five methods having been considered. Similarly a candidate with a substantial number of methods considered and/or used but with simple description only and little reflection and no evaluation the mark awarded would not be more than within Level 2.

**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
- focus likely to be inappropriate to topic area

| **LEVEL 2** | **Question 1** |
| --- | --- |

**(13-17 marks)**
- minimal evidence of research
- minimal referencing
- minimal explanation of process
- no reflection on methods and/or sources
- focus may not be appropriate

**(18-22 marks)**

- research may have limited appropriateness
- some referencing but incomplete
- some explanation of process
- some reflection on methods
- focus may not be entirely appropriate for the topic area
- likely to be no more than three research methods considered

| **LEVEL 3** | **Question 1** |
|---|---|

**(23-28 marks)**

- some, but not necessarily all, research likely to be appropriate
- most referencing complete
- mainly adequate explanation of logistics of process
- some reflection on methods and sources
- focus should be appropriate to topic
- likely to be at least four research methods considered

**(29-35 marks)**

- much of the research appropriate
- complete referencing throughout
- clear explanation of logistics
- most methods advantages and disadvantages explained
- some sources evaluated
- clear understanding of relevance of topic
- likely to be at least five research methods considered

| **LEVEL 4** | **Question 1** |
|---|---|

**(36-40 marks)**
- research mostly appropriate
- complete and accurate referencing
- clear explanation of logistics of process
- full evaluation of methods
- most sources evaluated
- most points well supported by reference to specific examples
- wide range of primary and secondary research methods considered

**(41-45 marks)**
Comprehensive and appropriate range of research methods and clear evaluation of sources, 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)**

* mostly 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, and 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 Presentation (Question 2)**

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

**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.

**Topic 1**

**Advertising**

*Research into advertising, marketing and sponsorship.*

Issues such as the nature and purpose of advertising – selling image and lifestyle. Issues of ideologies, values, messages and meanings. Consumer cultures. Product placement. Niche and mass markets. Audience targeting. Social demographics and product mapping. Marketing strategies. Case studies of particular campaigns. Audience reception of advertising. Relationship between media institutions and advertising.

**Topic 2**

**Children and the Media**

*Research into the relationship between children and the media as subjects of media representations and/or as consumers to the media. ["Children" to mean up to and including age 15.]*

Targeting and use of children in media products. Representations of childhood and gender. Academic perspectives. The media as educative. Research into effects theories in relation to children and the media. Children as participants in media productions. Views of parents, teachers and children on the media and childhood. Children's reception of media texts. Media to include television, film, radio, magazines, comics, newspapers, video games and the internet.

**Topic 3**

**Community Radio**

*The relationships between radio stations and their communities.*

[local radio stations, commercial and 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 the 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.

**Topic 4**

**Crime and the Media**

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

Crime films; television crime series. True crime magazines. Press representations of crime and criminality. News reporting of crime; radio and internet crime coverage. Moral panic. Show case trials; crime and news values. Trial by the media. The media and public perceptions of crime.

**Topic 5**

**Politics and the Media**

*Research into the relationship between the political system and the media.*

Candidates may focus on UK or foreign politics and the media and may compare the relationship between the government and the 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.

**Topic 6**

**Sport and the Media**

*Research into the relationships between sport agencies and the media.*

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/nature, gender). Proliferation of sports covered including minority interest sports. Media as sports watchdogs and commentators; as source of inter-media competition. Sport and advertising/sponsorship. Use of new technologies in sports coverage.

**Topic 7**

**Television Drama**

*Research into the significance of television drama.*

Place of television drama in the schedules. The changing face of television drama. Issues of "quality"/dumbing down. Drama documentaries/"faction". Representations of social groups. Drama series and serials. Soap operas. Comedy drama, costume drama. Literacy adaptations. High culture v low culture debate. Audience reception of TV drama. Historical development. Notions of authorship in television drama. Relationships of genre to television institutions.

**Topic 8**

**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.*

[Filmmaker is defined here as director, actor, producer, screenwriter or other personnel for example editor, production designer, director of photography.]

Gender issues such as equality of opportunity for women filmmakers in the industry. Issues of gender representations in films. Feminist critical perspectives. Popular criticism. Audience reception. Candidates may draw on examples of films classed as 'feminist films'. Films made for female audiences and films made by women as well as female responses to other films.

**Topic 9**

**World Cinema**

*Research into the cinema of countries other than US or the UK.*

Differences in context, audience and genre. Cinematic hybrids. Media mineralisation. Cultural independence. Issues of representation. World cinema and politics. Cinema as agent of social and political change. Audience reception. Popular and art cinemas' relationship with other media. Influence upon US and UK cinema.

# Mark Scheme 2735
## June 2007

## INSTRUCTIONS ON MARKING SCRIPTS

*All page references relate to the Instructions to Examiner booklet (revised June 2006)*

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

**1 Before the Standardisation Meeting**

**Before the Standardisation Meeting you must mark a selection of at least 10 scripts.** The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting**. *(Section 5c, page 6)*

**2 After the standardisation meeting**

a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.

b) All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.

c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

**Annotation consists of:**

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (eg indicate an omission);
- the use of standard abbreviations eg for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d)    **Recording of marking: the scripts**

     i)      Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.

     ii)     All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.

     iii)    The ringed totals should be transferred to the front page of the script, where they should be totalled.

     iv)    Every page of a script on which the candidate has made a response should show evidence that the work has been seen.

     v)     Every blank page should be crossed through to indicate that it has been seen.
*(Section 8a – d, page 8)*

e)    **Handling of unexpected answers**

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

*(Section 6a, bullet point 5, page 6)*

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
*(Appendix 5, Para 17, page 26)*

Candidates answer two questions, one from each section.

Each Question is marked out of 45.

| 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 |

**General Assessment Criteria**

**Level 1**

**0-12 marks**

- weak answer
- failure to understand the question
- fails to communicate coherent point of view
- little or no understanding of the topic
- very short

**Level 2**

**13-17 marks**

- a minimal view about media issues and debates
- basic understanding of the question
- Textual examples will be basic and descriptive
- Arguments are not developed in any detail
- opinions/assertions tend to be simplistic
- Information may include irrelevancies or inaccuracies
- basic

**18-22 marks**

- some attempt to offer a critical argument or point of view
- <u>some</u> knowledge of what the question demands
- <u>limited</u> analysis of case studies to illustrate arguments
- factual knowledge is mostly accurate
- answers will be mainly relevant to the question
- Opinions/assertions are substantiated by some examples

**Level 3**

**23-28 marks**

- informed argument
- competent use of textual and topical examples to illustrate arguments.
- competent use of case studies
- factual knowledge will be mainly accurate
- answers will be relevant to the question.

**29-35 marks**

- applies knowledge of case studies to the topic..
- clear understanding of the issue,
- clear use of relevant case studies.
- factual knowledge will be accurate and clearly relevant to the question.
- clear understanding of role of media within a wider context.

**Level 4**

**36-40 marks**

- well structured
- demonstrates an intelligent and  informed understanding of the topic
- demonstrates skill in critical analysis
- intelligent evaluation of contemporary texts and topics.

**41-45 marks**

- intelligent,
- well informed
- precise
- perceptive and incisive insights into the topic.

**Question Specific Content Descriptors**

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

*SECTION A - BROADCASTING*

**Question 1**

**Discuss the factors that might contribute to the success of a television music programme.**

The following issues may be referred to by candidates:

- Marketing and promotion
- Visual appeal
- Audience targeting
- Production values
- Music genres
- Live and recorded music
- Cross-media production.

**Question 2**

**"Television has damaged the music industry. There are now far too many performers who are getting success because of their looks, not their musical skill." Discuss this view of the contribution that television is making to music.**

The following issues may be referred to by candidates:

- Visual appeal
- Live music
- Music television events
- Growth of music video
- Cross-media products, internet/mobile-phone video applications
- Audience reception theories
- Role of music, gratification theories and audience pleasures.

**Question 3**

**Discuss the factors likely to cause certain events and issues to be selected for news and/or for current affairs programmes.**

The following issues may be referred to by candidates:

- News selection
- Public interest
- News values
- Ratings and audience
- Public service remit
- Predictability of news
- Infotainment
- Budgetary and economic factors.

**Question 4**

**How do programme makers and schedulers tackle the perception that news and current affairs programmes are unlikely to attract large audiences?**

The following issues may be referred to by candidates:

- News selection
- Public interest
- Scheduling strategies
- Promotional strategies
- PSB versus commercial predicaments
- News values
- Ratings and audiences, BARB and RAJAR figures
- Infotainment and populism.

**Question 5**

**Consider the developments in British broadcasting in recent years that have contributed to the industry's current position.**

The following issues may be referred to by candidates:

- Competition
- Technology
- Mass audiences
- Consumerism
- Broadcasting Acts
- Deregulation
- Media ownership
- Economic factors.

**Question 6**

**Discuss the impact of new technology and/or new regulations on the UK broadcast industry in recent years.**

The following issues may be referred to by candidates:

- Digital and other technological advances
- Regulatory freedoms and constraints. Broadcasting Acts
- Competition
- Consumerism
- Production values
- Consumer choice
- Media ownership
- Economic factors.

*SECTION B - FILM*

**Question 7**

**Discuss the view that British films, regardless of their quality, struggle to achieve commercial success.**

The following issues may be referred to by candidates:

- Financial (backers from UK and abroad)
- Quality of directors/producers/artists
- Government support
- Independent film companies
- Distribution and exhibition issues (ownership)
- UK and global audiences.

**Question 8**

**"The British film industry mainly consists of a wealthy and privileged elite who represent British culture in a very narrow way." Discuss this view.**
The following issues may be referred to by candidates:

- Narrow/diverse representations in British films
- Definitions of Britishness
- Focus on individual UK film-makers
- Focus on individual UK film production companies
- Financial and economic constraints and implications for representation.

**Question 9**

**"The boundaries between separate film genres are becoming increasingly blurred." Discuss this view.**

The following issues may be referred to by candidates:
- Generic conventions
- Audience pleasures
- Ability to adapt and develop
- Hybrid
- Marketing and promotion
- Ownership
- Distribution and exhibition.

**Question 10**

**Explain why certain genres of films have thrived for many years.**

The following issues may be referred to by candidates:

- Audience pleasures and expectations
- Success of certain formulae and paradigms
- Industry preferences
- Historical and social factors
- Plots/narrative/character issues
- Hybrids and sub genres
- References to and comparisons with literary genres.

**Question 11**

**Discuss the arguments for and against stricter censorship of film.**

The following issues may be referred to by candidates:

- Role of film
- Role of censors
- BBFC
- Pressure groups
- Case studies, causes celebres
- Effects theories.

**Question 12**

**Consider the reasons why the criteria for film classification might change over time.**

The following issues may be referred to by candidates:

- Role of film
- References to key historical and current events
- Increasingly liberal democracy
- Role and function of BBFC
- Development and changes in classification policies
- Protection of vulnerable groups (children/minorities etc)
- Pressure groups
- Moral panics
- Social mores, attitudes towards taboos, as reflected in film.

*SECTION C- PRINT*

**Question 13**

**What factors have contributed to the growth in the number of different magazine titles currently available to the public?**

The following issues may be referred to by candidates:

- Audience targeting
- Digital technological developments
- Niche audiences
- Consumerism
- Mass marketing
- Editorial and advertising
- Lifestyle mags.

**Question 14**

**How do individual magazines target and keep a particular audience?**

The following issues may be referred to by candidates:

- Audience targeting by social group
- Strategies to engender loyalty
- ABC figures
- Economic and financial rewards
- Ideological factors
- Editorial/advertising policies
- Synergy and cross media strategies
- Audience profiling and demographic analysis
- Language and interpellation.

**Question 15**

**Consider the strategies that might be used by local newspapers to attract a readership.**

The following issues may be referred to by candidates:
- Local news gatherer and informer
- Advertising stall
- Platform for local issues
- Commercial enterprise
- Responsible independent observer
- Local newssheet.

**Question 16**

**Discuss whether local newspapers have advantages over other local news media.**

The following issues may be referred to by candidates:

- Types of local/regional, daily/weekly, day/evening newspapers
- Strengths of newspapers compared with radio and television
- Local campaigning opportunities
- Audience attitudes to news and news media
- Local newspaper circulation figures and JICREG
- Cross-media ownership
- Audience consumption styles of differing media.

**Question 17**

**How much freedom has the British press?**

The following issues may be referred to by candidates:
- PCC
- Existing and proposed statutory legislation
- Free press, open democracy
- Pressure groups for and against tighter control
- Self regulation versus statutory constraints
- Recent and current causes celebres.

**Question 18**

**"Power without responsibility." A British prime minister of the 1930s attacked the British press with this accusation. How far is it true today?**

The following issues may be referred to by candidates:
- How far role of press has changed in recent years
- Statutory constraints
- PCC regulations and code of practice
- Relative freedom of press journalists and editors compared with Ofcom controlled tv and radio
- Privacy cases
- Accountability of journalists and editors to various interest groups/proprietors/shareholders/customers.

**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 2007 Assessment Series

**Unit Threshold Marks**

| Unit | | Maximum Mark | a | b | c | d | e | u |
|---|---|---|---|---|---|---|---|---|
| **2730** | Raw | 120 | 98 | 88 | 79 | 70 | 61 | 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 | 65 | 58 | 51 | 45 | 39 | 0 |
| | UMS | 90 | 72 | 63 | 54 | 45 | 36 | 0 |
| **2733** | Raw | 120 | 99 | 89 | 79 | 69 | 60 | 0 |
| | UMS | 120 | 96 | 84 | 72 | 60 | 48 | 0 |
| **2734** | Raw | 90 | 68 | 61 | 54 | 48 | 42 | 0 |
| | UMS | 90 | 72 | 63 | 54 | 45 | 36 | 0 |
| **2735** | Raw | 90 | 70 | 62 | 55 | 48 | 41 | 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** | 13.0 | 38.4 | 67.8 | 87.3 | 96.2 | 100.0 | 16059 |
| **7860** | 12.4 | 43.5 | 77.2 | 94.7 | 99.5 | 100.0 | 12104 |

For a description of how UMS marks are calculated see:
http://www.ocr.org.uk/exam_system/understand_ums.html

Statistics are correct at the time of publication

**OCR (Oxford Cambridge and RSA Examinations)**
**1 Hills Road**
**Cambridge**
**CB1 2EU**

**OCR Customer Contact Centre**

**(General Qualifications)**
Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

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