

Media Studies

Advanced GCE **A2 7860**

Advanced Subsidiary GCE **AS 3860**

Mark Scheme for the Components

June 2008

3860/7860/MS/R/08

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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.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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Advanced Subsidiary GCE Media Studies (3860)

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2731 Textual Analysis

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

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 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 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.

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: *Stormbreaker* (Dir. Geoffrey Sax 2006)

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 **Stormbreaker***
(Dir. Geoffrey Sax 2006)

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

[45 marks]

Examiners are required to prepare themselves thoroughly 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, before 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.

Examples

- Establishing shot of bridge and urban location, representing London landmarks and skyline
- Mid shot of character cycling at pace against oncoming traffic and of black cab swerving across the road
- Close up shots of framed cycle wheels in a skid
- Long shot of cyclist from behind weaving in and out of traffic signifying a dangerous act
- Mid shot of cyclist on bike representing the effort and determination that is being used
- Framing of shots can be commented upon, for example focus on spinning of wheels

- Low angle shots used to emphasise stunts and action on the bicycle
- Big close up shots of just missing yellow car
- Long shot of cyclist performing the stunt of riding between two cars
- Additional shots of cyclist weaving through traffic with again focus on the framing of the bike's movement, in particular the wheels
- Point of view constructed as the cyclist leaps from the road onto a grass verge
- Framed point of view shot from within moving car as cyclist cuts across the path of oncoming traffic
- Long shot of cyclist pursuing white van
- Cuts to close up of wheels of cycle as the bike skids and turns to the right/long shot of cycle in a leaping stunt as once again it cuts across moving traffic
- Interior shot of moving through arch with man cleaning car
- Re-establishing long shot of location
- Framed leaping shot of bicycle in mid air signifies the audacity of the cyclist
- Mid-close up shots of the cycle in the air and of the bike landing
- Crane/Dolly shot of cyclist entering building, providing an overhead perspective
- Long shot of cyclist in skid under car ramp/pursuing van into scrapyard with a tilting movement from low to high on the camera
- Long shot of van entering the scrapyard/use of high angle mid shots to emphasise rider's vulnerability and secrecy in entering the scrapyard
- Framed mid to close up shots of cyclist crouching as he walks through the scrapyard signifying his cautiousness and stalking actions/camera pans from right to left as cyclist passes scrapyard office
- Close up shots of car wing mirrors reflect the character's stalking appearance, mirroring his movements/car being crushed by mechanical jaws
- Long shot of cyclist hiding behind van again emphasising the secrecy of his presence in the scrapyard
- Tilt down movement of the camera to focus on the BMW sports car then zooms in slowly to front of the car
- Mid shot of mechanical crusher in operation
- Close up of bullet holes in the BMW and of cyclist and looking in the car,
- Two shot of two workers in conversation
- Long shot of dog running towards cyclist the cyclist needs to escape
- Close up shots of frightened cyclist in car and feeling trapped/dog trying to jump into the car
- Low angle point of view constructed from cyclist as he is trapped in the car close up of crusher on cars two shot of two villains in scrap yard
- Overhead shot close up of crusher destroying car
- Contrast between the exterior mid to long shots of the car being crushed and the more claustrophobic shots of in the car's interior
- Series of close up and mid shots of car being crushed and of cyclist in the car signifying his panic and claustrophobia
- Low angle shot of cyclist dangling from the crane and long shot of cyclist encircled by work men
- Series of mid to long shots of action sequence as the pursuit over the cars and the fight scene takes place, in particular of the rope trick performed
- Close up of efforts and skill of cyclist in combat
- Long shot of workmen in heap on floor/long shot of man holding shot gun/long shot of cyclist escaping scrapyard and finally a mid shot of scrapyard doors closing

Editing

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

Examples

- The extract begins with a fast quick cutting introduction placing emphasis on speed/urgency in a perilous pursuit
- This is matched by a lengthy sequence of rapidly edited cut shots of the cyclist weaving in and out of oncoming traffic
- Tempo is slowed in editing when cyclist is snooping around the scrapyard. For example, when he is sneaking past the office and around the BMW. The tempo again increases when he has been discovered and the fight sequence ensues
- Examples of continuity include when the dog and then the mechanical crusher traps the cyclist in the car
- Action is matched throughout the sequence with the journey the cyclist is on and completed at the end of the sequence by the scrapyard doors closing.
- The soundbridge created by the music provides a seamless transition to the action especially in the combat scene and at the beginning of the extract when sound is used to bridge the visual action of cyclist in pursuit

Sound

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

Examples

- Music is used at the beginning of the sequence is non diegetic, consisting of drums to build tension create atmosphere, it is triumphant?
- Stringed instruments to create ambiance in the scrapyard/drum rolls increase tension of the action in the scrapyard
- Diegetic music is used throughout in dialogue, use of cockney/London accents/car horns/skidding tires/cries of getting out of the way/noises of the mechanical crusher in the scrapyard/dog barking
- Hero remains silent throughout, his actions do the talking
- The radio playing 'I predict a riot' is diegetic and silence is also used to represent the creeping of Alex rider into the scrapyard and used as an element of surprise as the mechanical crusher begins crashing the car
- Sound effects used include gunfire, screeching tyres the 'arghs' and efforts of the men in the scrapyard, tooting of car horns, crushing metal/glass/swinging of rope
- Digital sound effects on the car's on screen computer
- Non-diegetic music is used as a soundbridge in the last part of the sequence and it is techno fast matched on action to create excitement of the fight sequence. The beat is furious/pulsating and is matched with the action
- Use of silence, for example, just before the crane drops onto the top of the car that **the cyclist is crouching in**

Special Effects

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

Examples

- Pro-filmic stunts on bicycle, against oncoming traffic and use of martial arts in bike scene,
- Stunts function to create a realism of pursuit and engagement with villains
- Use of CGI and gadgets in the car
- Pyrotechnics signify gunfire and danger
- Martial arts in combat/tricks with rope

Mise-en-Scène

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

Examples

- The sequence has two parts, firstly the pursuit sequence of cyclist weaving through traffic and performing dangerous/exciting stunts in pursuit of a van. Second the sequence is filmed in a south London scrapyard, which is a working villains' site.
- It's summer in London and use is made of the natural daylight and sunny skies, often shadows are cast in the action. Directional lighting is used on the cyclist in the car and more confined spaces
- Dangerous actions on the cycle nearly result in accidents, the cyclist is powerful and quick in keeping up with the white transit van
- The setting is urban (London) and filmed on location. Streets. The streets appear harmless to the cyclist compared to the scrapyard, which is fraught with danger (guard dog/car crushing machine/mob of angry men)
- The scrap yard is derelict with old abandoned cars, it is noisy from the mechanical crusher and loud noisy and rough males
- The cyclist is skilful and agile on the bicycle. He is dressed in a black suit, perhaps a school uniform. He is young and assured often expressionless in his quest to track down the BMW car
- The BMW has advanced technology indicated by the use of an on-board computer and ejector seat
- The ejection from the car saves the cyclist from his perilous situation
- Entering the scrapyard the cyclist is cautious, treading carefully and warily of any danger
- Mechanical machinery working and not working is key to the scene in contrast to rider's use of the bicycle and rope in fight sequence
- Cyclist is nimble, strong and athletic whereas the men in the scrapyard are big aggressive, clumsy and in work clothes
- There is an emphasis on speed pursuit power of machinery and the skill of martial art in the combat scene. There are many props used for example the rope, newspaper, radio etc
- The combat scene is full of martial arts and combat, the agility of the cyclist is once again displayed as he dispatches the threat of the gang of thuggish looking men trying to capture him
- His intelligence and strength and skilful use of the rope as defence weapon, defeat the villains and he escapes

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 how the representation of consumerism in the two magazines you have studied is appropriate to their target audiences.

[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 ways in which the representation of celebrity is used to create 'newsworthy' stories in the two tabloid newspapers you have studied.

[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 how its 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, compare the use of 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 visual elements 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.

2732 Case Study: Audiences and Institutions

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) Give two examples of financial evidence from the passage to suggest that digital cinema would be cheaper (6 marks)

Production: \$16000 for 220 hrs of tape compared to \$1.8m for same amount of film
Distribution: potential saving \$1bn on distribution (3 marks each)

- (b) From the passage give three examples of content which would be made possible by digital exhibition in cinemas (6 marks)

live special events
sports
pre-show advertising
low budget films
(any 3, 2 marks for each)

- (c) What is meant in the passage by:

- (i) a 'staggered release' (line 19) (4 marks)

film goes into cinemas at different times in different territories/countries

and

- (ii) 'theatrical release' (line 14) (4 marks)

showing films in cinemas
(up to 4 marks each according to clarity)

- 2 (a) How does the passage suggest digital distribution might help reduce piracy? (5 marks)

explanation of how simultaneous worldwide release might reduce problem
(up to 5 marks according to clarity and understanding shown)

- (b) From your wider knowledge of new media technologies, show how digital media are changing production and/or distribution (20 marks)

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.

Answer either question 3 or question 4.
You should make detailed reference to examples from your case study material to support points made in your answer.
Your answer should be written in continuous prose.

- 3 To what extent do new media technologies offer new creative opportunities? [45]
- 4 Why do media industries need to get involved with the development of new media technologies? [45]

See generic mark scheme at the end of Section B

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) Apart from MySpace, name three media in which the passage indicates Murdoch has interests (6 marks)
 Correct products and/or correct media both acceptable
- newspapers/The Sun
 publishing/Harper Collins
 broadcasting/ news channels/ television/Fox
- (b) Give three examples from the passage which indicate the moves towards new media (6 marks)
- podcasting
 blogging
 filesharing/ burners
 citizen photography/ phonecam paparazzi
 mashup artists (Vjs)
 (2 marks for each, up to max 6 marks)
- (c) What is meant in the passage by:
- (i) "non-stop global party" (line 20) (4 marks)
 idea of an online global network that involves socialising and media
- and
- (ii) 'advertising, marketing and distribution vehicle' (line 26) (4 marks)
- MySpace becomes way of promoting News corp product
 (max 4 marks for each according to clarity)

- 2 (a) According to the passage, how does Murdoch intend to use MySpace to further his interests? (5 marks)

Candidates should be credited for any of the following

- distinction /marketing of existing product
- finding/ developing new content
- reaching new audiences
- shaping audience tastes

(5 marks max according to clarity)

- (b) How are new media technologies changing the way media owners operate? Make reference to examples from your wider study of media ownership.

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.

- 3 How far do media owners need to co-operate with one another? [45]
- 4 Media industries manipulate audiences. It is the industries that are in control, not the audiences." How far do you agree? [45]

GENERIC MARK SCHEME FOR QUESTIONS 3 AND 4 IN SECTION A AND B.

Level 1

(0-12 marks)

Likely to be short answers

Likely to miss 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

(13-17 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.

(18-22 marks)

Some reference to evidence to support points made

Some application of ideas and some development of the answer

Factual knowledge will show some accuracy

Some relevance to the question.

Level 3

(23-28 marks)

Reference to evidence to support points made

Application of ideas and some development of the answer

Factual knowledge will be largely accurate and relevant to the question

Some consideration of the issues raised by the Question.

(29-35 marks)

Some 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 consideration of the issues raised by the question.

Level 4**(36-45 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 understanding of the issues raised by the question.

In order to get the very top of the range **41-45**, candidates will additionally show:

Thorough and detailed understanding of the question

Detailed and sophisticated reference to examples.

2734 Critical Research Study

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 there a 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 used both primary and secondary research methods?
- 2 What primary methods have been considered?
 - Interviews
 - Focus groups
 - Questionnaires
 - Letters, emails, phone calls
 - Remote discussions [eg 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? [eg 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
- most 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)**

- most 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 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.

Clear guidance is given below on the requirements for each topic above, including the nature of the research to be carried out and the use of the candidates' notes in the examination.

There is no evidence that all candidates at a Centre should undertake the same research topic and they are encouraged to choose one of the nine offered themselves, in consultation with the Centre. Centres may decide to offer a limited selection of the nine topics if they prefer.

Candidates should select their own objects of study and texts in relation to the above set topics. Candidates are required to use **detailed and specific examples** from their research in their answers.

Candidates are able to take four sides of A4 research notes into the examination; these must be submitted with the candidate's examination script.

The notes, which must be hand-written by the candidate him/herself, should cover primary and secondary research sources, statistics, brief quotations, diagrams, note-form summaries, lists, bullet points and short phrases. Any diagrams used must be drawn by the candidate him/herself. Notes may be written in shorthand, text message formats and may include abbreviations. Notes must not contain continuous prose. Paragraphs of full and grammatically correct sentences constitute continuous prose; however, individual grammatically correct sentences may not constitute continuous prose if they form part of a brief quotation or brief summary. Notes must not be directly translated from a shorthand format to a long hand format and used in full in the examination response.

Further detailed guidance concerning the role of the teacher in introducing research methods to candidates and acting as a supervisor for the research and the notes are given in the Teacher Support Booklet.

5.5.1 Set Topic Content - for 2007

The content below represents a range of possible investigations within the scope of each topic. It should be considered exhaustive and Centres may seek advice from OCR concerning any research focus.

Assessment Objective Six (AO6) highlights the emphasis on investigative techniques and independent research and analysis in their chosen topic. It should be clear from the candidates' examination script that there is ample evidence of individual study and independent research, rather than of answers coached by the teacher. As such, this unit offers the candidate an excellent opportunity for learning progression to higher education degree-level study.

It is important that candidates understand that the nature of this unit is one of active research rather than media text-based analysis.

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 of 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 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 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 panics. 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 relationships between the political system and the media.

Candidates may focus on UK or foreign politics and the media and 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.

Topic 6

Sport and the Media

Research into the relationships between sports agencies and the media

Relationship between media conglomerates and sports 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). 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. Literary 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 representation 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 of context, audience and genre. Cinematic hybrids. Media imperialism. 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.

5.5.2 Additional Information

The examination has two questions. The first question asks candidates to give an account of the process of their research and to reflect upon the strengths and weaknesses of their methods. The second question requires candidates to analyse their findings in relation to the broad topic.

Centres are encouraged to support their candidates by providing a structure for the critical research study as it is not considered helpful to leave candidates entirely isolated from teacher support, advice and supervision. It is up to the Centre to decide how to supervise the candidates' progress, either in/or outside class time and how much class time to devote to it.

Centres should refer to the guidance for the unit given in the Teacher Support Booklet.

Guidance on Candidates' Notes

Candidates are able to take four sides of A4 research notes into the examination; these must be submitted with the candidate's examination script.

The purpose of these notes is to serve as an aide memoir for the candidate.

The notes, which must be hand-written by the candidate him/herself, should cover primary and secondary research sources, statistics, brief quotations, diagrams, note-form summaries, lists, bullet points and short phrases. Notes must not contain essay plans or continuous prose. Notes may be written in shorthand, text message formats and may include abbreviations, but notes must not be directly translated from a shorthand format to a longhand format and used in full in the examination response.

On no account should additional sheets or materials be brought into the examination room, nor should the research notes be word-processed, printed, photocopied or typewritten.

It is recommended that candidates collect their research findings carefully during the course of their Critical Research Study, which should then be selected and edited carefully at a reasonable period before the examination and presented as the final four sides of research notes.

Centres may contact OCR for further guidance.

2735 Media Issues and Debates

The total number of marks available for the paper is 90.
Candidates answer two questions.

Each question must be from a different 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

- 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.

18-22 marks

- some attempt to offer a critical argument or point of view
- some knowledge of what the question demands
- limited analysis of case studies to illustrate arguments
- factual knowledge is mostly accurate
- answers will be 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***

Comment on the view that music programmes on television only appeal to niche audiences.

The following issues may be referred to by candidates:

- Marketing and promotion
- Audience targeting
- Niche and mass audiences
- Genre channels
- Audience figures
- Music genres
- Live and recorded music

Question 2

“Instead of just relying in churning out slickly edited pop videos, television has the power to be creative with music programmes.”

Discuss this view of the potential of music programmes on television.

The following issues may be referred to by candidates:

- Visual appeal
- Live music
- Music television events
- Production values
- Demands of broadcasting industry
- Growth of music video
- Television as art form
- Role of music, gratification theories and audience pleasures

Question 3

Discuss the view that the need to attract and retain audiences affects the reliability of news and/or current affairs programmes.

The following issues may be referred to by candidates:

- News selection
- Public interest
- News values
- Ofcom code of practice for news and current affairs
- Ratings and audience
- Public service remit
- Infotainment

Question 4

Discuss some of the problems that might arise in the scheduling of news and/or current affairs programmes.

The following issues may be referred to by candidates:

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

Question 5

How well does the British broadcasting industry serve the public?

The following issues may be referred to by candidates:

- Competition
- Technology
- Mass audiences
- Consumerism
- Choice and channel proliferation
- Uses and gratifications, audience pleasures
- Audience figures and research

Question 6

Which has had the bigger impact on broadcasting in recent years: new technology or new regulations?

The following issues may be referred to by candidates:

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

SECTION B – FILM**Question 7**

Discuss the factors that limit the success of the British film industry.

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
- Foreign competition

Question 8

“Most young audiences are put off by the style and the subject matter of British films.”
Discuss this view.

The following issues may be referred to by candidates:

- ‘Worthy’ social comment films
- Commercial successes in UK and abroad
- 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

“Generic conventions provide a basic structure, but that is all. Every film is unique”
Discuss this view.

The following issues may be referred to by candidates:

- Generic conventions
- Case study analysis
- Auteurism
- Audience pleasures
- Hybrid, cross genre films
- Sequels and prequels

Question 10

Explain how and why certain films combine the conventions of more than one genre.

The following issues may be referred to by candidates:

- Audience pleasures and expectations
- Success of certain formulae and paradigms
- Industry preferences
- Promotional issues and strategies
- Hybrids and sub genres
- References to and comparisons with literary genres

Question 11

How well does the current system of film classification and censorship serve the British public?

The following issues may be referred to by candidates:

- Role of film
- Role of censors
- BBFC
- Legal/statutory requirements
- Pressure groups
- Case studies
- Effects theories

Question 12

“Our violent, sex-obsessed society is a direct result of the violent and sex-obsessed films that we have allowed our cinemas and televisions.”

Discuss this view.

The following issues may be referred to by candidates:

- Audience effects theories
- Copycat case studies
- Increasingly liberal democracy
- Role and function BBFC
- Development and changes in classification policies
- Protection of vulnerable groups (children/minorities etc)
- Pressure groups
- Moral panics

SECTION C – PRINT**Question 13**

“Magazines are a symbol of our disposable culture. Cheap and worthless.”

Discuss this view of the magazine industry.

The following issues may be referred to by candidates:

- Debates and issues around popular and high culture
- Uses and gratifications
- Public service dimension of magazine history
- Consumerism
- Mass marketing
- Editorial and advertising

Question 14

What are the factors that make a magazine successful?

The following issues may be referred to by candidates:

- Definition of success in commercial environment
- Competition and survival in market
- Audience targeting by social group
- Strategies to engender loyalty
- ABC figures
- Economic and financial rewards
- Editorial/advertising policies
- Synergy and cross media strategies
- Audience profiling and demographic analysis

Question 15

“We serve dozens of micro-communities, all very different from one another in terms of their geography and demographic make-up.” (local newspaper editor).

How can a local newspaper best serve its community?

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 newsheet

Question 16

“Most media products are available electronically. People just aren’t dependent on printed articles anymore.”

How gloomy is the outlook for the local newspaper industry?

The following issues may be referred to by candidates:

- Strengths of newspapers compared with radio and television
- Audience attitudes to news and news media
- Local newspaper circulation figures and JICREG
- Cross-media ownership
- Newspaper industry’s ability to adapt in and to electronic media environment

Question 17**To what extent should we protect the freedom of the British Press?**

The following issues may be referred to by candidates:

- Press role as watchdog
- PCC and ethical issues
- 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

“What is self regulation if not the exercise of free will in the choice between virtue and vice?” (Sir Christopher Meyer, Chair of the PCC, speech 2006).

Is self regulation of the British Press working?

The following issues may be referred to by candidates:

- Statutory constraints
- PCC regulations and code of practice
- Status and role of print press broadcast/internet media environment
- Privacy cases
- Public faith in press and journalists
- Role of press in society
- Role of regulators in society

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.

Grade Thresholds

Advanced GCE (Subject) (Aggregation Code(s))
June 2008 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2731	Raw	90	68	61	55	49	43	0
	UMS	90	72	63	54	45	36	0
2732	Raw	90	64	57	50	43	36	0
	UMS	90	72	63	54	45	36	0
2734	Raw	90	69	62	55	48	41	0
	UMS	90	72	63	54	45	36	0
2735	Raw	90	70	63	56	49	43	0
	UMS	90	72	63	54	45	36	0
	UMS							

Specification Aggregation Results

Overall threshold marks in UMS (ie 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	13.5	39.4	67.9	87.4	96.5	100.0	16072
7860	12.5	43.5	77.3	94.9	99.6	100.0	12177

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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