

GCE

Media Studies

Unit **G325**: Critical Perspectives in Media

Advanced GCE

Mark Scheme for June 2014

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

NB – Ticking each page is mandatory, all other annotations are optional but you are advised only to use ticks for G325.

| Number | Annotation | Code | Name | Meaning |
|--------|---|------|--------------|------------------------------------|
| 1 |  | 11 | Tick | Tick |
| 2 |  | 21 | Cross | Cross |
| 3 |  | 281 | ? | Unclear |
| 4 |  | 261 | ^ | Omission mark |
| 5 |  | 851 | T | Terminology |
| 6 |  | 661 | EG | Use of Examples |
| 7 |  | 371 | A | Explanation, Argument and Analysis |
| 8 |  | 641 | NAR | Lengthy narrative, description |
| 9 |  | 1841 | Not Relevant | Expandable vertical wavy line |
| 10 |  | 301 | R | Rubric |

Section A Guidance

Question 1a 25 marks

Candidates will need to refer to their work for the Foundation Portfolio **and** Advanced Portfolio. Additionally, they *may* make reference to other media production work but this is **strictly** optional.

Question 1b 25 marks

Candidates will need to choose one production from either Foundation Portfolio or Advanced Portfolio.

Examiners are reminded that candidates are asked to relate a media production to a theoretical concept and they are at liberty to either apply the concept to their production or explain how the concept is not useful in relation to their production.

G325 Section A (50 marks maximum).

| Question 1a | |
|--|--|
| 0 marks = no response or no response worthy of credit | |
| Level 4 | <p>There is a clear sense of progression and of how examples have been selected, and a range of articulate reflections on the use of post-production. There is a fluent evaluation of progress made over time. Candidates offer a range of specific, relevant and clear examples of post-production and creative decision making. The use of media terminology is excellent.</p> <p>Complex issues have been expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, have been well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p> <p style="text-align: right;">[21-25]</p> |
| Level 3 | <p>There is some sense of progression and of how examples have been selected, and some useful descriptions of post-production. Progress made is described and evaluated with clarity.</p> <p>Candidates offer a mostly clear, mostly relevant and reasonable range of examples of post-production in relation to decisions and outcomes. The answer makes proficient use of media terminology throughout.</p> <p>Relatively straightforward ideas have been expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There will be some errors of spelling, punctuation and grammar but these are unlikely to be intrusive or obscure meaning.</p> <p style="text-align: right;">[16-20]</p> |
| Level 2 | <p>Candidates offer a mostly clear, partly relevant and narrow range of examples of post-production and creative decision making. The account of progress made is limited. Examples are described with some discussion of their significance in relation to decisions and outcomes. The answer makes basic use of relevant media terminology.</p> <p>Some simple ideas have been expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p> <p style="text-align: right;">[10-15]</p> |
| Level 1 | <p>The answer is descriptive and may offer limited clarity. There is little, if any, evaluation of progress. Examples are partly relevant and their significance in relation to post production is partly clear. The answer offers minimal use of relevant media terminology.</p> <p>Some simple ideas have been expressed. There will be some errors of spelling, punctuation and grammar which will be noticeable and intrusive. Writing may also lack legibility.</p> <p style="text-align: right;">[0-9]</p> |

| Question 1b | |
|--|---|
| 0 marks = no response or no response worthy of credit | |
| Level 4 | <p>Candidates demonstrate a clear understanding of genre and relevant media theory and can relate concepts articulately to the production outcome, describing specific elements in relation to theoretical ideas about genre. Candidates offer a range of specific, relevant, interesting and clear examples of how their product can be understood in relation to relevant theories of genre. The use of conceptual language is excellent.</p> <p>Complex issues have been expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, have been well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p> <p style="text-align: right;">[21-25]</p> |
| Level 3 | <p>Candidates demonstrate the ability to relate their own creative outcomes to some ideas about genre drawn from relevant media theory. Some relevant and convincing examples from the production are offered and these are handled proficiently. The answer makes proficient use of relevant conceptual language.</p> <p>Relatively straightforward ideas have been expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There will be some errors of spelling, punctuation and grammar but these are unlikely to be intrusive or obscure meaning.</p> <p style="text-align: right;">[16-20]</p> |
| Level 2 | <p>Candidates offer a mainly descriptive, basic account of how their production can be understood in the basic theoretical context of genre. Examples are limited in range but some are relevant. The answer makes basic use of relevant conceptual terms.</p> <p>Some simple ideas have been expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p> <p style="text-align: right;">[10-15]</p> |
| Level 1 | <p>Candidates at this level attempt to relate the production to the basic concept of genre, with limited clarity. The account may be incomplete or be only partly convincing. Very few, if any, examples are offered from the chosen production. The answer offers minimal use of relevant basic conceptual terms.</p> <p>Some simple ideas have been expressed. There will be some errors of spelling, punctuation and grammar which will be noticeable and intrusive. Writing may also lack legibility.</p> <p style="text-align: right;">[0-9]</p> |

G325 Section B Generic Mark Grid (50 marks maximum). 0 marks = no response or no response worthy of credit

| | Level 1 | Level 2 | Level 3 | Level 4 |
|---|---|--|---|--|
| Explanation, analysis and argument | Candidates offer a response to the topic area, with a limited degree of clarity. Personal engagement with the topic is either absent or implicit and there may be inaccuracy or a lack of conviction in presenting the response. The answer may be incomplete and/or lack relevance. [1-7] | Candidates offer a response to the topic area with limited ability to adapt to the specific requirements of the chosen question. A partially coherent, basic argument is presented. [8-11] | Candidates adapt their learning to the specific requirements of the chosen question well, in the main. The answer offers a sensible, mostly clear balance of media theories and knowledge of industries and texts, with a proficient attempt at personally engaging with issues and debates. [12-15] | Candidates adapt their learning to the specific requirements of the chosen question in excellent fashion and make connections in order to present a coherent argument. The answer offers a clear, fluent balance of media theories and knowledge of industries and texts and informed personal engagement with issues and debates [16-20] |
| Use of Examples | A narrow range of examples related to texts, industries or audiences is offered. Inclusion of history and/or the future may be missing. [1-7] | The answer offers some examples of theories, industry knowledge and/or texts and debates, with some basic evidence of an attempt to connect these elements. Inclusion of history and/or the future is limited. [8-11] | Examples of theories, texts and industry knowledge are connected together in places, and a clear argument is proficiently developed in response to the question. History and the future are discussed with relevance. [12-15] | Examples of theories, texts and industry knowledge are clearly connected together in the answer. History and the future are integrated into the discussion with conviction. [16-20] |
| Use of terminology | Contemporary media theory is either absent or evident to a minimal degree. [1-3] | Some of the material presented is informed by contemporary media theory, articulated through a basic use of theoretical terms. [4-5] | Material presented is mostly informed by contemporary media theory, articulated through use of appropriate theoretical terms. [6-7] | Throughout the answer, material presented is informed by contemporary media theory and the command of the appropriate conceptual and theoretical language is excellent. [8-10] |
| General guidance including QWC | Some simple ideas have been expressed. There will be some errors of spelling, punctuation and grammar which will be noticeable and intrusive. Writing may also lack legibility. | Some simple ideas have been expressed in an appropriate context. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive. | Relatively straightforward ideas have been expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question. There will be some errors of spelling, punctuation and grammar but these are unlikely to be intrusive or obscure meaning. | Complex issues have been expressed clearly and fluently using a style of writing appropriate to the complex subject matter. Sentences and paragraphs, consistently relevant, have been well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar. |

| Question | Question Specific Guidance | Marks | General Guidance |
|----------|---|-------|--|
| 2 | Examiners should expect to deal with a wide variety of texts, case studies and responses for this question. However candidates may wish to explore and should be credited for discussing the following: | 50 | <p><u>Notes to examiners:</u> The generic mark scheme above for questions 2-13 will be the same for every examination. The indicative content for each topic area provided in the Specimen Assessment material was produced to offer guidance for centres, and is not for use in marking scripts. Guidance for each topic will be provided at the standardisation meeting for each assessment session.</p> <p>Where candidates refer to only one media area in their answer, the mark scheme clearly indicates that marks should be restricted to level 1.</p> <p>NB – online media, as a convergent form, is regarded as more than one media area.</p> <p>Where candidates fail to provide or imply historical references and/or future projections, marks should be restricted to level 3 <u>for use of examples only.</u></p> |

APPENDIX 1**Section B: Contemporary Media Issues****Content Guidance**

Examiners will expect a great deal of variety in texts, case studies, theories and debates selected for inclusion in their answers for each theme. For example, candidates writing about Media and Collective Identity might offer responses that range from representations of Muslims in the press and television to a comparison of how the audience itself is constructed using two examples from two media which aid a discussion of how social networking brings together groups of people for the purpose of advertising. The same level of breadth and diversity is expected for all of the six themes.

The content guidance from the specification is reproduced here as a framework for examiners:

Contemporary Media Regulation

- What is the nature of contemporary media regulation compared with previous practices?
- What are the arguments for and against specific forms of contemporary media regulation?
- How effective are regulatory practices?
- What are the wider social issues relating to media regulation?

Candidates might explore combinations of:

Film censorship, the regulation of advertising, the Press and regulation / control, computer / video game classification, the regulation of online media, social networking and virtual worlds, contemporary broadcasting and political control, the effects debate and alternative theories of audience, children and television, violence and the media or a range of other study contexts relating to the regulation of contemporary media. Regulation might be researched in regard to media content, access, ownership and control and / or in relation to politics, public interest and democracy.

Global Media

- What kinds of media are increasingly global in terms of production and distribution?
- How have global media developed, in historical terms, and how inclusive is this trend in reality?
- What kinds of audience behaviour and consumption are increasingly global?
- What are the arguments for and against global media, in relation to content, access, representation and identity?

Candidates might explore combinations of any two media in relation to the above prompts. Examples are film and debates around cultural imperialism, television and national versus imported broadcasting, national press in relation to global news provision, media marketing aimed at cross-national territories, examples of media that contradict theories of globalisation or a range of other examples of global media practices.

Media and Collective Identity

- How do the contemporary media represent nations, regions and ethnic / social / collective groups of people in different ways?
- How does contemporary representation compare to previous time periods?
- What are the social implications of different media representations of groups of people?
- To what extent is human identity increasingly 'mediated'?

Candidates may analyse the representation of and / or the collective identity of one or more group(s) of people. Candidates might explore combinations of any media representation across two media, or two different representations across two media. Some examples are:

National cinema, television representations, magazines and gender, representations of youth and youth culture, post-9/11 representations of Islam, absence / presence of people with disability in two media.

Media in the Online Age

- How have online media developed?
- What has been the impact of the internet on media production?
- How is consumer behaviour and audience response transformed by online media.
- To what extent has convergence transformed the media?

Candidates might explore combinations of any two media, considering how each (or the two in converged forms) can be analysed from the above prompts. Examples might be music downloading and distribution, the film industry and the internet, online television, online gaming and virtual worlds, online news provision, various forms of online media production by the public or a range of other online / social media forms.

Post-modern Media

- What are the different versions of post-modernism (historical period, style, theoretical approach)?
- What are the arguments for and against understanding some forms of media as post-modern?
- How do post-modern media texts challenge traditional text-reader relations and the concept of representation?
- In what ways do media audiences and industries operate differently in a post-modern world?

Candidates might explore combinations of:

How post-modern media relate to genre and narrative across two media, computer / video games, virtual worlds, augmented reality and new forms of representation, post-modern cinema, interactive media, social media and social networking, reality TV, music video, advertising, post-modern audience theories, aspects of globalisation, parody and pastiche in media texts or a range of other applications of post-modern media theory.

'We Media' and Democracy

- What are 'We Media'?
- Where / how has 'We Media' emerged?
- In what way are the contemporary media more democratic than before?
- In what ways are the contemporary media less democratic than before?

Candidates might explore combinations of any two media in relation to the above prompts. Starting from Gillmor's definition, all media that are 'homegrown', local, organic and potentially counter-cultural can be studied for this topic, as long as two media (eg blogging and digital film uploading and sharing) are studied. Note that candidates should compare potentially alternative / progressive 'we media' examples with other examples of more orthodox production and ownership models. The question also asks candidates to consider media within an understanding of democracy so any contemporary examples that support their argument will be credited.

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