Cambridge Technicals

Digital Media

Unit 1: Media products and audiences

Level 3 Cambridge Technical in Digital Media

05843 - 05846 & 05875

Mark Scheme for January 2025

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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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING
RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training: OCR Essential Guide to Marking*.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are available in RM Assessor

3. Log-in to RM Assessor and mark the **required number** of practice responses ("scripts") and the **required number** of standardisation responses.

MARKING

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.

5. **Crossed-Out Responses**

   Where a candidate has crossed out a response and provided a clear alternative then the crossed-out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed-out response where legible.

   Rubric Error Responses – Optional Questions

   Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM Assessor,

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which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple-Choice Question Responses
When a multiple-choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).
When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses
When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only one mark per response)
Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth two or more marks)
If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space).

Longer Answer Questions (requiring a developed response)
Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add the annotation 'SEEN' to confirm that the work has been seen and mark any responses

using the annotations in section 11.

7. There is a NR (**No Response**) option. Award NR (No Response):

   - if there is nothing written at all in the answer space
   - OR if there is a comment which does not in any way relate to the question (e.g., ‘can’t do’, ‘don’t know’)
   - OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

   Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**

9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*

10. For answers marked by levels of response:
    To determine the level – start at the highest level and work down until you reach the level that matches the answer
    To determine the mark within the level, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

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11. Annotations

Annotation	Meaning of annotation
✓	Tick
✓+	Excellent point
✗	Cross
?	Unclear
BOD	Benefit of Doubt
NAQ	Not answering the Question
TV	Too Vague
REP	Repetition
^	Omission mark
T	Terminology/Theory
EG	Use of examples
A	Explanation, analysis, argument
≋	Not relevant to specific question
R	Rubric

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Question			Answer/Indicative content	Marks	Guidance
			SECTION A		
1	**(a)**		One mark for a correct interpretation, e.g. • Wii Sports has sold nearly 50m more copies than Super Mario Bros (1) • Brain Age is the last on the best-selling list (1) • 6 out of 20 of the games are Mario related (1) • Any other suitable response	3	Credit any correct interpretation from the data. **Do not credit** generalised responses e.g “the newer games have more sales” / “they are all meant for a younger audience” because this is not a fact from the data. **Do not credit** relative terms such as “most”; “least” **unless** supported by a fact taken from the data e.g “**Brain Age has sold the least amount units**” is a correct fact and should be credited but “**most are owned by Nintendo”** is too general and should not be credited
1	**(b)**		One mark for reason, two marks for suitable for explanation, e.g. • Mario is an iconic character (1) aimed at young children (1) with bright colour and characteristics that appeal the target audience of the games (1) • The games are all built around the character (1) to build upon his initial appeal to children (1) placing him in different adventures/environments (1) • Mario was originally developed when current adult gamers were teenagers (1) so they can now play games including Mario with their families (1) developing family inclusion/ relationships (1) • Any other suitable response	3	Credit any plausible explanations which make specific reference to Mario. They must make 3 clear points for 3 marks

Question			Answer/Indicative content	Marks	Guidance
1	(c)		One mark for reason, two marks for suitable explanation, e.g. • Wii Sports is a family friendly game (1) meaning it is more likely to be bought by parents (1) who play it with their children at home or on holidays (1) • Wii games brand were generally cheaper to buy (1) meaning they were more accessible (1) to be purchased by families that had higher outgoings (1) • Any other suitable response		There must be some understanding of why Wii Sports would be popular beyond "it was a big game when it was released" **Credit** any understanding that there are different sports within the game, or it was sold as part of a package There is no expectation that learners will know the year Wii Sports was released. Award **BOD + tick** if the explanation is plausible but any dates provided are incorrect.

Question			Answer/Indicative content	Marks	Guidance
2	(a)		One mark for correct identification • Males use video games more in every characterisation **except violent** (1) • Violent has an equal gender split. (1). • Any other suitable response	2	**Do not credit** an interpretation specific to addictive video games. The response must reference **the other characteristics.** They must reference Fig 2 specifically
2	(b)		One mark for each correct identification, one mark for explanation e.g. • Females are less likely to play addictive video games (1) because they may use social media instead. (1) • Males are more likely to play role playing games (1) because the immersive content appeals to them (1). • Any other suitable response	4	**Candidates are likely to refer to stereotypes.** **Credit** any plausible explanation that uses stereotypes to show understanding about how to access games; gender-based gaming preferences or genre of games **Credit** any plausible explanations based on gender gaming habits and gender roles

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Question			Answer/Indicative content	Marks	Guidance
3	(a)		One mark for correct identification e.g. • The revenue rose more between 2019 and 2020 **than** between 2018 and 2019 (1) • There were more sales in 2022 **than** in 2016 (1) • There were less sales in 2017 **than** 2022 (1) • Any other suitable response	1	There must be a comparison between dates **Do not credit** any response which references 2023; 2024; 2025
3	(b)		One mark for each reason, one mark for explanation e.g. • There was a global pandemic at the start of 2020 (1), so more people bought games to play at home (1) • Many gaming technologies have become cheaper (1) so more people are able to afford to purchase and play (1). • Gaming technologies have become incorporated in different platforms (1) allowing people to play games in different locations/situations resulting in more sales (1) • Games are advertised on a wider range of platforms (1) increasing potential sales to more players (1) • Any other suitable response	4	**Credit** any plausible reason that may explain increase in revenue of video games e.g prices have gone up; technologies have become obsolete requiring new formats

Question			Answer/Indicative content	Marks	Guidance
SECTION B					
4	**(a)**		One mark for each correct answer, e.g. • Conglomerates (1) • Cross media ownership (1) • Independents (1) • Public service broadcasting (1) • Any other suitable response	3	**Credit** Vertically integrated; horizontally integrated; joint venture; private; subsidiary; oligopoly; monopoly **Do not credit** Social Media / World Wide Web / Television / Film References to specific companies e.g Disney
4	**(b)**		One mark for identification of television company, one mark for programme, two marks for suitable explanation, e.g. • BBC (1) broadcast Peaky Blinders (1) and they used their conglomerate structure having different subsidiaries (1) to promote across different media platforms, such as having a Radio Times front cover in March 2022 (1). • HBO (1) promoted Game of Thrones (1) via its own social media network (1) using the *#winteriscoming* (1) • Sky TV (1) broadcast Premier League TV fixtures (1) via the subsidiary channel Sky Sports (1) and promotions on other channels invite audiences to subscribe to this channel (1) • Any other suitable response	4	Television company does not have to be UK based and can include streaming services. e.g Disney+; Amazon Prime; Netflix Originals **Credit one mark** for correct identification of a TV company even if there is no programme or the programme is incorrect. **Credit two marks** if the programme is made by the named TV company e.g BBC / Eastenders **Do not credit** If the company identified is not specifically a TV company e.g Disney (not Disney+) or Amazon (not Amazon Prime)

Question			Answer/Indicative content	Marks	Guidance
4	**(c)**		One mark for each objective, e.g. • Make a profit (1) • Gain sponsors (1) • Have a USP / niche in a market (1) • Reach a large target audience/have large circulation/sales (1) • Any other suitable response	2	The responses must have a relevant commercial objective
Question			**Answer/Indicative content**	**Marks**	**Guidance**
5			One mark for each stage, two marks for each suitable expansion, e.g. • Pre-production (1) documents such as scripts and storyboards are created for the crew and actors (1) so that they understand the structure and themes of a narrative (1) • Production (1) where a website is created by a web developer (1) and published online to reach its audience (1) • Post-production (1) where the special effects are added to enhance raw footage and audio (1) so that meaning can be created to keep the audience entertained. (1) • Directing (1) is when directors bring the script to life (1) and instruct any actors and camera operators to operate effectively (1) • Any other suitable response	6	The question does not require the candidate to provide a specific example, just to identify the production stage and explain its role as part of the production. Each point made should be relevant to the stage being discussed. **Credit** the stage eg pre-production even if the explanation is incorrect **Do not credit** areas which are not directly relevant to the 3 stages of production e.g “using social media to market the programme”. If candidates focus on just one production stage for both responses, the activities identified must be different. e.g. directing / filming **Credit** the job role only if it is used as part of the expansion e.g a director directs the camera operators.

Question			Answer/Indicative Content	Marks	Guidance
6*			**Level 3 (11-15 marks)** **Excellent** discussion of how mise-en-scene and camerawork create representation from products to support ideas are **wholly appropriate and justified.** Sentences and paragraphs are consistently relevant, have been well structured, using appropriate terminology. **Level 2 (6-10 marks)** **Good** discussion of how mise-en-scene and camerawork create representation. The examples used from products to support ideas are **appropriate and partly justified.** There will be some errors of spelling punctuation and grammar some of which may be noticeable and intrusive. **Level 1 (1-5 marks)** **Limited** discussion of how mise-en-scene and camerawork create representation. The examples used from products to support ideas are **sometimes appropriate**. There are likely to be some errors of spelling and grammar some of which may be noticeable and intrusive. Writing may also lack legibility. **0 marks** Response is not worthy of credit.	15	**Marks split into three areas with up to five marks awarded for each:** **T – theory (5 marks)** **EG – examples (5 marks)** **A – argument/discussion (5 marks)** Candidates may discuss one media product or a range of media products. **Annotations** **<u>Do not use ticks on this question</u>.** **Use** **T** (Theory) **EG** (Examples of mise-en-scene and camerawork from a specific media product) **A** (Argument / discussion linked to the example) **NAQ** If the discussion is not relevant to the question i.e the theory or term is not related to either mise-en-scene or camerawork e.g cuts; short/reverse/shot / diegetic *e.g The close ups of oars at the beginning of "Boys in the Boat (EG). This relates to representation of masculinity as explained by Connell (T). The audience would connote from this camera shot that this is a team sport. (A)* *" a medium shot of Barbies' dress is used (EG). The dress is pink (EG) representing her feminine character (A). This is supported by Butlers' theory of representation (T) which says that gender characteristics are based on performance (A)* If the maximum mark allowed (5) has been reached for a concept area, **continue to annotate that concept area with highlights** **T – Theorists (5)** **Only credit theorists** if the reference is used correctly in the context of the question**. Theorists may include but are not limited to:** - Hall

Question			Answer/Indicative Content	Marks	Guidance
					- Mulvey - Perkins - Alvarado - Newman - Williamson - Butler - hooks - Cohen - Connell - Altman - Neale **E – Examples (5)** • **Do NOT credit the product itself e.g Skyfall** • Examples should focus on **elements of mise-en-scene and / or camerawork within the media product**. **A – Argument/discussion (5)** • Develops the discussion of the example or theory • May explore how specific elements of mise en scene or camerawork shape and construct meanings • May explore how specific elements of mise en scene or camerawork can shape issues of representation • Explores the effects on the audience of specific elements of mise en scene or camerawork eg "*the low camera angle represents power and makes the building feel imposing to the audience*"

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Question			Answer/Indicative content	Marks	Guidance
7	(a)		Two marks for explanation, e.g. • A large or diverse audience (1) that enjoy media products with themes or narratives that are understood by many people (1) • People that buy or consume media products often known over the globe (1) such as Disney films that are suitable for many ages (1). • Any other suitable response	2	Answers should demonstrate that candidates understand that mainstream target audiences are large or enjoy products with mass appeal. To get two marks candidates will need to have expanded beyond the basic definition of a mainstream audience e.g "*the mainstream audience is a wide target audience (1) like the Football World Cup which was across the globe (1)* **Do not credit** examples which would be for a nice audience e.g a car magazine or the Archers on Radio 4
7	(b)		One mark for each identification, e.g. • Quantitative data can be more easily analysed than qualitative data (1) • It can be less time consuming to collect quantitative data (1) • Quantitative data can show trends more easily than qualitative data (1) • Any other suitable response	3	**Qualitative Data** Descriptive data e.g focus groups; case studies; content analysis **Quantitative data.** Information that can be measured or counted e.g pie charts; graphs; survey results Candidates can identify three separate differences as three separate points, there is no requirement to show the differences together in the same point

Question			Answer/Indicative content	Marks	Guidance
8	(a)		One mark for reason why, one mark for suitable explanation, one mark for example, e.g. • To create synergy for media producers (1) enabling audiences to access content on a wider variety of platforms (1) using one device such as a smartphone(1). • Audiences can now access and share a variety of audio-visual media content on one device whilst on the go (1) meaning they instantly receive targeted content (1) Audiences can then use Tik Tok to re-share that content immediately(1) • Any other suitable response.	3	**Credit** any plausible answer that explains why technological convergence relates to social media **Credit** a definition of technological convergence for one mark **Award BOD + tick** if the candidates discuss digital convergence e.g interlinking platforms The question requires examples, **cap at 2 marks** if no example is provided. **Examples** can include smartphone; tablets; social media platform / website links
8	(b)		One mark for identification of method, one mark for suitable explanation, e.g. • Top Gun: Maverick had a series of trailers with one being an extended version (1st). This allowed audiences to become more immersed in the story by building up excitement about how the story linked to the original film (1) • The Scream 6 trailer used the characters from across the franchise to entice all fans from previous films (1st). This created familiarity for the audience and a sense of nostalgia that creates a post-modern product people want to see (1) • Any other suitable response	2	**Credit** the film e.g. Black Panther, **only** if there is specific reference in the explanation to the film trailer and not a just generalised discussion of promotion. **Credit** references to techniques such as “teasers”; “cliffhangers”; “enigma codes” **Do not credit** if no film trailer is identified **Do not credit** general responses e.g “Batman had a good trailer” or “The Dark Knight had the best film trailer” Annotate as **TV** (too vague)

Question			Answer/Indicative Content	Marks	Guidance
9*			**Level 4 (16-20 marks)** An **excellent** discussion is provided by the candidate about censorship in the digital age. The examples used from media products and audiences to support theoretical ideas are **wholly appropriate and justified.** Sentences and paragraphs are consistently relevant, have been well structured, using appropriate terminology and theory. There may be few, if any, errors of spelling, punctuation and grammar. **Level 3 (11-15 marks)** A **good** discussion is provided by the candidate about censorship in the digital age. The examples used from media products and audiences to support theoretical ideas are **appropriate and sometimes justified.** There will be some errors of spelling punctuation and grammar, but these are unlikely to be intrusive or obscure meaning. **Level 2 (6-10 marks)** **A basic** discussion is provided by the candidate about censorship in the digital age. The examples used from media products and audiences to support theoretical ideas are **mostly appropriate.** There are likely to be some errors of spelling and grammar some of which may be noticeable and intrusive. **Level 1 (1-5 marks)** **Limited** discussion is provided by the candidate about censorship in the digital age. The examples used from media products and audiences to support ideas are **sometimes appropriate.**	20	**Annotations** **<u>Do not use ticks on this question</u>.** **Marks split into three areas:** **T –** theory (max 7 marks) **E –** examples (max 5 marks) **A –** argument/discussion (max 8 marks) If the maximum mark allowed has been reached for a concept area, continue to annotate that concept area with highlights **Credit** only the first mention of the theorist / theoretical approach / regulator or example **Annotations** • **T (**Theory / Terminology) • **EG** (Example) • **A (**Argument / Discussion) • If the maximum mark allowed has been reached for a concept area, **continue to annotate that concept with highlights** • **X** if the theory / theorist / terminology / example is used incorrectly • **TV** if the discussion is vague and lacking in detail **T – Theory; Regulators (max 7 marks)** **Only credit theorists / theoretical approaches** if they are relevant to the context of the question and used correctly **Examples of Theoretical Approaches which could be credited (this list is not exhaustive)** • Cultivation • Two step flow • Uses and Gratifications • Reception analysis • Mean world syndrome • Desensitisation

Question			Answer/Indicative Content	Marks	Guidance
			There are likely to be some errors of spelling and grammar some of which may be noticeable and intrusive. Writing may also lack legibility. **0 marks** Response is not worthy of credit.		• Self-regulation • Opinion Leader • Passive / active audience • Gatekeepers • Moral Panic • Copycat **Theorists eg** • Livingstone and Lunt (regulation theory) • Gerbner and Gross (cultivation theory) • Stuart Hall (reception theory / encode and decode) • Dennis McQuail / Blumer and Katz (uses and gratifications theory) • Albert Bandura (media effects / copycat) • David Gauntlett (gender and identity; active audience theory) • Benedict Anderson (imagined communities) • Stanley Cohen (mass media and moral panic) • Laura Mulvey (gender / male gaze) **Only credit Regulators (T) (Ofcom; BBFC; PEGI; IPSO; ASA)** if they are developed and used in the context of the question. **Do not credit** if they are just listed as a group of names but their inclusion is not explained or developed**.** **E – examples (max 5 marks)** Candidates can pick any products they have studied and will relate to censorship, regulation and the effects of media products. Examples discussed are likely to be music, video games, films, television programmes, social media, 'news' outlets; Influencers e.g Andrew Tate; Elon Musk and X / Twitter. **Credit** non contemporary texts e.g Doom; Columbine; Black Knight; Jamie Bulger; Childs Play because these texts could be deemed relevant to the question **A – What to award an A for: argument/discussion (max 8 marks)**)

Question			Answer/Indicative Content	Marks	Guidance
					• Explanation of a point or theory • Engagement with the topic e.g I agree / I disagree • Application of theory to an example • Personal experience or other similar approaches .

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