

**Advanced GCE  
MEDIA STUDIES**

Unit G325: Critical Perspectives in Media

**Specimen Paper**

Additional Materials: Answer Booklet (16 pages)

## G325 QP

Morning/Afternoon

Time: 2 hours



### INSTRUCTIONS TO CANDIDATES

- Answer both parts of question 1 from section A and one question from section B.

### INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [ ] at the end of each question or part of question.
- The total number of marks for this paper is **100**.

### ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.
- The quality of written communication will be taken into account in assessing your work.

This document consists of **4** printed pages.

**Section A: Theoretical Evaluation of Production**

You **must** answer both **1(a)** and **1(b)**.

In question **1(a)** you need to write about your work for the Foundation Portfolio **and** Advanced Portfolio units and you may refer to other media production work you have undertaken.

- 1 (a)** “Digital technology turns media consumers into media producers”. In your own experience, how has your creativity developed through using digital technology to complete your coursework productions? **[25]**

In question **1(b)** you must write about **one** of your media productions.

- (b)** “Media texts rely on cultural experiences in order for audiences to easily make sense of narratives”. Explain how you used conventional and / or experimental narrative approaches in **one** of your coursework productions. **[25]**

**Section A Total [50]**

## Section B: Contemporary Media Issues

Answer **one** question from Section B.

Whichever question you answer, you **must** refer to examples from at least **two** media areas in your answer. You should include reference to historical, contemporary and future media.

### Contemporary Media Regulation

- 2 Discuss the arguments for and against media regulation, in relation to two specific examples of current regulatory practice from different media. **[50]**
- 3 How far does contemporary media regulation differ from that of the past? Refer to regulatory practice in at least two different media. **[50]**

### Global Media

- 4 To what extent have global media impacted on audiences? Refer to specific media products, industries and audiences, related to at least two media. **[50]**
- 5 Consider how far globalisation of the media should be seen as a 'problem'. Refer to at least two media to support your answer **[50]**

### Media and Collective Identity

- 6 Discuss the contemporary representation of a nation, region or social group in the media, using specific textual examples from at least two media to support your answer. **[50]**
- 7 How far does the representation of a particular social group change over time ? Refer to at least two media in your answer. **[50]**

### Media in the Online Age

- 8 What difference has the internet made to media production and consumption? Refer to at least two media sectors in your answer. **[50]**
- 9 How important to change in the media is the idea of convergence? Refer to at least two media in your answer. **[50]**

### Postmodern Media

- 10 Discuss two or more media texts that you would define as 'postmodern' and explain why you would give them this label. Cover at least two media in your answer. **[50]**
- 11 Consider the ways in which postmodern media challenge conventional relations between audience and text. Refer to at least two media forms in your answer. **[50]**

### 'We Media' and Democracy

- 12 "The media have become more democratic in recent years". Using specific examples of media activity from two media to support your answer, evaluate the accuracy of this statement. **[50]**
- 13 How new is the concept of 'We Media' ? Refer to at least two media in your answer. **[50]**

**Turn over**

**We Media' and Democracy**

**12** "The media have become more democratic in recent years". Using specific examples of media activity from two media to support your answer, evaluate the accuracy of this statement. **[50]**

**13** How new is the concept of 'We Media' ? Refer to at least two media in your answer. **[50]**

**Section B Total [50]**

**Total [100]**

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The maximum mark for this paper is 100.

Section 1: Theoretical Evaluation of Production		
Question Number	Answer	Max Mark
1(a)	<p><b>“Digital technology turns media consumers into media producers.”</b>  <b>In your own experience, how has your creativity developed through using digital technology to complete your coursework productions?</b></p> <p>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.</p> <p><b>Level 1 (0-9 marks)</b>  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 the set question 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><b>Level 2 (10-15 marks)</b>  Candidates offer a mostly clear, partly relevant and narrow range of examples of digital technology and creative decision making. The account of progress made is limited. Examples are described with some discussion of their significance in relation to the set question. 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><b>Level 3 (16-20 marks)</b>  There is some sense of progression and of how examples have been selected, and some useful descriptions of the use of digital tools. Progress made is described and evaluated with clarity.</p> <p>Candidates offer a mostly clear, mostly relevant and reasonable range of examples of digital technology in relation to the set question. The answer makes proficient use of media terminology throughout.</p> <p>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>	[25]

Question Number	Answer	Max Mark
1(a)	<p><b>Level 4 (21-25 marks)</b></p> <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 digital technology. There is a fluent evaluation of progress made over time. Candidates offer a range of specific, relevant and clear examples of digital skills 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>	
1(b)	<p><b>“Media texts rely on cultural experiences in order for audiences to easily make sense of narratives.” Explain how you used conventional and / or experimental narrative approaches in one of your production pieces.</b></p> <p><b>Level 1 (0-9 marks)</b></p> <p>Candidates at this level attempt to relate the production to the basic concept of narrative, 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><b>Level 2 (10-15 marks)</b></p> <p>Candidates offer a mainly descriptive, basic account of how their production can be understood in the basic theoretical context of narrative. A narrow range of examples are described, of which 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>	[25]

Question Number	Answer	Max Mark
1(b)	<p><b>Level 3 (16-20 marks)</b> Candidates demonstrate the ability to relate their own creative outcomes to some ideas about narrative 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>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><b>Level 4 (21-25 marks)</b> Candidates demonstrate a clear understanding of narrative and relevant media theory and can relate concepts articulately to the production outcome, describing specific elements in relation to theoretical ideas about how media texts are constructed as narratives. Candidates offer a range of specific, relevant, interesting and clear examples of how their product can be understood in relation to relevant theories of narrative. 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>	
<b>Section A Total</b>		<b>[50]</b>

Section 2: Contemporary Media Issues		
Question Number	Answer	Max Mark
2-13	<p><b>(Generic mark scheme: applies to questions 2-13)</b></p> <ul style="list-style-type: none"> <li>• Explanation/ analysis/argument (20 marks)</li> <li>• Use of examples (20 marks)</li> <li>• Use of terminology (10 marks)</li> </ul> <p><b>Level 1</b></p> <p><u>Explanation/ analysis/argument</u> (0-7 marks) 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.</p> <p><u>Use of examples</u> (0-7 marks) A narrow range of examples related to texts, industries or audiences is offered.</p> <p><u>Use of terminology</u> (0-3 marks) Contemporary media theory is either absent or evident to a minimal degree.</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><b>Level 2</b></p> <p><u>Explanation/ analysis/argument</u> (8-11 marks) Candidates offer a response to the topic area with limited ability to adapt to the specific requirements of the question. A partially coherent, basic argument is presented in response to the question.</p> <p><u>Use of examples</u> (8-11 marks) The answer offers some examples of theories, industry knowledge and/or texts and/or debates, with some basic evidence of an attempt to connect these elements.</p> <p><u>Use of terminology</u> (4-5 marks) Some of the material presented is informed by contemporary media theory, articulated through a basic use of theoretical 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>	[50]

Question Number	Answer	Max Mark
	<p><b>Level 3</b></p> <p><u>Explanation/ analysis/argument</u> (12-15 marks) Candidates adapt their learning to the specific requirements of the 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.</p> <p><u>Use of examples</u> (12-15 marks) Examples of industries, texts and theories are connected together in places, and a clear argument is proficiently developed in response to the question.</p> <p><u>Use of terminology</u> (6-7 marks) Material presented is mostly informed by contemporary media theory, described through use of appropriate theoretical terms.</p> <p>Relatively straight forward 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><b>Level 4</b></p> <p><u>Explanation/ analysis/argument</u> (16-20 marks) Candidates adapt their learning to the specific requirements of the question in excellent fashion. The answer offers a clear, articulate balance of media theories, knowledge of texts and industries and personal engagement with issues and debates.</p> <p><u>Use of examples</u> (16-20 marks) Examples of texts, industries and theories are clearly connected together in the answer, with a coherent argument developed in response to the question.</p> <p><u>Use of terminology</u> (8-10 marks) Throughout the answer, material presented is informed by contemporary media theory and the command of the appropriate theoretical 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>	

## 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, students 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.

## Postmodern Media

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

Candidates might explore combinations of:

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

**Assessment Objectives Grid (includes QWC)**

<b>Question</b>	<b>AO1</b>	<b>AO2</b>
<b>1(a)</b>	<b>5</b>	<b>20</b>
<b>1(b)</b>	<b>5</b>	<b>20</b>
<b>2-13</b>	<b>50</b>	<b>0</b>
<b>Totals</b>	<b>60</b>	<b>40</b>