Cambridge International AS & A Level

**Cambridge Assessment International Education**
Cambridge International Advanced Subsidiary and Advanced Level

**MEDIA STUDIES** **9607/42**

Paper 4 Critical Perspectives **May/June 2019**

MARK SCHEME

Maximum Mark: 100

**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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## Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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**Assessment Objectives**

The Assessment Objectives are applied to each question. The assessment objectives for the paper are:

- **AO1** Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately. (60%)

- **AO2** Apply knowledge and understanding to show how meanings are created when analysing media products and when evaluating their own practical work. (40%)

The Level Descriptors guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with the Standardisation scripts discussed during the coordination meeting and with Team Leaders, as well as the question-specific notes.

The indicative content provided is for general guidance; it is not designed as prescriptions of required content and must not be treated as such. Whilst there are legitimate expectations of the content of most answers, examiners may see responses that include ideas not covered in the indicative content. For these cases, examiners should credit valid responses fairly and not penalise candidates for including valid points outside the mark scheme.

**Using a banded mark scheme**

Place the answer in a level first. Look for the “best fit” of the answer into a level. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a level in order to be placed in that band. Then award a mark for the relative position of the answer within the level.

**Higher level** responses (Levels 4 and 5) will demonstrate excellent knowledge and understanding of the key concepts (AO1). They should use a wide range of terminology accurately (AO1). They should show clear understanding of how meaning is created in the text (AO2). They should support their answer with many detailed references to the text (AO2).

**Middle range** responses (Level 3) will demonstrate satisfactory knowledge and understanding of the key concepts – there may be uneven coverage or some misunderstanding (AO1). They should use some terminology, but not always accurately (AO1). They should show some understanding of how meaning is created in the text (AO2). They should support their answer with some references to the text (AO2).

**Basic** responses (Levels 1 and 2) will demonstrate basic knowledge and understanding of the key concepts –misunderstanding might be common (AO1). They might use some terminology, but rarely accurately (AO1). They will have limited understanding of how meaning is created in the text (AO2). They rarely support their answer with references to the text (AO2).

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| Question | Answer | Marks | Guidance |
|---|---|---|---|
| 1(a) | Candidates *need to write about their work for the Foundation Portfolio and Advanced Portfolio components.*<br><br>**To what extent did your research and planning help you to be more creative?**<br><br>Assessment will take place across two criteria:<br><br>• explanation / argument / analysis 15 marks<br><br>• use of examples 10 marks | **25** | Candidates' work should be judged on each of these criteria individually and marks awarded according to the level attained. It should be noted that it is possible for a candidate to achieve a different level for each assessment criterion. |
| | **Level 5 13–15**<br>Explanation / argument / analysis | | • There is a clear sense of progression established by the answer.<br>• Offers a full range of articulate reflections on the production process.<br>• Shows an excellent understanding of how research and planning helped to be more creative. |
| | Use of examples **9–10** | | • Offers a broad range of specific, relevant and clear examples from their production work of how research and planning contributed to their creativity. |
| | **Level 4 10–12**<br>Explanation / argument / analysis | | • There is a sense of progression established by the answer.<br>• Offers a range of reflections on the production process.<br>• Shows a competent understanding of how research and planning helped to be more creative. |
| | Use of examples **7–8** | | • Offers a range of relevant and clear examples from their production work of how research and planning contributed to their creativity. |

| Question | Answer | Marks | Guidance |
|---|---|---|---|
| 1(a) | **Level 3** **7–9**<br>Explanation / argument / analysis | | • There is some sense of progression established by the answer.<br>• Offers some reflections on the production process.<br>• Shows satisfactory understanding of how research and planning helped to be more creative. |
| | Use of examples Level 3 **5–6** | | • Offers some examples from their production work of how research and planning contributed to their creativity. |
| | **Level 2** **4–6**<br>Explanation / argument / analysis | | • There is a limited sense of progression established by the answer.<br>• Offers limited reflections on the production process.<br>• Shows limited understanding of how of how research and planning helped to be more creative. |
| | Use of examples **3–4** | | • Offers limited examples from their production work of how research and planning contributed to their creativity. |
| | **Level 1** **1–3**<br>Explanation / argument / analysis | | • There is a minimal sense of progression established by the answer.<br>• Offers minial reflections on the production process.<br>• Shows minimal understanding of how of how research and planning helped to be more creative. |
| | Use of examples **1–2** | | • Offers minimal examples from their production work of how research and planning contributed to their creativity. |
| | **Level 0** **0**<br>Explanation / argument / analysis | | No response, or response does not answer the question at all |
| | Use of examples | | No response, or no examples at all. |

| Question | Answer | Marks | Guidance |
|---|---|---|---|
| 1(b) | **Evaluate one of your productions in relation to the concept of genre.**<br><br>Assessment will take place across two criteria:<br><br>• explanation / argument / analysis 15 marks<br>• use of examples 10 marks | **25** | Candidates' work should be judged on each of these criteria individually and marks awarded according to the level attained. It should be noted that it is possible for a candidate to achieve a different level for each assessment criterion. |
| | **Level 5 13–15**<br>Explanation / argument / analysis | | • Offers a full range of articulate reflections on the production.<br>• Shows an excellent understanding of the concept. |
| | Use of examples **9–10** | | • Offers a broad range of specific, relevant and clear examples from their production in relation to the concept. |
| | **Level 4 10–12**<br>Explanation / argument / analysis | | • Offers a range of reflections on the production.<br>• Shows a competent understanding of the concept. |
| | Use of examples **7–8** | | • Offers a range of relevant and clear examples from their production in relation to the concept. |
| | **Level 3 7–9**<br>Explanation / argument / analysis | | • Offers some reflections on the production.<br>• Shows some understanding of the concept. |
| | Use of examples **5–6** | | • Offers some relevant and clear examples from their production in relation the concept. |
| | **Level 2 4–6**<br>Explanation / argument / analysis | | • There is a limited reflection on the production.<br>• Shows limited understanding of the concept. |
| | Use of examples **3–4** | | • Offers limited examples from their production in relation the concept. |

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| Question | Answer | Marks | Guidance |
|---|---|---|---|
| 1(b) | **Level 1** **1–3**<br>Explanation / argument / analysis | | • There is minimal reflection on the production.<br>• Shows minimal understanding of the concept. |
| | Use of examples **1–2** | | • Offers minimal examples from their production in relation to the concept. |
| | **Level 0** **0**<br>Explanation / argument / analysis | | No response, or response does not answer the question at all. |
| | Use of examples | | No response, or no relevant examples at all. |
| **End of Section A** | | | |

| Question | Answer | Marks | Guidance |
|---|---|---|---|
| 2–11 | *Candidates should refer to at least **two** different media and support their answers with reference to contemporary examples.*<br><br>Assessment will take place across two criteria:<br>• explanation / argument / analysis 30 marks<br>• use of examples 20 marks | **50** | Candidates' work should be judged on each of these criteria individually and marks awarded according to the level attained. It should be noted that it is possible for a candidate to achieve a different level for each assessment criterion. |
| **Contemporary media regulation** | | | |
| 2 | **Critically assess the arguments for and against greater regulation of the media.**<br>**OR** | | |
| 3 | **How far do wider social issues impact upon media regulation?** | | |
| **Global media** | | | |
| 4 | **Critically analyse the ways in which institutions have developed global media.**<br>**OR** | | |
| 5 | **What kinds of media audience behaviours are global?** | | |
| **Media and collective identity** | | | |
| 6 | **To what extent is human identity 'mediated'?**<br>**OR** | | |
| 7 | **Assess the implications of different media representations.** | | |
| **Media in the online age** | | | |
| 8 | **To what extent has convergence transformed the media?**<br>**OR** | | |
| 9 | **Evaluate the relationship between online media and democracy.** | | |
| **Postmodern media** | | | |
| 10 | **Why might some media be described as 'postmodern'?**<br>**OR** | | |
| 11 | **How far do postmodern media challenge the relationship between text and audience?** | | |

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| Question | Answer | Marks | Guidance |
|---|---|---|---|
| 2–11 | **Level 5** **25–30**<br>Explanation / argument / analysis | | • Shows excellent understanding of the task.<br>• Offers a clear, articulate balance of media theories, knowledge of texts and industries and personal engagement with issues and debates.<br>• A coherent and developed argument.<br>• Clearly relevant to set question. |
| | Use of examples **17–20** | | • Offers examples which are clearly relevant to the set question.<br>• Examples of texts, industries and theories are accurate and clearly connected together in the answer. |
| | **Level 4** **19–24**<br>Explanation / argument / analysis | | • Shows proficient understanding of the task.<br>• Offers clear evidence of understanding media theories, knowledge of texts and industries and personal engagement with issues and debates.<br>• A clear argument.<br>• Relevant to set question. |
| | Use of examples **13–16** | | • Offers a range of evidence which is relevant to the set question.<br>• Examples of texts, industries and theories are mostly accurate, and connected together in the answer. |
| | **Level 3** **13–18**<br>Explanation / argument / analysis | | • Shows satisfactory understanding of the task.<br>• Offers some evidence of understanding of media theories, knowledge of texts and industries and personal engagement with issues and debates.<br>• Some evidence of an argument, though likely to be lacking in detail.<br>• Some relevance to set question. |
| | Use of examples **9–12** | | • Offers evidence which is of some relevance to the set question.<br>• Examples of texts, industries and theories are referenced some of the time in support of points. |

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| Question | Answer | Marks | Guidance |
|---|---|---|---|
| 2–11 | **Level 2** **7–12**<br>Explanation / argument / analysis | | • Shows limited understanding of the task.<br>• Offers limited evidence of understanding of media theories, knowledge of texts and industries and personal engagement with issues and debates.<br>• Limited evidence of an argument, though lacking in detail.<br>• Limited relevance to set question. |
| | Use of examples **5–8** | | • Evidence is of limited relevance to the set question.<br>• Offers a narrow range of examples related to texts, industries or audiences. |
| | **Level 1** **1–6**<br>Explanation / argument / analysis | | • Shows minimal understanding of the task.<br>• Offers minimal evidence of understanding of media theories, knowledge of texts and industries and personal engagement with issues and debates.<br>• Minimal evidence of an argument, though lacking in detail.<br>• Minimal relevance to set question. |
| | Use of examples **1–4** | | • Evidence is of minimal relevance to the set question.<br>• Offers a minimal range of examples related to texts, industries or audiences. |
| | **Level 0** **0**<br>Explanation / argument / analysis | | No response, or response does not answer the question. |
| | Use of examples **0** | | No response, or no examples relevant to the question. |
| **End of Section B** | | | |