

**GCSE
MEDIA STUDIES
8572/2**

Paper 2 Media Two

Mark scheme

June 2021

Version: 1.0 Final Mark Scheme



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Qu	Part	Marking guidance	Total marks
01	1	<p>Briefly define the term 'establishing shot'.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies. (1 mark)</p> <hr/> <p>Definition</p> <p>Give 1 mark for an acceptable definition of establishing shot, for example:</p> <ul style="list-style-type: none"> • a type of shot that locates the place where the action is happening • a shot that shows viewers where the story is taking place • a shot that introduces the audience to the place and/or characters and/or time. <p>Give 0 marks for:</p> <ul style="list-style-type: none"> • a shot that establishes the audience • the beginning • a camera movement/shot • a shot in an establishment • a stable camera shot. 	1

Qu	Part	Marking guidance	Total marks
01	2	<p>Give one example of an establishing shot in the extract.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies. (1 mark)</p> <hr/> <p>There are only two examples of establishing shots in the extract. Either one is acceptable for one mark.</p> <p>The first example may be described as:</p> <ul style="list-style-type: none"> • the shot that includes the notice board to establish Coal Hill school as the location • the shot that moves from the notice board to the teacher and students in the corridor • any other description which clearly refers to this shot. <p>The second example may be described as:</p> <ul style="list-style-type: none"> • the shot that includes scientific equipment/lab coats/benches/chalk board to establish the location as a science classroom • the shot that starts with a two shot of Barbara and Ian in a science classroom to establish that they are teachers • any other description that clearly identifies this shot. <p>Give 1 mark for any of the above. Give 0 marks for any examples not within the extract or any shot within the extract other than the two described above.</p>	1

Qu	Part	Marking guidance	Total marks																		
01	3	<p>How are codes used in the extract to provide information about the relationship between Barbara and Ian?</p> <p>Assessment objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts. (8 marks)</p> <table border="1"> <thead> <tr> <th>Level</th> <th>Mark range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>4</td> <td>7–8</td> <td> <ul style="list-style-type: none"> • Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of how information is provided by codes. • Consistently appropriate and effective use of the theoretical framework throughout. • Consistently appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td>3</td> <td>5–6</td> <td> <ul style="list-style-type: none"> • Good analysis of the extract that is clear and generally engages with the nuanced aspects of how information is provided by codes. • Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions. • Mostly appropriate and effective use of subject specific terminology. </td> </tr> <tr> <td>2</td> <td>3–4</td> <td> <ul style="list-style-type: none"> • Satisfactory analysis of the extract that engages with obvious or straightforward aspects of how information is provided by codes. • Some use of the theoretical framework is present, but it is often of limited effectiveness. • Occasionally appropriate use of subject specific terminology. </td> </tr> <tr> <td>1</td> <td>1–2</td> <td> <ul style="list-style-type: none"> • Basic analysis of the extract only focusing on the more straightforward aspects of how information is provided by codes, this is likely to be more descriptive than analytical. • Very little, if any, appropriate use of the theoretical framework. • Very little, if any, appropriate use of subject specific terminology. </td> </tr> <tr> <td>0</td> <td>0</td> <td>Nothing worthy of credit.</td> </tr> </tbody> </table>	Level	Mark range	Description	4	7–8	<ul style="list-style-type: none"> • Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of how information is provided by codes. • Consistently appropriate and effective use of the theoretical framework throughout. • Consistently appropriate and effective use of subject specific terminology throughout. 	3	5–6	<ul style="list-style-type: none"> • Good analysis of the extract that is clear and generally engages with the nuanced aspects of how information is provided by codes. • Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions. • Mostly appropriate and effective use of subject specific terminology. 	2	3–4	<ul style="list-style-type: none"> • Satisfactory analysis of the extract that engages with obvious or straightforward aspects of how information is provided by codes. • Some use of the theoretical framework is present, but it is often of limited effectiveness. • Occasionally appropriate use of subject specific terminology. 	1	1–2	<ul style="list-style-type: none"> • Basic analysis of the extract only focusing on the more straightforward aspects of how information is provided by codes, this is likely to be more descriptive than analytical. • Very little, if any, appropriate use of the theoretical framework. • Very little, if any, appropriate use of subject specific terminology. 	0	0	Nothing worthy of credit.	8
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	<p>Responses must focus on the extract shown from <i>An Unearthly Child</i>. Credit must not be given to responses referring to other parts of this episode or to other episodes of Dr Who.</p> <p>Deciding on a level</p> <p>Better answers may demonstrate a detailed and more critical engagement and a more nuanced approach by dealing with the various ways in which codes are used to communicate information about the characters' relationship in the extract. Mid-range answers are more likely to list examples of codes with a more limited reference to their role in providing information about the characters' relationship.</p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to identify a particular number of codes or examples from the extract.</p> <p>Indicative Content</p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by making points such as the following about the ways that codes are used to communicate information about the relationship between Barbara and Ian.</p> <ul style="list-style-type: none"> • Ian is in the foreground for most of the scene and the camera is angled slightly upwards. This technical code exaggerates the height difference between Barbara and Ian making Ian appear the more dominant character. • The dialogue shows Ian to be slightly condescending to Barbara, for example when he says, "Did you indeed?" • The dialogue shows Barbara to be a caring teacher as she raises her concerns about Susan with Ian. • The performance of the role emphasises Ian's confidence and masculinity. His actions are purposeful and unhesitating. He offers his services to Barbara to search for Susan's home. • In the performance of their roles, Barbara looks directly at Ian seeking his attention, but Ian only occasionally glances at her. Ian's gaze is often directed at his activities such as writing or washing his hands. • In contrast to Barbara's serious tone throughout the scene Ian occasionally smiles and makes jokes and light-hearted remarks. This shows he is a relaxed character with a sense of humour. • Barbara shows herself to be more serious than Ian in her worries about Susan by driving home her points despite his jokey replies. She leans forwards, grasping the edge of the work bench and looks directly at Ian. These are signs of determined persuasion; she is trying to convince Ian to take her seriously. • Barbara is certainly not a totally passive or subservient character. She has already demonstrated her independence by tracking down Susan's address and visiting the junkyard. Also, she has formulated a plan of action. • Towards the end of the scene Ian moves much closer to Barbara, smiling down at her, as she leans slightly away from him. He also touches her 	
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		<p>shoulder as he brushes past her. These non-verbal codes show his dominant role in the relationship.</p> <ul style="list-style-type: none"> As they leave Ian ushers Barbara through the door saying, “After you”. Barbara appears to play a more subservient role in the relationship. She is asking for Ian’s help but says “I know you are going to think I’m imagining things”. However, Barbara is prepared to admonish him for being too frivolous by saying, “Oh Ian, do pay attention”. By the end of the scene Barbara and Ian have clearly forged a relationship. Although Ian is more dominant, Barbara is more forceful and it is seen to be a partnership of equals as Barbara says, “Thank you for the we”, in acknowledgement that Ian has agreed to help her and that they are a team. This is reinforced by mutual smiles as they leave the room. 	
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Qu	Part	Marking guidance	Total marks									
01	4	<p>‘Narrative features draw viewers into the story and keep them watching.’ How far does an analysis of the extract show this to be true?</p> <p>Assessment objectives – AO2 1a and AO2 1b Analyse media products using the theoretical framework of media, including in relation to their contexts. (6 marks) Make judgements and draw conclusions. (6 marks)</p> <table border="1"> <thead> <tr> <th>Level</th> <th>Mark range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>4</td> <td>10–12</td> <td> <ul style="list-style-type: none"> Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of narrative features in the extract. Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. Consistent appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td>3</td> <td>7–9</td> <td> <ul style="list-style-type: none"> Good analysis of the extract that is clear and generally engages with the nuanced aspects of narrative features in the extract. Good judgements and conclusions that are frequently supported by relevant examples. Mostly appropriate and effective use of subject specific terminology. </td> </tr> </tbody> </table>	Level	Mark range	Description	4	10–12	<ul style="list-style-type: none"> Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of narrative features in the extract. Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. Consistent appropriate and effective use of subject specific terminology throughout. 	3	7–9	<ul style="list-style-type: none"> Good analysis of the extract that is clear and generally engages with the nuanced aspects of narrative features in the extract. Good judgements and conclusions that are frequently supported by relevant examples. Mostly appropriate and effective use of subject specific terminology. 	12
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2	4–6	<ul style="list-style-type: none"> • Satisfactory analysis of the extract that engages with obvious or straightforward aspects of narrative features in the extract. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Some appropriate and effective use of subject specific terminology.
1	1–3	<ul style="list-style-type: none"> • Basic analysis of the extract that focuses on the more straightforward aspects of narrative features in the extract, this is likely to be more descriptive than analytical. • Basic judgements and conclusions that are generally unsupported by examples. • Little, if any, appropriate use of subject specific terminology.
0	0	Nothing worthy of credit.

Deciding on a level

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. For example, answers which refer to a range of narrative features such as equilibrium/disequilibrium, enigma, resolution, quest, Propp’s character types, narrative positioning and identification, audience expectations should be rewarded for the appropriate application of these concepts to the question. However, answers which refer to only a limited range of these (and/or other narrative features) should also have access to the highest mark level if they offer depth and sophistication in the response.

Note: This question refers to the screened extract. References to other material or examples drawn from elsewhere in the episode should not be rewarded.

Indicative Content

- In the extract an **equilibrium** is established in the corridor of the school with normal interactions taking place between teacher and students. This is quickly destabilised (**disequilibrium** or disturbance) as Ian and Barbara discuss the mysteries surrounding Susan.
- The extract poses a series of questions or **enigmas** which will drive the narrative forward. These include: Who is Susan? Why is she so clever? What is the cause of Barbara’s concern? Why is her given address ‘just a junkyard’?
- In the extract Barbara and Ian form a relationship and as they leave, they appear to be setting off on a mission or **quest** to solve some of the **enigmas**. However, this poses further **enigmas** in the minds of the audience. What dangers will their **quest** entail? How will their relationship develop? Will either or both assume the role of **hero**? What will be the objective or goal of the **quest**? Will they be opposed by a

	<p>villain? What obstacles will be placed in the ways of the hero (heroes)? What role will Susan play in this quest?</p> <ul style="list-style-type: none"> • The audience is positioned with the two teachers and prompted to sympathise with them. Viewers are given no information beyond what these two characters know. However, the audience’s expectations that the new series is within the science fiction genre are deferred in this extract. Although there are references to science (Ian’s job) and to mystery (Susan’s enigmatic character) none of the traditional themes of science fiction are evident. The audience will assume that these will emerge as the narrative develops. • There is also an audience expectation of resolution; that the enigmas posed in this extract will be resolved. • The extract introduces Ian and Barbara and the audience expects them to play significant roles in the narrative. Their jobs, gender, ethnicity, age and social class are revealed in the extract and will play a part in influencing the expectation of their roles within the emerging narrative. <p>Effectiveness of narrative features (‘How far does an analysis of the extract show this to be true?’)</p> <p>The narrative features are used conventionally, predictably and efficiently in the extract. The equilibrium is quickly established but disturbance is soon revealed in the interaction between Barbara and Ian.</p> <p>It could be argued that this is a successful and effective use of narrative features to draw viewers in because the story-telling techniques are very familiar. These are traditional methods of ensuring that an audience becomes ‘caught up’ in the story. However, it could also be argued that this narrative is highly dialogue driven and that television audiences (especially a contemporary audience) may find this boring and lacking the visual stimulation which would make them want to keep watching. There is no evidence of the action codes which are often used to drive forward television narratives.</p> <p>Indicative Content: Judgements and Conclusions</p> <p>Responses may demonstrate the ability to analyse the extract using the theoretical framework (media language, media representations) and ability to reach judgments and draw conclusions by making references such as the following:</p> <ul style="list-style-type: none"> • analysis of the extract may be used to support a view that the statement in the question is entirely true, with narrative features contributing significantly to drawing viewers into the story and keeping them watching. Equally, it could be concluded that the statement is true of some narrative features but not of others or that the statement is entirely incorrect because narrative features in the extract completely fail to draw viewers into the story or keep them watching. <p>Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the extract and analysis of narrative features.</p>	
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Qu	Part	Marking guidance	Total marks												
02		<p>'The needs of a modern television drama audience are very different to the needs of a 1960s audience.'</p> <p>How far do you agree with this statement?</p> <p>Answer with reference to:</p> <ul style="list-style-type: none"> • <i>Dr Who</i>, 'An Unearthly Child' (1963) and <i>Class</i>, 'Co-owner of a Lonely Heart' (2016) (Close Study Products) • the historical contexts of these products. <p>Assessment Objectives – AO1 2a, AO1 2b and AO2 1b Demonstrate knowledge of contexts of media and their influence on media products and processes. (5 marks) Demonstrate understanding of contexts of media and their influence on media products and processes. (5 marks) Make judgements and draw conclusions. (10 marks)</p> <table border="1"> <thead> <tr> <th>Level</th> <th>Mark range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>4</td> <td>16–20</td> <td> <ul style="list-style-type: none"> • Excellent knowledge and understanding of the historical context of media and its influence on media products and processes, demonstrated by consistently effective discussion of audience needs in relation to the two close study products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td>3</td> <td>11–15</td> <td> <ul style="list-style-type: none"> • Good knowledge and understanding of the historical context of media and its influence on media products and processes, demonstrated by frequent effective discussion of audience needs in relation to the two close study products. • Good judgements and conclusions that are frequently supported by relevant examples. • Frequent appropriate and effective use of subject specific terminology. </td> </tr> <tr> <td>2</td> <td>6–10</td> <td> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the historical context of media and its influence on media products and processes, demonstrated by some appropriate but not always convincing discussion of </td> </tr> </tbody> </table>	Level	Mark range	Description	4	16–20	<ul style="list-style-type: none"> • Excellent knowledge and understanding of the historical context of media and its influence on media products and processes, demonstrated by consistently effective discussion of audience needs in relation to the two close study products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject specific terminology throughout. 	3	11–15	<ul style="list-style-type: none"> • Good knowledge and understanding of the historical context of media and its influence on media products and processes, demonstrated by frequent effective discussion of audience needs in relation to the two close study products. • Good judgements and conclusions that are frequently supported by relevant examples. • Frequent appropriate and effective use of subject specific terminology. 	2	6–10	<ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the historical context of media and its influence on media products and processes, demonstrated by some appropriate but not always convincing discussion of 	20
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		<p>audience needs in relation to the two close study products.</p> <ul style="list-style-type: none"> • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Occasional appropriate and effective use of subject specific terminology, but inconsistently effective.
1	1–5	<ul style="list-style-type: none"> • Basic understanding of the historical context of media and its influence on media products and processes, demonstrated by very little, if any, appropriate discussion of audience needs in relation to the two close study products. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject specific terminology.
0	0	Nothing worthy of credit.

Deciding on a level

Answers in the higher bands must show extended responses that demonstrate the candidate’s ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured. Answers should be able to identify ‘needs’ of a television audience. This may be in terms of Uses and Gratifications such as entertainment and diversion, information and education, social interaction and personal identity or in terms of audience pleasures. Please note, though, that this is not explicitly a ‘Uses and Gratifications’ question. Responses which use other legitimate means of describing and evaluating audience needs should be rewarded to the same extent. For example, responses may identify ‘needs’ in terms of historical contexts.

Judgements and conclusions

Responses may conclude that the needs of a modern audience for television drama are very different to the needs of a 1960s audience, as suggested by the statement in the question. Alternatively, answers may judge that audience needs are very similar for different generations or that they are to some extent similar and to some extent different. Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the two CSPs and their different historical contexts.

Indicative Content

Responses may demonstrate knowledge and understanding of the historical context of the media and its influence on media products and processes and ability to reach judgements and draw conclusions by discussing issues such as the following.

	<p>Entertainment and Diversion</p> <p>In many ways, the audience's needs to be entertained remain unchanged in the last 60+ years. Audiences want to watch TV drama which enables them to engage with the characters and the story by following a narrative through to its resolution. Audiences expect TV drama to conform to the codes of a particular genre (soap, romance, sci-fi for example) but not so closely as to be predictable. Although these needs are relatively unchanged, audiences in 2016 had very different expectations to those of the early 1960s about how a sci-fi drama should deliver entertainment and diversion.</p> <p>In 1963 audiences would expect plenty of dialogue and an intriguing story but would not have expected sophisticated visual effects, extended action scenes or the explicit violence/horror of a 2016 equivalent. Although the studio-based scenes of Dr Who may look very dated to today's audience, the interior of the TARDIS as presented in <i>An Unearthly Child</i> would certainly have fired the imagination of a 1963 viewer. Developments in media technology and a more advanced media literacy have changed audience expectations. For example, the representation of the Shadow Kingdom or the special FX in the conflict between April and Corakinus reflect the much higher threshold of excitement of the modern sci-fi drama viewer.</p> <p>The rewards of <i>An Unearthly Child</i> and 1960s TV drama tend to be cerebral pleasures: the audience has to fill in the gaps by using their imagination. In 2016, sophisticated special effects and action codes provide more visceral and voyeuristic pleasures by showing everything to the viewer; very little is left to the imagination.</p> <p>Information and Education</p> <p>By its nature, the science fiction/fantasy genre does not deal exclusively and explicitly with the 'real world'. However, sci-fi has always dealt with issues and themes that are relevant to contemporary audiences even if they are dealt with in fantastic or far-fetched ways. For example, both <i>An Unearthly Child</i> and <i>Co-owner of a Lonely Heart</i> deal with in-groups and out-groups or 'us and them' in stories which involve humans and aliens. In <i>An Unearthly Child</i>, the aliens take human form (Susan and the Doctor). The humans are disbelieving and suspicious but eventually form an alliance with the aliens. In <i>Class</i>, some aliens take human form (Charlie, Miss Quill) whilst others are monstrous (the Shadow Kin). It could be argued that both <i>An Unearthly Child</i> and <i>Co-owner of a Lonely Heart</i> educate their audiences into thinking about insiders and outsiders.</p> <p>Social Interaction</p> <p>The context of viewing a TV drama provides many different opportunities for social interaction. Watching a programme together with friends or family may provide opportunities for enjoyable discussion about characters or comparing views on the story as it unfolds. These audience needs were certainly fulfilled by <i>An Unearthly Child</i> as it was targeted at an early evening family audience who would be watching at the time of</p>	
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	<p>transmission. In 1963, television viewing was a much more social, home-based activity, with only two TV channels and (usually) only one television set per household. The only alternative domestic mass medium was radio, so it was commonplace for families to get together to share the experience of watching a television drama. The downside of this was that there was minimal opportunity for people in a particular age or interest group to enjoy programmes targeted specifically at them.</p> <p>The situation in 2016 was very different. Audiences certainly still have a need for social interaction in relation to TV drama, but with multiple channels, plentiful opportunities for time shift viewing and the availability of TV drama on many different platforms (phone, tablet etc), it is much rarer for families or any other groups to gather around a screen to share the pleasure of watching a drama. Even within a given genre such as sci-fi, streaming and catch-up services ensure that there is vastly more choice available and it is rare to find newly produced examples of wide spectrum family viewing. <i>Class</i> was targeted at a niche audience of teens/young adults and the series generated many opportunities for social interaction via websites and forums so that fans could communicate with each other and directly with the cast.</p> <p>Personal Identity</p> <p>Although not targeted specifically at young adults, <i>An Unearthly Child</i> was first broadcast at the beginning of the 'youth movement' of the 1960s, a time when teenagers were beginning to see themselves as a separate and distinct group within society. TV drama often fulfils audience needs by providing characters who are role models. Susan is independent, highly intelligent, in touch with popular culture and prepared to challenge the older generation (at least as it is represented by her 'grandfather', the Doctor). However, there are few young characters with whom younger viewers may identify.</p> <p>In contrast, <i>Co-owner of a Lonely Heart</i> provides many more examples of characters with whom its young adult audience can identify. Young people are peripheral in <i>An Unearthly Child</i> but in <i>Class</i> they take centre stage. Relationships between the students at Coal Hill Academy are fundamental to the story. They are the ones who drive the narrative forward rather than parents or teachers.</p> <p>The characters in <i>An Unearthly Child</i> are exclusively white and middle class with plentiful examples of gender role stereotyping. <i>Class</i> is a much more diverse and accurate representation of its inner city setting. Strong, proactive female characters play leading roles. Overall, this provides more opportunity for the audience of <i>Class</i> to identify at a personal level with the characters.</p>	
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Qu	Part	Marking guidance	Total marks
03		<p>Identify two conventions of the turn-based puzzle game in the screen grab from <i>Lara Croft Go</i> (Figure 1).</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies. (2 marks)</p> <p>Give 1 mark for each acceptable example (maximum two) of a convention of a turn-based puzzle video game eg:</p> <ul style="list-style-type: none"> • controllable hero/avatar (Lara Croft) • marked track with diamonds to indicate turn limits • levers to control moving elements • enemies/obstacles (snakes) • different planes or levels • movable platforms • wide angle viewing position • restricted avatar movement. <p>Give 0 marks for examples that are too vague, imprecise or partial to show any real understanding of the term, eg:</p> <ul style="list-style-type: none"> • Lara Croft's outfit • the colour scheme • the rocks • the location • anything not in the image, for example 'If Lara Croft is killed you have to start the level again'. 	2

Qu	Part	Marking guidance	Total marks															
04		<p data-bbox="300 331 1286 398">'On the surface, video games are simply for pleasure, but they also contain underlying messages and values which can be a cause for concern.'</p> <p data-bbox="300 439 1286 506">How far does an analysis of <i>Lara Croft Go</i> and <i>Kim Kardashian: Hollywood</i> (Close Study Products) show this statement to be true?</p> <p data-bbox="300 546 1286 680">Assessment Objectives – AO2 1a, AO2 1b Analyse media products using the theoretical framework of media, including in relation to their contexts. (10 marks) Make judgements and draw conclusions. (10 marks)</p> <table border="1" data-bbox="300 721 1286 2072"> <thead> <tr> <th data-bbox="308 732 416 822">Level</th> <th data-bbox="416 732 544 822">Mark range</th> <th data-bbox="544 732 1286 822">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 822 416 1169">4</td> <td data-bbox="416 822 544 1169">16–20</td> <td data-bbox="544 822 1286 1169"> <ul data-bbox="553 844 1270 1155" style="list-style-type: none"> • Excellent analysis of the product(s) that is detailed and critically engages with the nuanced aspects of the underlying messages and values of video games. • Excellent, astute judgements and conclusions which are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="308 1169 416 1449">3</td> <td data-bbox="416 1169 544 1449">11–15</td> <td data-bbox="544 1169 1286 1449"> <ul data-bbox="553 1191 1254 1426" style="list-style-type: none"> • Good analysis of the product(s) that is clear and often engages with the nuanced aspects of the underlying messages and values of video games. • Good judgements and conclusions that are usually supported by relevant examples. • Frequent appropriate and effective use of subject specific terminology. </td> </tr> <tr> <td data-bbox="308 1449 416 1762">2</td> <td data-bbox="416 1449 544 1762">6–10</td> <td data-bbox="544 1449 1286 1762"> <ul data-bbox="553 1471 1270 1740" style="list-style-type: none"> • Satisfactory analysis of the product(s) that engages with the generally obvious or straightforward aspects of the underlying messages and values of video games. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Occasional appropriate and effective use of subject specific terminology. </td> </tr> <tr> <td data-bbox="308 1762 416 2072">1</td> <td data-bbox="416 1762 544 2072">1–5</td> <td data-bbox="544 1762 1286 2072"> <ul data-bbox="553 1785 1270 2054" style="list-style-type: none"> • Basic analysis of the product(s) that only engages with the more straightforward aspects of underlying messages and values of video game; this is likely to be more descriptive than analytical. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject specific terminology. </td> </tr> </tbody> </table>	Level	Mark range	Description	4	16–20	<ul data-bbox="553 844 1270 1155" style="list-style-type: none"> • Excellent analysis of the product(s) that is detailed and critically engages with the nuanced aspects of the underlying messages and values of video games. • Excellent, astute judgements and conclusions which are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject specific terminology throughout. 	3	11–15	<ul data-bbox="553 1191 1254 1426" style="list-style-type: none"> • Good analysis of the product(s) that is clear and often engages with the nuanced aspects of the underlying messages and values of video games. • Good judgements and conclusions that are usually supported by relevant examples. • Frequent appropriate and effective use of subject specific terminology. 	2	6–10	<ul data-bbox="553 1471 1270 1740" style="list-style-type: none"> • Satisfactory analysis of the product(s) that engages with the generally obvious or straightforward aspects of the underlying messages and values of video games. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Occasional appropriate and effective use of subject specific terminology. 	1	1–5	<ul data-bbox="553 1785 1270 2054" style="list-style-type: none"> • Basic analysis of the product(s) that only engages with the more straightforward aspects of underlying messages and values of video game; this is likely to be more descriptive than analytical. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject specific terminology. 	20
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<p>Deciding on a level</p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail.</p> <p>There are many equally legitimate approaches to this question. Answers may focus on semiotic analysis, representation (of for example celebrity or gender), active and passive audiences, preferred readings or audience effects theories. However, to achieve marks in level 3 or level 4, answers must demonstrate and exemplify an understanding of ‘underlying messages and values’ in the context of video games. Answers which are predominantly descriptive are unlikely to achieve marks beyond level 2.</p> <p>Answers with knowledge and understanding of issues raised by the question but no reference to the CSPs should not normally receive marks in Levels 3 and 4.</p> <p>Answers in the higher bands must show extended responses that demonstrate the student’s ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured.</p> <p>Judgements and conclusions</p> <p>Responses may conclude that the underlying messages and values of video games are a cause for concern, are not a cause for concern or are only a cause for concern to some extent. Also, answers can be rewarded for forming judgements and conclusions about the assertion that video games are ‘simply for pleasure’, for example by arguing that they are created by a large profit-motivated industry. Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the two CSPs and their contexts.</p> <p>Indicative Content</p> <p>Responses may demonstrate the ability to analyse media products in relation to the theoretical framework and ability to reach judgments and draw conclusions by discussing points such as the following.</p> <p>Underlying messages and values in the CSPs with the potential to cause concern may be identified as:</p> <ul style="list-style-type: none"> • gender stereotyping (KKH and, to some extent LCG) • encouragement of specific criteria for success (fame, celebrity, stars) (KKH) • in-app purchases (KKH) • reinforcement of consumerist values (KKH) • encouragement of individual and simple solutions to problems, often using force, aggression or duplicity (KKH and LCG) • elements of imperialist and colonialist assumptions, implicit Western cultural superiority (LCG) 		

	<ul style="list-style-type: none"> • competition with others prioritised over co-operation or collaboration (LCG and KKH) • focus on superficial appearance rather the inner self (KKH) • focus on action rather than qualities such as compassion, caring, empathy etc (KKH and LCG). <p>Answers may employ semiotic or textual analysis of the games to show how connotations of mise-en-scène, gameplay or narrative of video games relate to underlying messages and values.</p> <p>Answers may challenge the assertion that video games have underlying messages and values which cause concern by reference to active audience theories. In this view, game players are able to negotiate their own meanings and are not compelled to accept the preferred readings of media products.</p> <p>Answers may argue that video games reinforce messages and values which are positive or beneficial rather than harmful. These could include:</p> <ul style="list-style-type: none"> • self-sufficiency/self-reliance (LCG) • independence (LCG and KKH) • ambition to succeed (KKH) • good behaviour is rewarded (KKH) • gender equality (LCG, but could also be argued for KKH) • pleasure of gameplay; imaginative engagement with narrative (LCG and KKH) • opportunity for escapism balances more stressful aspects of life; provides vicarious pleasures (LCG and KKH). <p>Answers may argue that the meanings of any underlying messages and values are context-dependent. For example, many video games, including <i>Lara Croft Go</i> and <i>Kim Kardashian: Hollywood</i> could be seen as reinforcing white, male-dominated Western value systems. It could be argued that the degree to which video games cause concern depends to some extent on the age, social location and cultural background of the player.</p>	
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Qu	Part	Marking guidance	Total marks												
05		<p data-bbox="300 331 1193 398">'Online, social and participatory media are ideal for the marketing of celebrities and brands.'</p> <p data-bbox="300 439 858 472">How far do you agree with this statement?</p> <p data-bbox="300 506 1257 640">In this question you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework, media contexts and Close Study Products.</p> <p data-bbox="300 674 1265 853"> Assessment Objectives – AO1 1a, AO1 1b and AO2 1b Demonstrate knowledge of the theoretical framework of media. (5 marks) Demonstrate understanding of the theoretical framework of media. (5 marks) Make judgements and draw conclusions. (10 marks) </p> <table border="1" data-bbox="300 898 1294 2074"> <thead> <tr> <th data-bbox="308 909 416 999">Level</th> <th data-bbox="416 909 544 999">Mark range</th> <th data-bbox="544 909 1286 999">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 999 416 1379">4</td> <td data-bbox="416 999 544 1379">16–20</td> <td data-bbox="544 999 1286 1379"> <ul data-bbox="555 1021 1278 1357" style="list-style-type: none"> • Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of online, social and participatory media as means of marketing celebrities and brands. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistently appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="308 1379 416 1727">3</td> <td data-bbox="416 1379 544 1727">11–15</td> <td data-bbox="544 1379 1286 1727"> <ul data-bbox="555 1402 1254 1704" style="list-style-type: none"> • Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of online, social and participatory media as means of marketing celebrities and brands. • Good judgements and conclusions that are usually supported by relevant examples. • Mostly appropriate and effective use of subject specific terminology. </td> </tr> <tr> <td data-bbox="308 1727 416 2074">2</td> <td data-bbox="416 1727 544 2074">6–10</td> <td data-bbox="544 1727 1286 2074"> <ul data-bbox="555 1749 1270 2051" style="list-style-type: none"> • Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of online, social and participatory media as means of marketing celebrities and brands. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Occasional appropriate use of subject specific terminology. </td> </tr> </tbody> </table>	Level	Mark range	Description	4	16–20	<ul data-bbox="555 1021 1278 1357" style="list-style-type: none"> • Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of online, social and participatory media as means of marketing celebrities and brands. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistently appropriate and effective use of subject specific terminology throughout. 	3	11–15	<ul data-bbox="555 1402 1254 1704" style="list-style-type: none"> • Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of online, social and participatory media as means of marketing celebrities and brands. • Good judgements and conclusions that are usually supported by relevant examples. • Mostly appropriate and effective use of subject specific terminology. 	2	6–10	<ul data-bbox="555 1749 1270 2051" style="list-style-type: none"> • Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of online, social and participatory media as means of marketing celebrities and brands. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Occasional appropriate use of subject specific terminology. 	20
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0	0	Nothing worthy of credit.

Deciding on a level

Answers in the higher bands must:

- demonstrate the drawing together of areas of knowledge, skills and/or understanding from across the full course of study
- show extended responses that demonstrate the ability to construct and develop a line of reasoning that is coherent, relevant, sustained and logically structured.

If answers do not demonstrate both of the above then they must not be awarded marks in the highest band (ie the maximum mark should be 15). If they do not demonstrate either of the above, they must not be awarded a mark in the top two bands (ie the maximum mark should be 10).

Judgements and conclusions

Answers may make judgements which lead them to either agree or disagree with the statement in the question. Alternatively, responses may conclude that online, social and participatory media are 'ideal' for the marketing of celebrities and brands in some respects but not in others. Any of these approaches is equally valid as long as judgements and conclusions are supported by evidence drawn from the CSPs and from relevant areas of the theoretical framework.

Indicative Content: Synoptic Response

Synoptic responses could cover aspects of the theoretical framework such as any of the following:

- the various forms of media language used to create and communicate meanings in media products
- the relationship between technology, media industries, media products and media audiences
- the ways in which the media represent the world and construct versions of reality
- the ways aspects of reality may be represented differently depending on the purposes of the producers
- representation of social groups and ideas and the use of stereotypes
- how representations convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products
- how and why particular groups may be under-represented or misrepresented

	<ul style="list-style-type: none"> • how representations reflect the social, historical and cultural contexts in which they were produced • theoretical perspectives on representation, including processes of selection, construction and mediation • how audiences may respond to and interpret media products • the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups • the effect of ownership and control of media organisations • how the media operate as commercial industries on a global scale • the social, cultural and political significance of media products – how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences. <p>Indicative Content: Judgements and Conclusions</p> <p>There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on either side of this debate, showing astute knowledge and understanding using the theoretical framework/media contexts, then this should not prevent them from reaching the higher mark bands.</p> <p>Similarly, if judgements using the framework/media contexts leads to a balanced conclusion that is logical and well supported, this should be rewarded and could also reach the higher mark bands.</p> <ul style="list-style-type: none"> • Using Zoella as an example, candidates may point to her success as a celebrity brand based very largely on OSP media. This may be exemplified by the number of subscribers and followers (eg You Tube c4.8million, Instagram 9.7million) her wealth (est £4.7 million) or income (est £600K). • Zoella’s capacity to promote brands and products is exemplified by the number of beauty products (including her own brands) that she has successfully marketed using OSP. • Zoella’s success as a celebrity brand is dwarfed by Kim Kardashian’s. Kks 140+million Instagram followers enable her to charge \$910,000 per post to endorse other brands, products or services. • The degree to which social media is ‘ideal’ may be challenged by reference to the transparency of celebrity and influencer endorsements. Zoella is among the social media influencers who have given a pledge that they will make it clear when they have been paid to promote brands online. • Answers may also refer to trends in advertising spending. Digital advertising accounts for half the total spend in the United Kingdom. One third of this is spent on social media platforms. • Answers may explain the advantages enjoyed by OSP media over traditional media in being able to target potential customers. The sale of information to facilitate this targeting through data mining may be considered less than ‘ideal’. • Answers may point out that few celebrities and brands (including Zoella and KK) rely exclusively on OSP media preferring instead to exploit the potential of cross media exposure and marketing. 	
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		<ul style="list-style-type: none"> • A key advantage of OSP for marketing purposes is the capacity for audiences/consumers to interact with brands, celebrities and influencers as well as with other followers. • Answers may be critical of OSP marketing in terms of stereotyping, negative representation, bias, fake news, lack of transparency, limited regulation (by comparison with traditional media). <p>Note: The indicative content includes some 2019 statistics. Examiners should not expect detailed, accurate statistical evidence in support of arguments; in this area quantitative data is contested and constantly changing.</p>	
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8572/2 assessment objective grid

Assessment objective 1

- 1a** Demonstrate knowledge of the theoretical framework of media.
- 1b** Demonstrate understanding of the theoretical framework of media.
- 2a** Demonstrate knowledge of contexts of media and their influence on media products and processes.
- 2b** Demonstrate understanding of contexts of media and their influence on media products and processes.

Assessment objective 2

- 1a** Analyse media products using the theoretical framework of media, including in relation to their contexts.
- 1b** Make judgements and draw conclusions.

Question	AO1				AO2		Total
	1a	1b	2a	2b	1a	1b	
01.1	1						1
01.2	1						1
01.3					8		8
01.4					6	6	12
02			5	5		10	20
03	2						2
04					10	10	20
05	5	5				10	20
Total	9	5	5	5	24	36	84