



Oxford Cambridge and RSA

**GCSE**

**Media Studies**

**J200/01: Television and promoting media**

General Certificate of Secondary Education

**Mark Scheme for June 2023**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

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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 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 posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca> and will be available in the Kiteworks folder.
3. Log-in to RM Assessor and mark the required number of practice responses (“scripts”) and the number of required standardisation responses.

YOU MUST MARK 5 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**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 or the RM Assessor messaging system, or by email.

## 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.

## 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 a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
  - there is nothing written in the answer space













Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

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.
  - If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
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:
  - a. To determine the level – start at the highest level and work down until you reach the level that matches the answer
  - b. 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

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Tick
	Cross
	Unclear
	Highlighter to highlight
	No example
	Knowledge and understanding
	Judgement reached
	Benefit of doubt given
	Context
	Analysis
	Page seen

**Section A – Television** Candidates watch an extract from Cuffs which is approximately three minutes in length. The extract starts at 00:32:34 (sequence opens with the line “kilo 230, kilo 230, we are state 6 with stinger deployed as requested”) and ends at approximately 00:35:42 (after the line “no you don’t, you don’t know anything”).

1 Analyse how camerawork is used in the extract to create meaning. Refer to at least **two** examples from the extract in your answer.

<p><b>Assessment Objectives</b></p>	<p><b>AO2</b> - Analyse media products using the theoretical framework of media. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media.)</p> <p><b>Maximum 5 marks</b></p>	
<p><b>Additional Guidance</b></p>	<p>The ‘indicative content’ is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The ‘indicative content’ shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p><b>Indicative content</b></p> <p>All responses except the most descriptive should show some ability to undertake semiotic analysis, but do not need to use the terms such as ‘semiotics’, ‘denotation’ or ‘connotation’ to demonstrate this.</p> <p>Responses should analyse aspects of the camerawork such as:</p> <ul style="list-style-type: none"> <li>• the camera pans from left to right connoting that Ryan and Jake are on the wrong road</li> <li>• a POV from Jake to Lino and Donna is used to show the moment that Jake realises his mistake</li> <li>• a close up of Jake’s face is used to show his embarrassment at the mistake he’s made</li> <li>• use of handheld camera within the police car reinforces the speed of the chase and connotes a sense of urgency as Ryan and Jake continue their pursuit</li> </ul>	<p><b>5 AO2 5xAO2(1a)</b></p>	<p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (4–5 marks)</b> An excellent analysis of media language.</p> <ul style="list-style-type: none"> <li>• A sophisticated, perceptive and accurate analysis of how camerawork is used in at least two examples.</li> <li>• Highly relevant response to the question, demonstrated by full focus on how the camerawork in the extract is used to create meaning.</li> </ul> <p>Excellent responses in the top mark band will typically explore how meaning is created, including connotative effect(s), by two well-chosen examples described accurately using Media Studies terminology.</p> <p><b>Level 2 (2–3 marks)</b> An adequate analysis of media language.</p>



<ul style="list-style-type: none"> <li>• use of shallow focus on Donna as she radios in the description of the car caught in the stinger connoting her control of the situation</li> <li>• a series of close ups between Jake and Ryan in the car to show the strain in their professional relationship as Jake's mistake is realised</li> <li>• tracking shot of police car as it speeds past the stinger operation, showing that it has missed the junction</li> <li>• tracking shot of get-away car as it speeds away from the police car showing its evading capture</li> <li>• allow OSS of Ryan and Jake in the car used to make the audience feel as if they are part of the chase.</li> <li>• Allow use of big close up/extreme close up on Ryan in the car to connote his anger and disappointment with Jake's mistake.</li> <li>• <b>any other relevant analysis.</b></li> </ul>		<ul style="list-style-type: none"> <li>• A competent and generally accurate analysis of how camerawork is used in at least one example; responses may be descriptive in parts.</li> <li>• Partially relevant response to the question, demonstrated by some focus on how the camerawork in the extract is used to create meaning.</li> </ul> <p>Adequate responses at the top of the middle mark band may successfully explore how meaning is created by one example and either lack a second relevant example or fail to establish how meaning is created in a second example.</p> <p>Responses at the bottom of this band may provide one or two examples of the use of camerawork with a poorly developed analysis of how meaning is created.</p> <p><b>Level 1 (1 mark)</b> A minimal analysis of media language.</p> <ul style="list-style-type: none"> <li>• Analysis, if present, of the use of media language (camerawork) to create meaning in the extract is minimal and/or largely descriptive and may not be relevant</li> <li>• Barely relevant response to the question, lacking focus on how the camerawork in the extract is used to create meaning.</li> </ul> <p>Minimal responses in the bottom band may describe some aspect of camerawork in the extract but fail to establish how meaning is created or may be so short that neither example nor analysis is developed.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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## 2. Analyse how far the extract creates conflict.

In your answer you must:

- analyse aspects of the extract using examples to support your analysis
- judge how far these aspects create a feeling of conflict.

<b>Assessment Objectives</b>	<p><b>AO2</b> - Analyse media products using the theoretical framework of media to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media; AO2(1b) Make judgements and draw conclusions.)</p> <p><b>Maximum 10 marks</b></p>	
<b>Additional Guidance</b>	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p><b>Indicative content</b></p> <p>Responses are required to make judgements about how far the extract creates conflict. Responses might judge that the extract does or does not create conflict and are to be rewarded to the extent that they support this judgement through an analysis of examples from the extract.</p> <p>Responses may analyse the extract in terms of media language:</p> <ul style="list-style-type: none"> <li>• how choice of elements of media language influences meaning, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values.</li> </ul> <p>And/or</p> <p>Responses may analyse the extract in terms of representation:</p> <ul style="list-style-type: none"> <li>• the choices media producers make about how to represent particular events, social groups and ideas</li> <li>• the different functions and uses of stereotypes</li> <li>• the ways aspects of reality may be represented differently depending on the purposes of the producers.</li> </ul>	<p><b>10</b> <b>AO2</b> <b>5x</b> <b>AO2(1a)</b> <b>5x</b> <b>AO2(1b)</b></p>	<p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b></p> <p>An excellent analysis of media language and/or representation.</p> <ul style="list-style-type: none"> <li>• <b>AO2(1a)</b> A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more examples.</li> <li>• <b>AO2(1b)</b> Clear judgements are reached and are fully supported by the analysis.</li> </ul> <p>Excellent responses in the top mark band will typically explore how conflict is created using two or more well-chosen examples described accurately using Media Studies terminology. Clear judgements may be evident throughout the analysis or in a conclusion.</p> <p>A candidate operating at level 3 would be expected to access most of the AO2(1a) marks and most of the</p>

<p>Evidence and examples might include:</p> <ul style="list-style-type: none"> <li>• short reverse-shot used to illustrate the conflict between Ryan and Jake as the mistake with the map is revealed</li> <li>• repeated use of close-up of Jake and Ryan in the car connoting conflict between the two Police Constables as they realise that they are on the wrong road and have missed the stinger</li> <li>• POV from Jake shows the anger on the faces of Donna and Lino as he and Ryan drive past the stinger on the wrong road, which suggests conflict between the two pairs of officers</li> <li>• dialogue between Jake and Ryan, when they pull up in their car, connotes conflict in policing styles as Ryan states “you don’t know anything”</li> <li>• aggressive tone of voice used by Ryan as he shouts at Jake for his mistake with the map which suggests a conflict that may be hard to undo</li> <li>• Ryan’s body language reveals his frustration with new recruit Jake which reinforces a sense of conflict between the pair who have to work closely together.</li> <li>• Jake’s internal conflict is revealed through his facial expressions shown through a series of close ups.</li> <li>• any other relevant analysis.</li> </ul>	<p>AO2(1b) marks.</p> <p><b>Level 2 (4–6 marks)</b> An adequate analysis of media language and/or representation.</p> <ul style="list-style-type: none"> <li>• <b>AO2(1a)</b> A competent and generally accurate analysis of mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts</li> <li>• <b>AO2(1b)</b> Some judgements are clear and are partially supported by the analysis.</li> </ul> <p>Adequate responses at the top of the middle mark band may successfully explore how conflict is created by one example and either lack a second relevant example or fail to establish how conflict is created in a second example. A judgement will be made.</p> <p>Responses at the bottom of the middle band may provide one or two examples with a poorly developed analysis of how conflict is created. There will at least an attempt to make a judgement.</p> <p>A candidate operating at level 2 would be expected to access some of the AO2(1a) marks and some of the AO2(1b) marks.</p> <p><b>Level 1 (1–3 marks)</b> A minimal analysis of media language and/or representation.</p> <ul style="list-style-type: none"> <li>• <b>AO2(1a)</b> A poor analysis of some aspects of the extract.</li> </ul>
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	<ul style="list-style-type: none"><li>• Analysis, if present, of the use of media language and/or representations in the extract is minimal and/or largely descriptive and may not be relevant.</li><li>• <b>AO2(1b)</b> Attempt to reach judgements, partially supported by some analysis.</li></ul> <p>Minimal responses in the bottom band may describe some aspect of the extract but fail to establish how conflict is created or may be so short that neither example nor analysis is developed. There may be at least an attempt to make a judgement at the top of the band.</p> <p>A candidate operating at level 1 would be expected to access AO2(1a) marks and, at the top of the band, at least one AO2(1b) mark.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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3\* How far does the extract challenge the stereotypes of race and ethnicity?

In your answer you must:

- analyse aspects of media language and representation in the extract, giving detailed examples
- make judgements and draw conclusions

You will be rewarded for drawing together elements from your full course of study.

<b>Assessment Objectives</b>	<p><b>AO2</b> - Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts; AO2(1b) Make judgements and draw conclusions.)</p> <p><b>Maximum 15 marks</b></p>	
<b>Additional Guidance</b>	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p><b>Indicative content</b></p> <p>This question provides learners with the opportunity to draw together elements from their full course of study, including different areas of the theoretical framework and media contexts.</p> <p>Responses are required to make judgements and reach conclusions in an extended response. Responses might conclude that the extract does or does not challenge stereotypical representation of race and ethnicity and are to be rewarded to the extent that they support this judgement through an analysis of relevant examples from the extract in a clear and logically structured line of reasoning.</p>	<p><b>15</b> <b>AO2</b> <b>10x</b> <b>AO2(1a)</b> <b>5x</b> <b>AO2(1b)</b></p>	<p><b>Use Levels of Response criteria. For this question there are two Levels of Response schemes. Award a mark out of ten for the first scheme and a mark out of five for the second.</b></p> <p><b>AO2(1a) Analyse media products using the theoretical framework of media, including in relation to their contexts. (total 10 marks)</b></p> <p><b>Level 3 (7–10 marks)</b> An excellent application of the relevant elements of the theoretical framework and of relevant media contexts.</p>

<p><b>Media Language</b> Responses should analyse the extract in terms of media language, for example:</p> <ul style="list-style-type: none"> <li>the use of shot reverse-shot between Ryan and Jake in the car gives Ryan more screen time and control and reinforces his status as the more experienced officer, which challenges the stereotype that the police force is dominated by white males who make all the decisions</li> <li>Ryan's anger and disappointment in Jake is shown through his dialogue and tone of voice as he says the line "you don't know anything" which challenges the stereotype that knowledge is held by white males</li> <li>Donna takes charge of the stinger set-up and calling in the details to control, which also challenges the stereotype of the dominance of the police force by white males</li> <li>a series of eye-level shots is used to reinforce the strong team of Donna and Lino as they successfully deploy the stinger on time. This reinforces the stereotype that Britain is ethnically diverse</li> <li>Any other relevant analysis.</li> </ul> <p><b>Media Representations</b> Responses should analyse the extract in terms of representation, for example:</p> <ul style="list-style-type: none"> <li>the extract contains a mixed representation which challenges the stereotype that the police force is dominated by white males. Donna has Japanese heritage, Lino is half Italian and Ryan is black British.</li> <li>the ethnically mixed representation reinforces the stereotype that Britain is racially and ethnically diverse in the 21<sup>st</sup> Century</li> <li>Ryan, a young black male, is represented as being 'in charge' of a white officer which challenges the stereotype that officers with authority are often white</li> <li>Jake is represented as being weak and disorganised which challenge stereotypes of white males being dominant and in control</li> <li>any other relevant analysis.</li> </ul>	<ul style="list-style-type: none"> <li>A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more detailed examples.</li> </ul> <p><i>Responses that do not draw together elements from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 8 marks for AO2(1a).</i></p> <p><b>Level 2 (4–6 marks)</b> An adequate application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> <li>A competent and generally accurate analysis of mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts.</li> </ul> <p><b>Level 1 (1–3 marks)</b> A minimal application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> <li>Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant.</li> </ul> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p> <p><b>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</b></p> <p><b>Level 3 (4–5 marks)</b> A clear judgement and conclusion is reached and is fully</p>
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<p><b>Media Industries</b> Candidates may analyse the extract in terms of media industries, for example:</p> <ul style="list-style-type: none"> <li>• Cuffs is a prime-time BBC One drama and may offer representations which challenge stereotypes as a way of addressing the PSB requirements to represent and serve a diverse community.</li> <li>• Cuffs challenges stereotypes of the police force through positive representations of minority ethnicities in positions of power and status, and representations of modern policing, both addressing the BBC's remit to inform or educate its audience.</li> </ul> <p><b>Media Audiences:</b> Candidates may analyse the extract in terms of media audiences, for example:</p> <ul style="list-style-type: none"> <li>• Audience interpretation of the representations of stereotypes of race and ethnicity in the extract could be influenced by their own background; different ethnicities may interpret the representations differently.</li> </ul> <p><b>Media Contexts</b> Responses may analyse the extract in terms of media contexts, for example:</p> <ul style="list-style-type: none"> <li>• the Equality Act 2010/multiculturalism is shown through the mixed representation found in the sequence with characters who represent wider ethnic groups in the UK</li> <li>• any other relevant analysis.</li> </ul> <p><b>Extended response that makes judgements and draws conclusions</b> Responses must make judgements and draw conclusions about how far the extract challenges the stereotypes of race and ethnicity using evidence and developing a line of reasoning.</p> <p><i>OCR recognises that some of the material related to this subject may contain content that is offensive. By including this material in our</i></p>	<p>supported by the analysis.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.</i></p> <p>Excellent responses in the top mark band should make judgements and draw conclusions about how far the extract challenges stereotypes of race and ethnicity providing evidence from their analysis.</p> <p><b>Level 2 (2–3 marks)</b> A partially clear judgement and conclusion is reached and is partially supported by the analysis.</p> <p><i>There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> <p><b>Level 1 (1 mark)</b> An attempt to reach a judgement and a conclusion, partially supported by some analysis.</p> <p><i>The information is basic and communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.</i></p> <p>Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the extract.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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<p><i>specification/assessment material, we are not condoning the content or the viewpoint of the author/creator. However, we feel it is important to include this material in the context of the specification/assessment material to give students a holistic view of the subject matter.</i></p>		
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- 4 Explain two requirements of Public Service Broadcasting (PSB). Refer to the BBC in your answer.

<b>Assessment Objectives</b>	<p><b>AO1</b> - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>the theoretical framework of media.</li> </ul> <p>Elements tested in this question: AO1(1a) demonstrate knowledge of the theoretical framework of media: AO1(1b) demonstrate understanding of the theoretical framework of media.</p> <p><b>Maximum 5 marks</b></p>	
<b>Additional Guidance</b>	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p>Indicative content</p> <p>Responses should demonstrate knowledge of media industries, in particular</p> <ul style="list-style-type: none"> <li>the effect of ownership and control of media organisations.</li> </ul> <p>Responses must explain at least two requirements of Public Service broadcasting including:</p> <ul style="list-style-type: none"> <li>to offer creative, high quality, distinctive programmes</li> <li>to reflect the United Kingdom, its culture and values, to the world</li> <li>to support learning</li> <li>to provide impartial news and information</li> <li>to reflect, represent and serve the diverse communities of all of the United Kingdom's nations and regions.</li> </ul> <p>Allow 'educate, entertain and inform' only if used in an explanation of the BBC's Public Service Remit.</p>	<p><b>5</b> <b>AO1</b> <b>2xAO1(1a)</b> <b>3xAO1(1b)</b></p>	<p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (4–5 marks)</b> Excellent knowledge and understanding of Public Service Broadcasting.</p> <ul style="list-style-type: none"> <li>A clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of the effect of ownership and control of media organisations.</li> </ul> <p>Excellent responses in the top mark band will typically explain two requirements of Public Service Broadcasting with reference to the BBC.</p> <p><b>Level 2 (2–3 marks)</b> Adequate knowledge and understanding of Public Service Broadcasting.</p>

	<ul style="list-style-type: none"> <li>• A partially clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of the effect of ownership and control of media organisations.</li> </ul> <p>Adequate responses in the middle mark band will typically explain one requirement of Public Service Broadcasting and may state a second at the top of the band.</p> <p><b>Level 1 (1 mark)</b> Minimal knowledge and understanding of Public Service Broadcasting.</p> <ul style="list-style-type: none"> <li>• An attempt to demonstrate some knowledge (AO1(1a)) and understanding (AO1(1b)) of the effect of ownership and control of media organisations.</li> </ul> <p>Minimal responses in the bottom band may simply state one requirement but show little or no understanding of Public Service Broadcasting.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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- 5 Explain how social and/or cultural contexts influence the representations of Britishness in television programmes. Refer to the set episode of The Avengers that you have studied to support your answer.

<p><b>Assessment Objectives</b></p>	<p><b>AO1</b> - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• contexts of media and their influence on media products.</li> </ul> <p>(Elements tested in this question: AO1(2a) Demonstrate knowledge of contexts of media and their influence on media products; AO1(2b) Demonstrate understanding of contexts of media and their influence on media products.)</p> <p><b>Maximum 10 marks</b></p>		
<p><b>Additional Guidance</b></p>	<p>The ‘indicative content’ is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The ‘indicative content’ shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>		
<p><b>Indicative content</b></p> <p>Responses should demonstrate knowledge and understanding of one or more social/and or cultural contexts as they influence the representations of Britishness in television programmes.</p> <p>Candidates should make reference to The Avengers as an example of this influence. They may refer to the format of the programme as a whole and/or to the specific programme they have studied to illustrate the influence of media contexts.</p> <p>Examples of social and/or cultural contexts and their influence on the representation of Britishness in television programmes could include one or more of the following or any other relevant social or cultural context:</p> <ul style="list-style-type: none"> <li>• Steed is represented as a traditional British gentleman of the time through the way he refers to Emma Peel as ‘Mrs Peel’. The 1960s were a decade of change, yet Steed represents an old-</li> </ul>	<p><b>10 AO1 5xAO1(2a) 5xAO1(2b)</b></p>	<p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b> Excellent knowledge and understanding of how social and/or cultural contexts influence representations of Britishness in television programmes such as The Avengers.</p> <ul style="list-style-type: none"> <li>• <b>AO1(2a)</b> A clear demonstration of knowledge of relevant media contexts and their influence on media products.</li> <li>• <b>AO1(2b)</b> A clear demonstration of understanding of how the relevant media contexts are reflected in the programme.</li> </ul> <p>Excellent responses in the top mark band will typically explain how social and/or cultural contexts influence representations of Britishness in television programmes such as The Avengers by giving either a description of two contexts with a detailed and sophisticated explanation of</p>	

<p>fashioned Britishness of the post war era through his manners and politeness shown towards women</p> <ul style="list-style-type: none"> <li>• Steed is dressed in a three-piece suit, with a bowler hat and umbrella as accessories, all of which are symbols of the traditional British values of a City worker in the 1960s</li> <li>• Peel represents a Britain of change through her costume. Britain was progressive in the 1960s in terms of fashion and attitudes to women with women developing more power and control over what they wore and how they were represented</li> <li>• The importance of celebrating British historical events, a symbol of Britishness, is represented through the sequence on the airfield where Steed pays his respects to the war dead</li> <li>• Both Peel and Steed speak with pronounced British accents the represent the British upper-classes which reinforces the still evident class divisions in Britain at the time</li> <li>• Britain and Britishness being represented as capable, powerful and modern</li> <li>• Upper middle-class, through Steed and his very ‘posh’ British accent, being mocked for a more lower-class ITV audience of the 1960s</li> <li>• 1960s Britain’s suspicion of spies and fear of the cold war is represented throughout the extract as being part of the British psyche at this time.</li> <li>• any other relevant contexts and their influence.</li> </ul>		<p>how they influence representations with reference to The Avengers, or an effective description of a number of social and/or cultural contexts with an explanation of their influence, with reference to The Avengers.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(2a) marks and most of the AO1(2b) marks.</p> <p><b>Level 2 (4–6 marks)</b> Adequate knowledge and understanding how social and/or cultural contexts influence representations of Britishness in television programmes such as The Avengers</p> <ul style="list-style-type: none"> <li>• <b>AO1(2a)</b> A partially clear demonstration of knowledge of relevant media contexts and their influence on media products.</li> <li>• <b>AO1(2b)</b> A partially clear demonstration of understanding of how the relevant media contexts are reflected in the programme.</li> </ul> <p>Adequate responses at the top of the middle mark band will address the social and/or cultural contexts and their influence on representations in programmes, including reference to The Avengers: however, one might be under-developed, or both might lack the sophistication or detail of a level 3 response. Responses at the bottom of this band may fail to develop both elements (social and/or cultural contexts and influence on programmes) but give some explanation of one.</p> <p>A candidate operating at level 2 would be expected to access some of the AO1(2a) marks and some of the AO1(2b) marks.</p>
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	<p><b>Level 1 (1–3 marks)</b> Minimal knowledge and understanding how social and/or cultural contexts influence representations of Britishness in television programmes such as The Avengers</p> <ul style="list-style-type: none"><li>• <b>AO1(2a)</b> An attempt to demonstrate knowledge of relevant media contexts and their influence on media products.</li><li>• <b>AO2(1b)</b> An attempt to demonstrate understanding of how the relevant media contexts are reflected in the programme.</li></ul> <p>Minimal responses in the bottom band may show some understanding of media contexts and/or influence but fail to develop specific examples of either.</p> <p>A candidate operating at level 1 would be expected to access AO1(2a) marks and, at the top of the band, at least one AO1(2b) mark.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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**Section B – Promoting Media**

6 What **one** word describes the stage of the film process when the film is screened in cinemas?.

(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media)

Answer	Marks	Guidance
Allow any of the following correct responses: <ul style="list-style-type: none"> <li>• Exchange</li> <li>• Exhibition</li> <li>• Circulation</li> <li>• Consumption</li> </ul> Or, any other correct response.	<b>1</b> <b>AO1</b> <b>1xAO1(1a)</b>	1 mark for correct answer.

7 Explain **two** reasons why film companies producing films such as The Lego Movie can afford large production budgets.

(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media); AO1(1b) Demonstrate understanding of the theoretical framework of media)

Answer	Marks	Guidance
Detailed explanations of the reasons why films such as The Lego Movie can afford large production budgets include: <ul style="list-style-type: none"> <li>• Warner Bros is a large conglomerate with easy access to funds for large film production budgets such as The Lego Movie</li> <li>• Hollywood studios have global distribution systems reaching large audiences</li> <li>• The accessible, family-friendly content of blockbusters such as The Lego Movie reaches a range of audiences</li> </ul>	<b>4</b> <b>AO1</b> <b>2xAO1(1a)</b> <b>2xAO1(1b)</b>	2 marks for each valid detailed explanation, up to a maximum of 2 explanations.

<ul style="list-style-type: none"> <li>• Warner Bros controls both the production and distribution of The Lego Movie (vertical integration) and financially benefits from this</li> <li>• Warner Bros bought the producer of The Lego Movie video game, increasing their profits, which are then turned into production budgets for films such as The Lego Movie</li> <li>• the vertically integrated nature of Warner Bros allows for a more efficient production process for large budget films such as The Lego Movie</li> <li>• As part of a franchise, The Lego Movie, is a reliable hit and therefore very little risk financially</li> <li>• Large conglomerates frequently include tent-pole movies, such as The Lego Movie, on their slate as these will usually ensure a larger profit</li> <li>• Franchise films, such as The Lego Movie, bring with them an inherited audience which helps to ensure the films are commercially successful.</li> <li>• Big film companies may be targeted by advertisers to advertise products</li> <li>• any other valid explanation.</li> </ul>		
<p>Ways that are stated only might include:</p> <ul style="list-style-type: none"> <li>• it is made by Warner Bros</li> <li>• it is part of a well-known franchise</li> <li>• any other valid statement.</li> </ul>		<p>Where 4 marks are not achieved above, award 1 mark for each valid way that is stated only (up to a maximum of two reasons).</p>

- 8 Explain **two** reasons why audiences like to play video games such as The Lego Movie video game? Refer to the uses and gratifications theory in your answer.

<b>Assessment Objectives</b>	<p><b>AO1</b> - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>the theoretical framework of media.</li> </ul> <p>(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media; AO1(1b) Demonstrate understanding of the theoretical framework of media)</p> <p><b>Maximum 10 marks</b></p>
<b>Additional Guidance</b>	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>



<p><b>Indicative content</b></p> <p>Responses should demonstrate knowledge and understanding of media audiences:</p> <ul style="list-style-type: none"> <li>Blumler and Katz's uses and gratifications theory</li> </ul> <p>Reward knowledge and understanding of the reasons why audiences like to play video games, for example:</p> <ul style="list-style-type: none"> <li>entertainment or diversion: audiences enjoy being submerged into the narrative fantasy world of the video game which is centred around entertainment</li> <li>entertainment or diversion: audiences take on the role of a character from the movie and are required to solve problems (construct objects in the role of a Regular Builder such as Emmet) which is entertaining</li> <li>personal identity: players may identify with one or more of the characters from the film or elements of the game's narrative such as the battle between good and evil</li> <li>social interaction / personal relationships: audiences can connect with other players because of the cross-platform availability of the game. Audiences can interact with other players through the multi-player function</li> <li>social interaction / personal relationships: audiences can connect with other fans of the franchise through fan sites and social media forums online</li> <li>diversion: audiences may use video games such as Lego Movie Video Game for relaxation and escapism, being immersed into a fantasy world of Lego. Older audiences</li> </ul>	<p><b>10</b> <b>AO1</b> <b>4xAO1(1a)</b> <b>6xAO1(1b)</b></p>	<p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b> Excellent knowledge and understanding of the reasons why audiences like to play video games like The Lego Movie video game with reference to the uses and gratifications theory.</p> <ul style="list-style-type: none"> <li><b>AO1(1a)</b> A clear demonstration of knowledge of reasons why audiences like to play video games.</li> <li><b>AO1(1b)</b> A clear demonstration of understanding of why audiences like to play video games .</li> <li><b>AO1(1b)</b> Excellent use of the set product to support the answer.</li> </ul> <p>Answers higher in the band will explicitly explain at least two reasons why audiences like to play video games and will choose relevant examples of how The Lego Movie video game offers these.</p> <p>Answers lower in the band may be weaker in their explanation or their relevant examples from <i>The Lego Movie</i> video game, but both will be present.</p> <p>Answers in the top band will make clear reference to uses and gratifications theory in their response.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(1a) marks and most of the AO1(1b) marks.</p> <p><b>Level 2 (4–6 marks)</b> Adequate knowledge and understanding of the reasons why audiences like to play video games.</p>
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<p>may enjoy playing the game as it could remind them of playing with Lego when they were younger.</p> <ul style="list-style-type: none"> <li>any other relevant response.</li> </ul>	<ul style="list-style-type: none"> <li><b>AO1(1a)</b> A partial demonstration of knowledge of why audiences like to play video games.</li> <li><b>AO1(1b)</b> A partial demonstration of understanding of why audiences like to play video games.</li> <li><b>AO1(1b)</b> Adequate use of the set product to support the answer.</li> </ul> <p>Adequate responses at the top of the middle mark band may successfully explain one reason why audiences like to play video games, with some reference to The Lego Movie video game. Responses at the bottom of this band may discuss reasons without reference to video games or fail to refer to the set product. Some reference to the uses and gratifications theory at the top end of the band.</p> <p>A candidate operating at level 2 would be expected to access some of the AO1(1a) marks and some of the AO1(1b) marks.</p> <p><b>Level 1 (1–3 marks)</b> Minimal knowledge and understanding of the reasons why audiences like to play video games.</p> <ul style="list-style-type: none"> <li><b>AO1(1a)</b> An attempt to demonstrate knowledge of why audiences like to play video games.</li> <li><b>AO1(1b)</b> An attempt to demonstrate understanding of audiences like to play video games.</li> <li><b>AO1(1b)</b> Minimal or no use of the set product to support the answer.</li> </ul> <p>Minimal responses in the bottom band may be underdeveloped or descriptive, offering some attempt at explaining reasons why audiences like to play video games or the set product. No reference to uses and gratifications</p>
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		<p>theory.</p> <p>A candidate operating at level 1 would be expected to access AO1(1a) marks and, at the top of the band, at least one AO1(1b) mark.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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9 Analyse how heroes and villains are represented in The Lego Movie trailer.

<b>Assessment Objectives</b>	<b>AO2</b> - Analyse media products using the theoretical framework of media, including in relation to their contexts. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts )  <b>Maximum 10 marks</b>
<b>Additional Guidance</b>	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.

<p><b>Indicative content</b></p> <p>Responses should analyse how heroes and villains are represented in The Lego Movie trailer:</p> <ul style="list-style-type: none"> <li>• Lord Business is represented as a stereotypical villainous and powerful male antagonist through his angry facial expression, direct dialogue (“destroy him!”) and intimidating costume. He physically dominates and commands control</li> <li>• Emmet reinforces the stereotype of a heroic male lead by accepting the quest and taking on the challenge of saving the day</li> <li>• Emmet also challenges the stereotype of a strong fearless male hero by showing fear through his facial expression and dialogue used (“I want to go home” and “I would rather he not died”) which is anti-stereotypical of action film heroes</li> <li>• Emmet is represented as a somewhat reluctant underdog male hero as he gets into scrapes and needs help from others to succeed. This behaviour challenges the stereotype of a strong male hero.</li> <li>• Wyldstyle is represented as a strong heroic female, which challenges the stereotype of women in action films, who are often represented as needing saving. Her dramatic costume and dialogue (“we would rather he died”) reinforce this representation</li> <li>• Batman is represented as a classic comic book male hero, centre frame, powerful and tall, wearing the iconic black costume</li> <li>• Vitruvius is represented as a wise hero who helps Emmet with his quest. This representation challenges stereotypes of age as it is unusual to find an older heroic character in action films</li> <li>• any other relevant analysis.</li> </ul>	<p><b>10 AO2 10xAO2(1a)</b></p>	<p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b> An excellent analysis of representation.</p> <ul style="list-style-type: none"> <li>• A sophisticated, perceptive and accurate analysis of the representation of heroes and villains in The Lego Movie trailer.</li> <li>• Highly relevant response to the question, demonstrated by full focus on representation.</li> </ul> <p>Excellent responses in the top mark band will typically explain two or more examples of how heroes and villains are represented with detailed reference to the movie trailer.</p> <p><b>Level 2 (4–6 marks)</b> An adequate analysis of representation.</p> <ul style="list-style-type: none"> <li>• A competent and generally accurate analysis of the representation of heroes and villains in The Lego Movie trailer; responses may be descriptive in parts.</li> <li>• Partially relevant response to the question, demonstrated by some focus on representation.</li> </ul> <p>Adequate responses at the top of the middle mark band may explain at least two examples of how heroes and villains are represented, though one explanation may be less developed and may be descriptive at times. Responses at the bottom of this band may explain at least one example of how heroes and villains are represented with some reference to the movie trailer or may lack a full focus on representation.</p> <p><b>Level 1 (1–3 marks)</b> A minimal analysis of representation.</p>
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		<ul style="list-style-type: none"><li>• Analysis, if present, of the representation of heroes and villains in The Lego Movie trailer is minimal and/or largely descriptive and may not be relevant.</li><li>• Barely relevant response to the question, lacking in focus on representation.</li></ul> <p>Minimal responses in the bottom band may describe some aspect of representation but this may be descriptive.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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## Assessment Objectives Grid

Question	AO1(1a)	AO1(1b)	AO1(2a)	AO1(2b)	AO2(1a)	AO2(1b)	Marks
1					5		5
2					5	5	10
3*					10	5	15
4	3	2					5
5			5	5			10
6	1						1
7	2	2					4
8	4	6				0	10
9					10		10
Element total	10	10	5	5	30	10	

Question	AO1(1a)	AO1(1b)	AO1(2a)	AO1(2b)	AO2(1a)	AO2(1b)	Marks
AO Total	30				40		70



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