

INTERNATIONAL GCSE **MEDIA STUDIES**

9257

Paper 1 Media knowledge and understanding

Mark scheme

Additional specimen paper

Version: 1.0 Final

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.

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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.

Many of the questions test two assessment objectives, AO1 and AO2. The weighting between AO1 and AO2 varies and this should be taken into account when determining a grade and a mark. However, do not attempt to assign marks separately for each AO before adding them together. Rather, consider the answer holistically and assign a total mark.

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.

Section A: Analysing media products

Question	Part	Marking guidance	Marks
01	1	Define the term ‘enigma’. Give 2 marks for an acceptable, accurate definition of enigma, eg • A narrative device in the form of a mystery or puzzle. • A mystery or puzzle that is not immediately resolved. • A question posed by the narrative which is not answered straight away. • An unexpected twist in the story which adds to the mystery. • Something in the story that keeps the audience watching because they want an answer or want to know what happens next or want to find out the resolution. Give 1 mark for a related general point that does not offer a definition or that offers a partially correct definition, eg • A way of hooking the audience. • A mystery. • A puzzle. • A disruption to the narrative. Give 0 marks for inaccurate or vague definition, eg • A type of story. • The beginning or end of a narrative. • The equilibrium. • The plot. • Music (or soundtrack or non-diegetic music). • Something that creates tension. • A shock (or surprise). • A narrative device or feature (too vague).	2 AO1 - 2

Question	Part	Marking guidance	Marks
01	2	Give two examples of enigmas from the study sequence. Give 1 mark for each acceptable example of an enigma from the sequence up to a maximum of two marks in total. • The power drain/glitch • The missing Kerblam workers • Why is Mr Slade unfriendly/ threatening? • Why is the Doctor not affected by Mr Slade's threat? • Why does the TeamMate not respond to Dan? • Why is the TeamMate in Section 999 of the warehouse? • Why does the TeamMate grab Dan? • Strange things/events are happening that the characters do not understand. • Why does Dan not answer Yasmin? • Why do we hear a scream in the warehouse? Give 0 marks for an answer that is inaccurate, vague or which does not appear in the sequence, eg • The packing slip received by the Doctor. • The exploding bubble wrap. If a student provides two examples that use only one answer space in the answer book, reward both examples given. Give only one mark in total if the two examples are both correct but very similar.	2 AO1 - 2

Question	Part	Marking guidance	Marks																		
01	3	Analyse the study sequence to show how both sound and lighting are used to create meanings.	8 AO1 - 4 AO2 - 4																		
		<table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>4</td><td>7-8</td><td> - Excellent analysis of the sequence that is detailed and fully engaged with how sound and lighting create meanings. - Consistently appropriate and effective use of the media studies framework throughout. - Consistently appropriate and effective use of media concepts and terminology. </td></tr><tr><td>3</td><td>5-6</td><td> - Good analysis of the sequence that is clear and generally engaged with how sound and lighting create meanings. - Mostly appropriate use of the media studies framework but there are occasional inaccuracies/omissions. - Mostly appropriate and effective use of media concepts and terminology. </td></tr><tr><td>2</td><td>3-4</td><td> - Satisfactory analysis of the sequence that engages only with obvious or straightforward ways that sound and/ or lighting create meanings. - Occasional use of the media studies framework is present, but it is of limited effectiveness. - Occasionally appropriate use of media concepts and/or terminology. </td></tr><tr><td>1</td><td>1-2</td><td> - Basic analysis of the sequence with only a few simple examples of ways that sound and lighting create meanings. - Very little, if any, appropriate use of the media studies framework. - Very little, if any, appropriate use of media concepts and/or terminology. </td></tr><tr><td>0</td><td>0</td><td>Nothing worthy of credit</td></tr></table>		Level	Mark range	Description	4	7-8	- Excellent analysis of the sequence that is detailed and fully engaged with how sound and lighting create meanings. - Consistently appropriate and effective use of the media studies framework throughout. - Consistently appropriate and effective use of media concepts and terminology.	3	5-6	- Good analysis of the sequence that is clear and generally engaged with how sound and lighting create meanings. - Mostly appropriate use of the media studies framework but there are occasional inaccuracies/omissions. - Mostly appropriate and effective use of media concepts and terminology.	2	3-4	- Satisfactory analysis of the sequence that engages only with obvious or straightforward ways that sound and/ or lighting create meanings. - Occasional use of the media studies framework is present, but it is of limited effectiveness. - Occasionally appropriate use of media concepts and/or terminology.	1	1-2	- Basic analysis of the sequence with only a few simple examples of ways that sound and lighting create meanings. - Very little, if any, appropriate use of the media studies framework. - Very little, if any, appropriate use of media concepts and/or terminology.	0	0	Nothing worthy of credit
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		Responses must focus on the study sequence for this examination. Credit must not be given to responses referring to other parts of this episode or to other episodes of <i>Doctor Who</i> .																			
		Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail.																			

		<u>Deciding on a level</u> There is no requirement for candidates to weight sound and lighting equally. However, answers that do not refer to both sound and lighting should not receive marks beyond Level 2. General responses that do not include specific examples from the study sequence should not receive marks beyond Level 1. Better answers (Level 4, Level 3+) are likely to provide examples from both categories in the question (sound and lighting) with explanations of the contribution made by each example to the overall meaning of the sequence. Mid-range answers (Level 3, Level 2+) are more likely to list valid examples from the two categories but with a more limited reference to their roles in creating meaning. Low-range answers (Level 2-, Level 1) are like to be descriptive rather than analytical with incomplete coverage of the two categories and few, if any, suggestions concerning the contribution to meaning. Some answers in Level 1 may be unfamiliar with the sequence or the terms in the question. Indicative content Responses may demonstrate ability to analyse a media product using the media studies framework (media language, media representations) by making points such as the following about how sound and lighting create meanings in the sequence. Lighting: • Low key lighting in the warehouse is used to convey the gloom and negative atmosphere of the warehouse. It also conveys a sense of mystery and suspense. • The extreme low-key lighting and shadows in section 999 adds to a sense of danger and foreboding. The darkness of the area suggests hidden threats and risk. • Fluctuating light in the background mirrors the action of a searchlight, suggesting the workers are being watched and guarded. • Blue light is often used in the study sequence; this makes the warehouse appear cold and lonely. • A haze effect is used in the packaging area. This scatters and reflects the light, creating an artificial and mysterious atmosphere, which helps communicate the mystery of the narrative. • The flickering light and darkness caused by the power drain show that the Kerblam building is faulty and that something is very wrong. • Flashing lights in section 999, again suggest that there are faults in the warehouse, and that section 999 is not safe. Sound: • Non-diegetic music echoes the mood of the dialogue and narrative, The music also helps create a sense of location that is strange and alien.	
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		• The non-diegetic music rises in intensity at moments of tension creating a sense of mystery, suspense and threat. • The robotic voices of the TeamMates and voice of Kerblam sound artificially positive, making them sound untrustworthy and sinister. • The effect of the power drain on the Voice of Kerblam, emphasises its artificial and non-human nature. • Some echo is used on the character voices in the warehouse and diegetic sounds such as the trollies wheels. This helps to make the warehouse sound large and cavernous. In section 999 it helps convey a feeling of loneliness and threat. • The distant ambient sound of the voice of Kerblam in the background creates the illusion of the building being sizeable and busy, but also emphasises the isolation of Dan and Yaz. Accept any other valid response.	
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Question	Part	Marking guidance	Marks																		
01	4	Analyse the study sequence to show how gender is represented. Refer to at least two examples from the study sequence in your answer. <table><tr><th>Level</th><th>Mark Range</th><th>Description</th></tr><tr><td>4</td><td>7-8</td><td> - Excellent analysis of the sequence that is detailed and fully engaged with the ways in which gender is represented. - Consistently appropriate and effective use of the media studies framework throughout. - Consistently appropriate and effective use of media concepts and terminology </td></tr><tr><td>3</td><td>5-6</td><td> - Good analysis of the sequence that is clear and mostly engaged with the ways in which gender is represented. - Mostly appropriate use of the media studies framework but there are occasional inaccuracies/omissions. - Mostly appropriate and effective use of media concepts and terminology. </td></tr><tr><td>2</td><td>3-4</td><td> - Satisfactory analysis of the sequence that engages only with obvious or straightforward ways in which gender is represented. - Occasional use of the media studies framework is present, but it is of limited effectiveness. - Occasionally appropriate use of media concepts and/or terminology. </td></tr><tr><td>1</td><td>1-2</td><td> - Basic analysis of the sequence with only a few simple examples of ways gender is represented. Likely to be more descriptive than analytical. - Very little, if any, appropriate use of the media studies framework. - Very little, if any, appropriate use of media concepts and/or terminology. </td></tr><tr><td>0</td><td>0</td><td>Nothing worthy of credit</td></tr></table> Responses must focus on the study sequence for this examination. Credit must not be given to responses referring to characters from other parts of this episode or to other episodes of <i>Doctor Who</i>. Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail.	Level	Mark Range	Description	4	7-8	- Excellent analysis of the sequence that is detailed and fully engaged with the ways in which gender is represented. - Consistently appropriate and effective use of the media studies framework throughout. - Consistently appropriate and effective use of media concepts and terminology	3	5-6	- Good analysis of the sequence that is clear and mostly engaged with the ways in which gender is represented. - Mostly appropriate use of the media studies framework but there are occasional inaccuracies/omissions. - Mostly appropriate and effective use of media concepts and terminology.	2	3-4	- Satisfactory analysis of the sequence that engages only with obvious or straightforward ways in which gender is represented. - Occasional use of the media studies framework is present, but it is of limited effectiveness. - Occasionally appropriate use of media concepts and/or terminology.	1	1-2	- Basic analysis of the sequence with only a few simple examples of ways gender is represented. Likely to be more descriptive than analytical. - Very little, if any, appropriate use of the media studies framework. - Very little, if any, appropriate use of media concepts and/or terminology.	0	0	Nothing worthy of credit	8 AO1 - 4 AO2 - 4
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4	7-8	- Excellent analysis of the sequence that is detailed and fully engaged with the ways in which gender is represented. - Consistently appropriate and effective use of the media studies framework throughout. - Consistently appropriate and effective use of media concepts and terminology																			
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0	0	Nothing worthy of credit																			

		<u>Deciding on a level</u> Level 4 answers must include at least two examples from the study sequence. Answers that refer to only one example from the study sequence are unlikely to achieve marks beyond Level 3. General responses that do not include specific examples from the study sequence should not receive marks beyond Level 1. Better answers (level 4, level 3+) are likely to refer to two examples from the sequence with analysis of how gender is represented. Mid-range answers (level 3, level 2+) are more likely to offer descriptions of gender representation with some limited analysis. Low-range answers (level 2-, level 1) are likely to be descriptive rather than analytical with partial or only basic understanding of gender representation in the sequence. Some answers in level 1 may not address the representation aspect of the question. Indicative content Responses may demonstrate ability to analyse a media product using the media studies framework (media representations) by making points such as the following about how the employees of Kerblam are represented in the sequence. In general, it could be argued that the sequence represents women more positively, and challenges traditional stereotypes. The Doctor and Yasmin are represented as strong and independent characters, both of whom are trying to protect the workers and solve the mystery of Kerblam. Kira is more stereotypical, represented as vulnerable and helpless. The representation of male characters is more negative and stereotypical. In the sequence, Jarva Slade is represented as a bully/villain; Dan as a victim (we even hear his scream); the robotic “male” TeamMates and Voice of Kerblam appear sinister and untrustworthy, while Ryan is the positive strong male. Male characters: Daniel (Dan) Cooper • Dan Cooper is represented as a typical middle aged British man; he is an everyman character. He is hardworking and compassionate, demonstrating positive traits of traditional masculinity such as emotional depth and loyalty. • Positive aspects of traditional masculinity are also shown in his use of humour. He provides an element of comedy to the sequence, although often his jokes are tinged with sadness. Candidates might refer to the pathos of the character. • Dan Cooper is represented as a stereotype of a downtrodden worker, pushing his trolley up and down lonely warehouse aisles. Dan’s weakness and vulnerability goes against traditional representations of masculinity. This is further exemplified by his apparent loneliness and	
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		fearfulness, as shown by his reaction to the sudden appearance of a TeamMate. - Conversely some responses might refer to Dan's bravery and sacrifice, by choosing to go to section 999. Dan's actions could be argued to reflect a traditional representation of masculinity. Jarva Slade - Mr Slade is represented as male character in a position of power. This is shown by the suit he wears and the way he chooses to speak to Kira and the Doctor. He also carries a clipboard, suggesting that he has a higher level of responsibility compared to the manual work of the other employees. This shows a traditional representation of gender, with a male authority figure. However, in the sequence it is unclear about the power dynamic between himself and the TeamMates. - Mr Slade is a bully, being abrupt and rude to the other characters and using sarcastic humour to put down his workers, as shown in his interaction with Kira. He also uses threats to try and control the workers, as shown by his failed threat to the Doctor. These are all traits more traditionally seen in the representation of men and is a stereotype of a male factory/ warehouse manager. - Mr Slade is also represented as weak, as despite his position of responsibility/ power, he appears ineffective and uncaring. Unable to answer the Doctor's question, he appears to struggle to know how to respond to her, and merely orders people to get back to work as he marches off. This could be argued to be a stereotypical representation of male authority, or a more complex and flawed representation that goes against stereotypes. Ryan - Ryan's brief appearance in the sequence shows him to be a strong/ heroic male character as he is quick to protect Kira from Jarva Slade. He is an example of a traditional representation of masculinity. - However, he is also deferential to the Doctor, as he allows her to take the lead in questioning Jarva Slade. This goes against traditional stereotypes of male leadership and suggests a more nuanced representation. - He also is shown to be concerned and inquisitive, as he listens to Kira's account of the missing workers. Ryan's empathy points to a non-stereotypical representation of gender. The TeamMates/the Voice of Kerblam - Both the TeamMates and the Voice of Kerblam are represented as "male" robots, through their appearance and voices. - It could be argued that the TeamMates are represented as positive stereotypes of cheery delivery men. Conversely, the TeamMates are also represented as sinister and	
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		creepy male characters, who monitor and attack the workers. - From the sequence it is unclear whether the TeamMates and the Voice of Kerblam are villains in the episode or simply well-meaning robots. They hold some authority/power over the workers, but we are unclear if they are being controlled or are controlling themselves. The ambiguous representation of the TeamMates and Voice of Kerblam add to the unsettling atmosphere of the workplace. Female characters The Doctor - The Doctor might not be considered as representing a stereotypical group given the alien nature of her character; however, it could also be argued that (in a broader social context) she is a positive stereotype of a strong modern woman. (Some might argue that the Doctor has been both male and female in reference to previous generations and narratives.) - In many ways the Doctor goes against the traditional representation of women. She is represented as a heroic character, as she protects Kira, and challenges Jarva Slade. She shows no fear when threatened, but lectures Jarva Slade on how to look after his workers. She is shown to be a powerful character who is determined to uncover the truth behind the mysterious events at the Kerblam warehouse. - However, her compassionate and protective traits could be argued to demonstrate more traditional aspects of female representation. Kira Arlo - Kira is represented as an everyday British young woman, and her character reflects many stereotypical aspects of female representation. - She is kind-hearted but appears helpless to do anything about her missing co-workers. However, she is shown to be caring about her fellow workers as she warns the Doctor about Jarva Slade. - Kira is represented as a fearful character. In some respects, she is a victim of the culture at Kerblam. She is shown to be afraid of confronting Mr Slade and afraid of what has happened to her co-workers. - She shows deference to authority (Mr Slater) and apologises to him, despite his rudeness to her. Yasmin Khan - Yasmin is represented a strong modern woman. - In the sequence she is shown to be working alone, demonstrating her independence and resourcefulness (unlike Ryan.)	
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		• While searching for Dan, she is shown to be brave by walking alone in the creepy 999 section, and caring, as she searches for her fellow worker. • She is shown to be intelligent, by looking for clues to Dan's disappearance. • It could be argued that the sequence also represents her as vulnerable and powerless, as she searches alone through the creepy aisles for Dan. Accept any other valid response.	
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Question	Marking guidance			Marks
02	This question refers to the whole episode ‘Kerblam!’ not just the study sequence. “Media products always reflect the dominant cultural values of the society which produced them.” How far do you agree with this statement? In your answer, refer to: • The dominant cultural values in the <i>Doctor Who</i> episode ‘Kerblam!’ • The dominant cultural values in any one of your other Selected Media Products (SMPs)			20 AO1 - 12 AO2 - 8
	Level	Mark range	Description	
	4	16-20	• Excellent analysis of the two products that is detailed, evaluative and fully engaged with the statement in the question. • Consistently appropriate and effective use of the media studies framework throughout. • Cogent and relevant use of evidence in support of a well-argued response. • Consistently appropriate and effective use of media concepts and terminology.	
	3	11-15	• Good analysis of the two products that is clear, includes some evaluative material and is generally engaged with the statement in the question. • Mostly appropriate use of the media studies framework but there are occasional inaccuracies/omissions. • Thoughtful, mostly appropriate use of evidence in support of a reasoned response. • Mostly appropriate and effective use of media concepts and terminology.	
	2	6-10	• Satisfactory analysis of the two products that engages only with obvious or straightforward aspects of the statement. • Occasional use of the media studies framework is present, but it is of limited effectiveness.	

		- Some relevant use of evidence in support of the response, but this may not be fully appropriate. - Occasional appropriate use of media concepts and/or terminology.	
1	1-5	- Basic analysis of the two products with only a few simple responses to the statement in the question. Likely to be more descriptive than analytical. - Little, if any, appropriate use of the media studies framework. - Little, if any, relevant use of evidence in support of the response. - Little, if any, appropriate use of media concepts and/or terminology.	
0	0	Nothing worthy of credit	

Answers that respond in depth should be rewarded in the same way as answers which respond with breadth of detail.

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.

There is no requirement that answers should be evenly balanced in the consideration of the statement and the degree to which media products reflect dominant cultural values.

Answers that refer to only one of the two products should not normally receive marks above Level 2+ (10 marks). Answers that make no reference to the reflection of cultural values should not normally receive marks above mid-Level 2 (8 marks).

Answers that refer to a SMP that does not meet the criteria as set out in the specification 3.2.1 should not normally receive marks above L2 (10 marks.)

Responses may conclude that the assertion made in the statement is correct and can be corroborated by evidence drawn from the media studies framework. Alternatively, answers may judge that the statement is flawed and cannot be supported by evidence. Other answers may judge the statement to be only partially correct. Any of the above judgements and conclusions are valid if they are supported by evidence from the two products and reasoned argumentation.

Indicative Content

Responses may demonstrate analytical skill and ability to apply knowledge and understanding of the media studies framework, media concepts and terminology by discussing issues such as the following:

	Reflection of cultural values in ‘Kerblam!’ • The narrative reflects societal concerns about the changes to the workplace, including the impact of automation and AI. Furthermore, it explores the fear that humans will end up subordinate to robots and become increasingly redundant. Danny states that half the humans in the galaxy are without jobs and suggests society was blind to the advance in technology and the impact it would have on jobs. Kerblam is proud that 10% of its workers are human, suggesting elsewhere far fewer workers are human. • The sinister nature of the TeamMates uses the common SciFi theme of the future threat from technology. While ultimately in the episode, the danger comes from one of the human characters, candidates may well identify the contextual fear of an existential threat from AI and new technology. • The episode focuses on the impact of this future on the human characters. Some characters accept their lot and are grateful for having a job (Danny), while others (Charlie) want to fight against the system by creating a backlash against automation. Like a futuristic version of the Luddites, the episode represents people who are fighting against the rise of technology as ultimately doomed to failure. • The threat of terrorism is reflected by the drastic measures Charlie is willing to take to fight for what he believes. At the same time the death of Kira, could be seen as showing the impact of violence and terrorism on innocents, and how it ultimately hurts the perpetrator of the violence. • The episode also reflects on aspects of employment, management, multinational companies and the nature of online retail. The narrative is a thinly veiled satire of Amazon with the episode exploring the work practices of a fictional, huge retail corporation named Kerblam. “Six hundred million products, 10,000 employees, the biggest human workforce in this galaxy.” Aspects include workplace bullying, online retail, corporate conspiracy and unsympathetic middle managers. It could be argued that Kerblam also reflects an American business ethos, as represented through the imagery and tone of the organisation. Specifically, this can be seen in the branding and the relentless optimism and cheeriness of the voice of Kerblam and the TeamMates. • Candidates may also explore how the episode reflects 21st century British cultural values. The episode features a multi-age, mixed gender and multi racial cast, reflecting the multiculturalism of the British society. The cast features a female main protagonist (the Doctor) and authority figures in the episode are both male and female, reflecting 21st century ideas of gender equality. • Other societal themes covered in the episode include marriage breakdown and separation from family, as shown through the backstory of Danny.	
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	• Candidates may also recognise that <i>Doctor Who</i> as a flagship BBC Sci-Fi/ Fantasy drama has a tradition of progressive/liberal storylines and characters, that may challenge as well as reflect British cultural values. Therefore, it could be argued that aspects of the episode do not reflect the cultural context of 21st century Britain but are challenging traditional views of society and culture. Reflection of cultural values in other media products: SMPs Candidates must provide evidence in the form of relevant examples from an appropriate SMP as outlined in the selection parameters (3.2.1) Any SMP from the selection parameters (3.2.1) can be used for this question, as all SMPs can be analysed in terms of their cultural values through their representations of themes, messages, values and ideologies. Responses may demonstrate knowledge and critical understanding of the media studies framework (AO1) and an ability to apply that knowledge to support analysis and evaluation (AO2) by exploring issues such as the following in relation to the influence of cultural contexts on their chosen SMP: Language: • How does the media language from the media product link to different groups and cultures? • How do cultural values affect the communication of messages, values and ideologies within the media product? • How do cultural values affect the use of codes and conventions within the media product? • How do cultural values affect the structure of narratives? Example: Audio Responses may examine how the style, format and presentation of a radio station are linked to dominant cultural values. This could be exemplified by the genres and artists that a station selects to play, types of shows or topics discussed. The personalities and style of the presenters and the format of radio shows can further reflect cultural values. On commercial radio, adverts provide a further mirror to inherent cultural values. Representation • How accurately does the media product represent the beliefs and values of the culture it comes from? • Does the media product represent the beliefs and values of the dominant group, or beliefs and values that clash with views of dominant group? • How do cultural values affect messages, values and ideologies within the media product? • How do cultural values affect processes of selection, construction and mediation? Example: Video games Responses may examine how mobile video games reflect cultural values. This could be explored in terms of representation of	
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	gender, age, culture and ethnicity. In a similar way to Kerblam, responses could examine how the narrative of a video game reflects cultural and societal issues. Cultural aesthetics can be represented in the visual design of games and elements such as dialogue and sound can further reflect cultural nuances and values. Industries • How accurately do media organisations reflect the ethos and values of the culture they come from? • How are issues of ownership and control affected by the cultural values? • How are funding and regulation of the media product affected by cultural values? Example: News Responses may examine how news organisations are influenced by dominant cultural values. The commercial needs of news organisations lead to editorial choices and news values that highlight what society deem as important. Responses may also examine how the owners of news organisations try to reflect and shape cultural values through news selection and biased reporting. Audience • How do cultural expectations and needs of the intended audience affect the media product? • How do cultural values affect the way a media product targets an intended audience? • How do cultural values affect the way an audience reads and responds to a media product? Example: Magazines Responses may examine how the cultural expectations and needs of the intended audience are reflected within magazines. For example, magazines focused on fashion and beauty may reflect cultural standards of attractiveness and trends. Furthermore, cover stories, photographs and articles indicate the audiences' cultural priorities, be that celebrity gossip or social issues. The products and services advertised in magazines often align with the lifestyle and interests of the audience, reflecting economic and cultural priorities. Audience engagement can further reveal a culture that values participation and dialogue, through emails and letters. Accept any other valid response.	
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Section B: Producers and audiences

Question	Part	Marking guidance	Marks								
03	1	Define the term ‘media censorship’.	2								
		<table><tr><th>Mark</th><th>Description</th></tr><tr><td>2</td><td> Give 2 marks for an acceptable, accurate definition of censorship, eg • The controls and regulations that exist about media content. • The suppression of media content by governments or regulatory bodies. • The action of preventing part or the whole of a book, film, other kind of communication from being seen or made available to the public because it is considered to be offensive or harmful. </td></tr><tr><td>1</td><td> Give 1 mark for a related general point that does not offer a definition or that offers a partially correct definition, eg • Censorship powers are held by governments. • When things are banned. • When information is cut out. </td></tr><tr><td>0</td><td> Give 0 marks for an answer that is inaccurate, vague or irrelevant, eg • Not allowing things. • Violence on TV. • No freedom. </td></tr></table>	Mark	Description	2	Give 2 marks for an acceptable, accurate definition of censorship, eg • The controls and regulations that exist about media content. • The suppression of media content by governments or regulatory bodies. • The action of preventing part or the whole of a book, film, other kind of communication from being seen or made available to the public because it is considered to be offensive or harmful.	1	Give 1 mark for a related general point that does not offer a definition or that offers a partially correct definition, eg • Censorship powers are held by governments. • When things are banned. • When information is cut out.	0	Give 0 marks for an answer that is inaccurate, vague or irrelevant, eg • Not allowing things. • Violence on TV. • No freedom.	AO1 - 2
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Question	Part	Marking guidance	Marks												
03	2	Complete the following sentences: A benefit of media censorship is... <table><tr><th>Mark</th><th>Examples</th></tr><tr><td>1</td><td> - it protects the audience from distressing content. - it shields the audience from images that might be regarded as graphic or obscene. - it upholds regulations and standards within media industries. - it stops private or politically sensitive information becoming public. Reward any other valid response. </td></tr><tr><td>0</td><td> Give 0 marks for an answer that is inaccurate, vague or irrelevant, eg - it bans things. - it makes the media safe. </td></tr></table> A criticism of media censorship is... <table><tr><th>Mark</th><th>Examples</th></tr><tr><td>1</td><td> - it violates freedom of expression/ speech. - it undermines the freedom of the press. - governments can use it to control public opinion/ knowledge. - it is difficult to enforce. Reward any other valid response. </td></tr><tr><td>0</td><td> Give 0 marks for an answer that is inaccurate, vague or irrelevant, eg - it stops people enjoying media products. - it is not fair. </td></tr></table>	Mark	Examples	1	- it protects the audience from distressing content. - it shields the audience from images that might be regarded as graphic or obscene. - it upholds regulations and standards within media industries. - it stops private or politically sensitive information becoming public. Reward any other valid response.	0	Give 0 marks for an answer that is inaccurate, vague or irrelevant, eg - it bans things. - it makes the media safe.	Mark	Examples	1	- it violates freedom of expression/ speech. - it undermines the freedom of the press. - governments can use it to control public opinion/ knowledge. - it is difficult to enforce. Reward any other valid response.	0	Give 0 marks for an answer that is inaccurate, vague or irrelevant, eg - it stops people enjoying media products. - it is not fair.	4 AO1 - 4
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		Self-regulation in the media means...							
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		A disadvantage of media self-regulation is...							
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Question	Marking guidance	Marks																		
04	Explain how audience pleasures are created by online media products. In your answer, refer to: • Any of your online Selected Media Products (SMPs) • Audience pleasures. <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> • Excellent knowledge and understanding of the media studies framework that is fully engaged with how online media products create audience pleasures. • Excellent, cogent and relevant use of the SMP(s) in support of a well-argued explanation. • Consistently appropriate and effective use of media concepts and terminology </td></tr> <tr> <td>3</td><td>5-6</td><td> • Good knowledge and understanding of the media studies framework that is mostly engaged with how online media products create audience pleasures . • Mostly appropriate use of the SMP(s) in support of a reasoned explanation. • Mostly appropriate and effective use of media concepts and terminology. </td></tr> <tr> <td>2</td><td>3-4</td><td> • Satisfactory knowledge and some understanding of the media studies framework that begins to engage with how online media products create audience pleasures . • Some relevant use of the SMP(s) in support of the explanation but may not be fully appropriate. • Occasional appropriate use of media concepts and terminology. </td></tr> <tr> <td>1</td><td>1-2</td><td> • Basic knowledge of the media studies framework that engages only to a limited extent with how online media products create audience pleasures. • Few, if any, references to the SMP(s). • 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	• Excellent knowledge and understanding of the media studies framework that is fully engaged with how online media products create audience pleasures. • Excellent, cogent and relevant use of the SMP(s) in support of a well-argued explanation. • Consistently appropriate and effective use of media concepts and terminology	3	5-6	• Good knowledge and understanding of the media studies framework that is mostly engaged with how online media products create audience pleasures . • Mostly appropriate use of the SMP(s) in support of a reasoned explanation. • Mostly appropriate and effective use of media concepts and terminology.	2	3-4	• Satisfactory knowledge and some understanding of the media studies framework that begins to engage with how online media products create audience pleasures . • Some relevant use of the SMP(s) in support of the explanation but may not be fully appropriate. • Occasional appropriate use of media concepts and terminology.	1	1-2	• Basic knowledge of the media studies framework that engages only to a limited extent with how online media products create audience pleasures. • Few, if any, references to the SMP(s). • Very little, if any, appropriate use of subject-specific terminology.	0	0	Nothing worthy of credit	8 AO1 - 4 AO2 - 4
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	Answers that respond in depth should be rewarded in the same way as answers which respond with breadth of detail. Answers may refer to more than one SMP. Equally, answers that refer to only one SMP should not be penalised. <u>Deciding on a level</u> Responses that do not refer to audience pleasures cannot achieve beyond Level 2. General responses that do not refer to a specific online SMP cannot achieve beyond Level 1. Answers that refer to a SMP that does not meet the criteria as set out in the specification 3.2.1 should not normally receive marks above L1 (2 marks.) Better answers (Level 4, Level 3+) are likely to provide detailed references with relevant evidence drawn from one or more chosen online SMPs. Mid-range answers (Level 3, Level 2+) are more likely to list valid points about audience pleasure with some exemplification. Low-range answers (Level 2-, Level 1) are like to be descriptive rather than analytical and may lack specific exemplification. Indicative Content Responses may demonstrate ability to analyse a media product using the media studies framework (Media Audiences) by making points such as the following about how online media products create audience pleasures. Note there is significant overlap between the following SMP examples and their associated audience pleasures. Media Audiences 3.5.4.5 Audience Practices • The ways in which peoples' media practices are connected to their identity, including their sense of actual and desired self. • Audience pleasures. Selected Media Products Students may choose from any of their online SMPs. These include: • The online presence of a radio station • A podcast • A video game playable on a mobile phone/ tablet • The online presence of a significant person or group • An online presence of a magazine • A news website Online presence of radio stations • Responses may examine how online radio create a sense of companionship and intimacy with an audience. The relatable presence and friendly voice of broadcasters can make listeners feel connected, particularly given the on-demand nature of online radio.	
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	• Responses may discuss how online radio can provide interactive connection with audiences. Social media, texts and calls all create a participatory experience for audiences. • Responses may examine how audiences enjoy the pleasures of convenience and accessibility. Online radio is available on multiple devices making it easy to consume content on the go. Furthermore, it is available on demand, allowing audiences to listen at their convenience without sticking to a broadcast schedule. • Responses may examine the pleasure of access to diverse content. Online radio offers a range of content from news and talk shows to music and drama. The diversity of content available means online radio can cater for the tastes and interests of different audiences. • Responses may examine how online radio give audiences a sense of community and cultural connection. Online local radio can focus on the needs and interests of communities with regional news, music, weather and events. Podcasts • Responses may examine how audiences enjoy the pleasures of convenience and accessibility. Podcasts are available on multiple devices making them easy to consume content on the go. Furthermore, they are available on demand, allowing audiences to listen at their convenience without sticking to a broadcast schedule. • Responses may examine the pleasure of access to diverse content: podcasts cover a vast range of content ranging from niche interests to major news. Podcasts are also able to cover topics in great depth without the restraints of programme schedules. Video games: • Responses may examine the aesthetic pleasure of video games. The high production values and cinematic qualities of some games provide a sensory pleasure that is separate from the actual game play. • Responses may examine the cerebral pleasure of video games. Many gamers derive pleasure from the challenge of a game, be it a puzzle or a mystery. Other games require skill or strategy. Examples might include simulation games or adventure games. • Responses may examine the visceral pleasure of video games. Many gamers love the excitement and thrill of some games. Examples might include first-person shooter games or driving games. • Responses may examine the voyeuristic pleasure of video games. Many gamers derive pleasure from watching others play video games, either to admire the game, or the skill or lack of skill of the players. Candidates might refer to the popularity of online videos of gamers. • Responses may examine the vicarious pleasure of video games. Many games provide an immersive/role playing	
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	experience, where gamers can experience the excitement/thrill and fun of the game through the character they adopt. • Responses may examine the cathartic pleasure of video games. For some gamers catharsis is a key reason to play video games. It is argued that the release of negative emotions through fictional events is a healthy and safe outlet for anger, stress, sadness, and other feelings. • Some candidates may explore aspects of the psychology of game playing. This could include the perceptible rewards of winning a game, or the sense of belonging from playing interactive online games, or the addictive nature of some games. Social media (The online presence of a significant person or group) • Responses may examine how fans of online celebrities feel the pleasure of personal identity and connection with the celebrity through their posts, stories, and interactive sessions. • Responses may explore the pleasure of connection with other fans. Forums and social media groups help fans connect with like-minded individuals and build communities around shared interests. Likes, comments, and shares provide instant feedback and affirmation, fostering a sense of community and belonging. • Responses may examine the pleasure of engagement through interactive media, like participating in discussions and joining groups. Online magazines • Responses may examine how audiences gain entertainment from the online presence of magazines. For instance, streams of videos, and stories provide quick and engaging content to pass the time. • Responses may examine how audiences derive pleasure from multimedia experiences which cannot be achieved through print editions of the magazine. The blend of text, audio, video, and interactive graphics provide audiences with a rich, immersive experience. News websites • Responses may explore the pleasure derived from information: access to news, trends, and updates in real-time, keeping users informed about the world around them. • Responses may examine how audiences can control the news they consume. Audiences can watch, read, or listen at their convenience, and select the stories they want to learn more about. • Responses may examine cognitive pleasures, such as the intellectual stimulation from news content that challenges and informs. Some candidates may also choose to use Blumler and Katz's theory of Uses and Gratifications and make references to pleasures	
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	derived from entertainment, information, social interaction and personal identity. Accept any other valid response.	
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Question	Marking guidance	Marks													
05	Explain how media products are influenced by the ownership and control of media industries. In your answer refer to: • any two of your Selected Media Products (SMPs) • conglomerate ownership • diversification	16 AO1 - 8 AO2 - 8													
	<table border="1"> <thead> <tr> <th data-bbox="282 663 384 752">Level</th><th data-bbox="384 663 486 752">Mark range</th><th data-bbox="486 663 1272 752">Description</th></tr> </thead> <tbody> <tr> <td data-bbox="282 752 384 1133">4</td><td data-bbox="384 752 486 1133">13-16</td><td data-bbox="486 752 1272 1133"> • Excellent knowledge and understanding of the media studies framework, demonstrated by consistently effective discussion of how media products are influenced by the ownership and control of media industries with valid reference to both conglomerate ownership and diversification. • Excellent, cogent and relevant application of evidence drawn from the two chosen SMPs in support of a well-argued response. • Consistently appropriate and effective use of media concepts and terminology. </td></tr> <tr> <td data-bbox="282 1133 384 1514">3</td><td data-bbox="384 1133 486 1514">9-12</td><td data-bbox="486 1133 1272 1514"> • Good knowledge and understanding of the media studies framework, demonstrated by effective discussion about how media products are influenced by the ownership and control of media industries with some valid reference to conglomerate ownership and diversification. • Mostly appropriate analytical evidence drawn from one or both of the two chosen SMPs in support of a reasoned response. • Mostly appropriate and effective use of media concepts and terminology. </td></tr> <tr> <td data-bbox="282 1514 384 1895">2</td><td data-bbox="384 1514 486 1895">5-8</td><td data-bbox="486 1514 1272 1895"> • Satisfactory knowledge and understanding of the media studies framework, demonstrated by some appropriate but inconsistently effective discussion about how media products are influenced by the ownership and control of media industries with some reference to conglomerate ownership and/or diversification. • Some relevant use of at least one SMP in support of the response but may not be fully appropriate. • Occasional appropriate use of media concepts and terminology. </td></tr> <tr> <td data-bbox="282 1895 384 2063">1</td><td data-bbox="384 1895 486 2063">1-4</td><td data-bbox="486 1895 1272 2063"> • Basic knowledge of the media studies framework, demonstrated by limited and ineffective discussion about how media products are influenced by the ownership and control of media industries. • Few if any references to SMPs </td></tr> </tbody> </table>		Level	Mark range	Description	4	13-16	• Excellent knowledge and understanding of the media studies framework, demonstrated by consistently effective discussion of how media products are influenced by the ownership and control of media industries with valid reference to both conglomerate ownership and diversification. • Excellent, cogent and relevant application of evidence drawn from the two chosen SMPs in support of a well-argued response. • Consistently appropriate and effective use of media concepts and terminology.	3	9-12	• Good knowledge and understanding of the media studies framework, demonstrated by effective discussion about how media products are influenced by the ownership and control of media industries with some valid reference to conglomerate ownership and diversification. • Mostly appropriate analytical evidence drawn from one or both of the two chosen SMPs in support of a reasoned response. • Mostly appropriate and effective use of media concepts and terminology.	2	5-8	• Satisfactory knowledge and understanding of the media studies framework, demonstrated by some appropriate but inconsistently effective discussion about how media products are influenced by the ownership and control of media industries with some reference to conglomerate ownership and/or diversification. • Some relevant use of at least one SMP in support of the response but may not be fully appropriate. • Occasional appropriate use of media concepts and terminology.	1
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1	1-4	• Basic knowledge of the media studies framework, demonstrated by limited and ineffective discussion about how media products are influenced by the ownership and control of media industries. • Few if any references to SMPs													

		• Very little, if any, appropriate use of media concepts and/or terminology throughout.	
0	0	Nothing worthy of credit.	
<u>Deciding on a level</u> 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 that respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement that answers should be evenly balanced in the consideration of the two SMPs or between conglomerate ownership and diversification. Answers that refer to only one SMP should not normally receive marks above low Level 3 (9 marks). Answers that make no reference to SMPs should not receive marks above low Level 2 (5 marks). Responses that do not refer to both conglomerate ownership and diversification are unlikely to achieve beyond low Level 3. Responses that do not refer to either conglomerate ownership or diversification cannot achieve beyond Level 1. Answers that refer to a SMP that does not meet the criteria as set out in the specification 3.2.1 should not normally receive marks above L2 (8 marks.) Answers where both SMPs do not meet the criteria as set out in the specification 3.2.1 should not normally receive marks above L1 (4 marks.) 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. There is no requirement that answers should be evenly balanced in the consideration of the two SMPs or the two concepts referenced in the question. Indicative content Media industries 3.5.3.1 Ownership and Media Production • The nature of media production; from large and diversified multinational and national companies to smaller and more specialist producers. • The effects of ownership and control of media organisations on media products. • The role and power of "media barons."			

	Conglomerate Ownership Responses may explore several aspects of conglomerate ownership in relation to the impact of ownership and control of Media industries on Media products. Below are some examples: • Some media products may become more commercialised, with a greater focus on profitability over creativity or producer integrity. • Conglomerates may prioritise their own political and economic interests. This can lead to a lack of impartiality and biased media products. • The content of media products may become more homogenised, as products are shaped to appeal to mass audiences for profitability. This leads to less diversity within media products. • Conversely, the financial stability of conglomerates can allow them to take greater financial risks. Potentially this can lead to investment in new and innovative media products. • Conglomerates typically have greater resources, and therefore they can invest more in media products. Higher investment can result in higher standards and higher product values. Conglomerates typically can reach a wider audience through their ability to utilise cross media promotion. For example, Disney can promote a new movie via its TV networks (Disney+), sports channels (ESPN), and theme parks. Diversification Responses may explore several aspects of diversification in relation to the impact of ownership and control of media industries on media products. Below are some examples: • As with conglomerate ownership, diversification allows for greater opportunities for cross media promotion. This can potentially lead to greater audiences for media products. • Diversification can lead higher quality media products. Multiple revenue streams from diversification can allow media companies to invest more heavily in media products. Greater resources also allow for investment in creative and innovative media products that smaller media companies could not. • Diversification can lead to brand dilution, where a media company has expanded in many areas, and as a result the core values of the original product become less defined. For example, Yahoo were a very successful search engine, but diversification led to a decline in the brand. • Diversification can also lead to the failure of media products. For example, when News Corporation brought MySpace in 2005 there was an expectation that this would be a highly successful venture into social media. However, MySpace failed to reach the levels of success expected and quickly became an ‘also ran’ social media platform. SMPs Any two SMPs may be chosen (including the prescribed television SMP) but they must meet the selection criteria set out in the specification (3.2.1). The two SMPs may be examples of the same media form (e.g., both could be audio SMPs or E-media SMPs) or could be drawn from two different media forms. Responses may explore several aspects in relation to the impact of	
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	ownership and control of media industries on media products. Below are some examples: • In news media, conglomerate owners often have the power to influence and make editorial decisions. This influence can lead to bias in news coverage, entertainment, and other content. Moreover, this can affect news selection, how news stories are covered and how they are presented with some viewpoints highlighted and others marginalised. • Large media conglomerates can lead to content homogenization. Companies that own multiple media outlets might use their different channels and platforms to offer similar viewpoints. This limits diversity of opinions and variety of media content. • Most media organisations are commercial and rely on audiences and advertising for revenue. These businesses may prioritise popular content that generates high ratings over more critical or less commercially viable content. Thus, media ownership can result in media products purely aimed at mass audiences to the expense of more niche, serious and diverse content. • Cross-Promotion: companies with interests in various sectors might use their media outlets to cross-promote their products. For instance, a film studio owning a TV network might heavily promote its movies on its own channels, skewing the content to serve commercial interests. • Owners of media organisations control access to media platforms. Independent creators or alternative voices may find it difficult to get exposure if they don't align with the owner's interests or commercial goals. • Owners of media organisations often have political affiliations or agendas. They can exert political influence by controlling political coverage and the editorial stance of their media outlets. This can shape public opinion and impact democratic processes by controlling the information flow and the framing of political issues. Other responses may explore how some media products have remained relatively unaffected by issues of ownership and control. For example: • Digital media and the internet have allowed for individuals and groups to produce and promote media products independent of large media organisations. This has allowed creative and journalistic freedom. • Some independent media outlets operate outside of large conglomerates. This allows for media products that represent diverse viewpoints and opinions. Such outlets often prioritise journalistic integrity over commercial interests. However, while they may be distinct from the large conglomerates, it could be argued that "independent" media companies are still influenced by their ownership. • Some media organisations are funded by grants or donations. As non-profit organisations they are not influenced by a commercial agenda. One example is ProPublica, a US online news outlet. • Platforms that are directly supported by their audiences have allowed editorial freedom and can cater for niche audiences without external influence. For example, Patreon-funded podcasts. Accept any other valid response.	
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Section C: Media issues in context

Question	Marking guidance		Marks
06	Define the term ‘public service broadcasting’.		2 AO1 - 2
	Mark	Examples	
	2	Give 2 marks for an acceptable, accurate definition of public service broadcasting, eg • Television and radio programmes that are broadcast to inform, educate and entertain the public without trying to make a profit. • Media companies that are owned/controlled/funded by the state rather than shareholders. • The production and broadcasting of programmes which serve the public interest rather than commercial interests. • Media production and broadcasting that is funded by the public, often through a licence fee, rather than advertising or investment. • Media broadcasting that is not produced or owned by private companies but rather by state sponsored organisations. Any other valid definition	
	1	Give 1 mark for a related general point that does not offer a definition or that offers a partially correct definition, eg • The BBC is a public service broadcaster. • Media broadcasting intended to inform and educate. • TV and Radio that is free for the public.	
	0	Give 0 marks for an answer that is inaccurate, vague or irrelevant. eg • Public TV • Commercial radio	

Question	Marking guidance	Marks																		
07	Analyse how historical contexts have influenced the values and ideologies of your film Selected Media Product (SMP). <table border="1" data-bbox="295 450 1197 1769"> <thead> <tr> <th>Level</th><th>Mark range</th><th>Description</th></tr> </thead> <tbody> <tr> <td>4</td><td>7-8</td><td> - Excellent analysis of the film SMP that is detailed and fully engaged with how historical contexts have influenced values and ideologies. - Consistently appropriate and effective application of the media studies framework in support of a convincing explanation. - Consistently appropriate and effective use of media concepts and terminology. </td></tr> <tr> <td>3</td><td>5-6</td><td> - Good analysis of the film SMP that is clear and mostly engaged with how historical contexts have influenced values and ideologies. - Generally appropriate use of the media studies framework in support of a reasoned explanation. - Mostly appropriate and effective use of media concepts and terminology. </td></tr> <tr> <td>2</td><td>3-4</td><td> - Satisfactory analysis of the film SMPs that begins to engage with how historical contexts have influenced values and ideologies. - Some relevant use of the media studies framework in support an explanation that may not be fully appropriate. - Occasional appropriate use of media concepts and/or terminology. </td></tr> <tr> <td>1</td><td>1-2</td><td> - Basic analysis of the film SMP with only a few simple examples of the influence of the historical contexts on values and ideologies. - Few, if any, references to the media studies framework. - Very little, if any, appropriate use of media concepts and/or terminology. </td></tr> <tr> <td>0</td><td>0</td><td>Nothing worthy of credit.</td></tr> </tbody> </table> Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail.	Level	Mark range	Description	4	7-8	- Excellent analysis of the film SMP that is detailed and fully engaged with how historical contexts have influenced values and ideologies. - Consistently appropriate and effective application of the media studies framework in support of a convincing explanation. - Consistently appropriate and effective use of media concepts and terminology.	3	5-6	- Good analysis of the film SMP that is clear and mostly engaged with how historical contexts have influenced values and ideologies. - Generally appropriate use of the media studies framework in support of a reasoned explanation. - Mostly appropriate and effective use of media concepts and terminology.	2	3-4	- Satisfactory analysis of the film SMPs that begins to engage with how historical contexts have influenced values and ideologies. - Some relevant use of the media studies framework in support an explanation that may not be fully appropriate. - Occasional appropriate use of media concepts and/or terminology.	1	1-2	- Basic analysis of the film SMP with only a few simple examples of the influence of the historical contexts on values and ideologies. - Few, if any, references to the media studies framework. - Very little, if any, appropriate use of media concepts and/or terminology.	0	0	Nothing worthy of credit.	8 AO1 - 4 AO2 - 4
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	<u>Deciding on a level</u> Responses that do not refer to historical context and/ or do not refer to a specific film SMP cannot achieve beyond Level 1. Answers that refer to a SMP that does not meet the criteria as set out in the specification 3.2.1 should not normally receive marks above L1 (2 marks.) Better answers (Level 4. Level 3+) are likely to provide detailed analysis of the ways that historical contexts influence the non-contemporary film SMP. Mid-range answers (Level 3-, Level 2+) are more likely to use fewer specific references from the non-contemporary film SMP and respond in general terms without a such a clear focus on the relationship between historical contexts and the product. Low-range answers are like to be insubstantial and descriptive with partial or very basic understanding of the contexts of the media and with only limited evidence that a non-contemporary film SMP has been studied. Indicative Content SMPs Candidates must provide evidence in the form of relevant examples from the appropriate SMP as outlined in the selection parameters (3.2.1). Specifically, this must be a non-contemporary film released between 1960 and 2000. Responses may demonstrate knowledge and critical understanding of the media studies framework (AO1) and ability to apply that knowledge to support analysis and evaluation (AO2) by making points such as the following in relation to the influence the historical context on the film. Media Language • How media language is used to create and communicate media messages. (3.5.1.1) • How to analyse media products to understand the different meanings that are communicated. (3.5.1.1) In explaining the impact of the historical context on the language of their film SMP, responses may explore how social, economic and technological changes are reflected by filmmaking techniques, although these should be contextualised according to the period in which the film was made and in relation to values and ideologies. For example, students might consider how what were then technologically advanced developments influenced the ways values and ideologies were communicated by the form, composition and content of the film (for example, special effects which might have been created to communicate a particular ideological point). Furthermore, answers may examine other aspects of media language and show how the historical context has influenced the	
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	ways in which values and ideologies were represented in elements such as dialogue, mode of address, clothing and setting. Media Representations • Representation and representation of reality. (3.5.2.1) • How and why particular social groups, individual, places and issues may be under-represented or mis-represented. (3.5.2.1) • The different functions and uses of stereotypes. (3.5.2.2) Questions about historical context often lend themselves well to analysis of representation. Answers may examine how the film SMP reflects the prevailing attitudes and cultural norms of the time. Answers may explore how individuals, places, groups or events are represented from a non-contemporary standpoint. Answers may consider how their chosen film represents the values and ideologies of the social, political and economic landscape of the time. More confident responses may explain the changing nature of how values and ideologies are represented and the social forces behind the changes. Answers may also consider the historical and cultural factors that influence representation of stereotypes and the acceptance or rejection of the preferred readings of the film narrative in relation to the presumed values and ideologies of the filmmakers. Media Industries • The nature of media production. (3.5.3.1) • The increasingly multinational nature of media production. (3.5.3.3) Historically, the film industry has always reflected the socioeconomic, political, and cultural contexts of its time, all of which demonstrate the influence of dominant values and ideologies. Depending on the choice of film SMP, some answers may be able to identify relevant values and prevailing ideologies that influenced the film industry at the time of production. For example, the film industry was heavily influenced by the increasing conglomeration of media organisations; this effectively began in the early 80s and was partially influenced by the political and economic ideologies of the period. Films from the 60s-70s are more likely to have been produced by studios with a degree of independence, which will have influenced the ways in which values and ideologies are communicated. In examining the impact of the historical context on media industries, study of the SMP may highlight how the film industry changed its approaches to production, marketing and distribution as a result of these ideological influences.	
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	Media Audience • The nature and significance of the audience. (3.5.4.1) • The ways in which media organisations target audiences through marketing and product design. (3.5.4.3) Some responses may explore the relationship between the film SMP and its intended audience. Answers may examine how the values and ideologies of the film might have resonated with the audience and how the needs and expectations of a non-contemporary audience might have influenced the content of the film. Historically, films were a form of escapism providing audiences with a break from the harsh realities of life, or they provided a reflection of public anxieties about internal and external threats. Answers may explore how audience response to the values and ideologies of the film today might be very different from that of the original audience.	
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Question	Marking guidance			Marks
08	“The ways in which the media communicates information is always heavily influenced by the need to make money.” How far do you agree with the statement? In your answer, refer to: At least two of your Selected Media Products (SMPs) Economic contexts of the media			20 AO1 - 12 AO2 - 8
	Level	Mark range	Description	
	4	16-20	- Excellent knowledge and understanding of the media studies framework and economic contexts of the media as demonstrated by consistently effective discussion of the issues raised by the statement in the question. - Excellent, cogent and relevant use evidence drawn from at least two chosen SMPs in support of a well-argued response. - Consistently appropriate and effective use of media concepts and terminology.	
	3	11-15	- Good knowledge and understanding of the media studies framework and economic contexts of the media, as demonstrated by effective discussion of the issues raised by the statement in the question. - Thoughtful and mostly appropriate evidence drawn from at least two chosen SMPs in support of a reasoned response. - Mostly appropriate and effective use of media concepts and terminology.	
	2	6-10	- Satisfactory knowledge and understanding of the media studies framework, demonstrated by some appropriate but inconsistent discussion of some issues raised by the statement in the question. Some reference to the economic contexts of the media. - Some relevant use of at least one chosen SMP in support of the response, but this may not be fully appropriate. - Occasionally appropriate use of media concepts and/or terminology.	

1	1-5	• Little, if any, appropriate use of the media studies framework with minimal, if any, reference to contexts of the media. • Little, if any, relevant use of chosen SMPs in support of the response. • Very little, if any, appropriate use of media concepts and/or terminology.
0	0	Nothing worthy of credit.

Deciding on a Level

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 media studies framework/media contexts, then this should not prevent them from reaching the higher mark bands.

Similarly, if judgements using the framework/media contexts lead to a balanced conclusion that is logical and well supported, this should be rewarded and could also reach the higher mark bands.

Answers that refer to only one SMP or do not refer to economic contexts should not normally receive marks above Level 2 (10 marks).

Answers that make no reference to SMPs or no reference (even implicitly) to contexts should not normally receive marks above Level 1 (5 marks).

Answers that refer to a SMP that does not meet the criteria as set out in the specification 3.2.1 should not normally receive marks above L2 (10 marks.)

Answers where both SMPs do not meet the criteria as set out in the specification 3.2.1 should not normally receive marks above L1 (5 marks.)

Indicative Content

SMPs

Any two SMPs may be chosen (including the prescribed television SMP) but they must meet the selection criteria set out in the specification (3.2.1). The two SMPs may be examples of the same media form (e.g. both could be print media) or they may be examples of different media forms (e.g. one could be a news website and the other could be a entertainment magazine).

Responses may demonstrate knowledge, critical understanding and an ability to apply the media studies framework in the context of the question by making points such as the following:

Media Language

- How media language is used to create and communicate media messages. (3.5.1.1)

In explaining the impact of economic contexts on the language of the media, responses may explore how the conventions of print,

	television, audio and online products are used to attract audiences and create profits for commercial media organisations. This could include an analysis of layout, tone, language as well as other aspects of information presentation. Responses may also explore how the conventions and media language of public funded or non-profit media compare to commercial media. Media Representations • Representation and representation of reality. (3.5.2.1) • How and why particular social groups, individual, places and issues may be under-represented or mis-represented. (3.5.2.1) • Representations in the News. (3.5.2.3) Responses may explore how economic contexts influence the construction of media products. For example, with news media, responses could examine the construction of commercial news through news values, agenda-setting, misinformation, partiality and authenticity. Responses may also explore how the need to attract mass audiences may lead to sensationalism and clickbait with a focus on scandalous stories over serious journalism or an adherence to the facts. Furthermore, economic contexts can influence representation through information selection and coverage. With some commercial media organisations avoiding reporting certain stories if they feel it may harm the commercial interests of the financial backers/owners. In contrast, some responses may examine how information is represented by publicly funded media organisations, such the BBC which follow a mandate to inform, educate and entertain the audience. Their priority is to present informed, impartial information that is in the public interest and above economic concerns. Many podcasts and social media influencers are also not driven by profit although they do not have the BBC's charter limitations. Media Industries • The nature of media production. (3.5.3.1) • Funding and Regulation. (3.5.3.4) Responses may examine how commercial media organisations rely on advertising revenue and how this relationship influences selection and coverage of information, particularly of news, as organisations try to attract mass audiences. In contrast, some response may consider how public funded media organisations often prioritise in-depth, non-biased reporting of information as they do not rely on mass audiences and advertising. Responses may also consider the impact of technological change on media organisations. For instance, the rise of digital media has challenged traditional revenue models and led to media organisations seeking alternative funding sources, such as online subscriptions and paywalls. Media Audience • The nature and significance of the audience. (3.5.4.1) • Targeting. (3.5.4.3)	
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	Economic contexts can deeply influence not just the content and presentation of information, but also how different segments of the audience engage with and perceive it. Responses may examine how information is carefully selected and reported to appeal to different demographic groups and how advertisers tailor their strategies based on the economic profile of a media organisation's audience. Responses may also consider how different demographic groups access information. For instance, wealthier audiences may have more access to a variety of sources of information, including premium services and subscriptions and younger audiences tend to access information from less in-depth online sources.	
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9257/1 Assessment Objective Grid

Assessment objective - AO1 Demonstrate knowledge and critical understanding of the media studies framework including media contexts.

Assessment objective - AO2 Apply knowledge and understanding of the media studies framework to support analysis and evaluation.

	Question	AO1	AO2	Total
SECTION A	01.1	2		2
	01.2	2		2
	01.3	4	4	8
	01.4	4	4	8
	02	12	8	20
Total Section A marks		24	16	40
SECTION B	03.1	2		2
	03.2	4		4
	04	4	4	8
	05	8	8	16
Total Section B marks		18	12	30
SECTION C	06	2		2
	07	4	4	8
	08	12	8	20
Total Section C marks		18	12	30
	Total	60	40	100