

OCR

Oxford Cambridge and RSA

Practice Paper

GCSE (9–1) Media Studies

J200/01 Television and Promoting Media

MARK SCHEME

Duration: 1 hour 45 minutes (including 30 minutes viewing time)

MAXIMUM MARK 70

This document consists of 22 pages

SUBJECT–SPECIFIC MARKING INSTRUCTIONS**PREPARATION FOR MARKING**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: RM *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>
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% deadlines. If you experience problems, you must contact your Team Leader 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.

Set media products

Where a response does not refer to the media products specified in the question, no marks can be awarded.

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 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:
These are marked according to a best fit approach.
- 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

Note: bulleted descriptors describe the non-bulleted descriptor directly above the bulleted list/bulleted phrase.

Note: in questions where there are two levels grids, a separate mark should be given for each grid. Individual grids are marked against different Assessment Objectives, which are noted at the top of the grid.

Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Section A – Television Candidates watch an extract from *The Avengers* which is approximately three minutes in length. The extract starts when Steed (the man in the bowler hat) enters the blacksmiths and ends after the line ‘the schoolmaster’.

1 Analyse how mise-en-scène is used to create meaning. Refer to at least **two** examples in your answer

<p>Assessment Objectives</p>	<p>AO2 - 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>Maximum 5 marks</p>	
<p>Additional Guidance</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>Indicative content</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 mise-en-scène such as:</p> <ul style="list-style-type: none"> • the use of high key lighting across Steed’s face as he turns to see the blacksmith approaching connotes that he is to be trusted and is the ‘good guy’ • the fight scene between Steed and the blacksmith connotes a power struggle between the two • during the confrontation between Steed and the blacksmith, Steed fills the centre of the frame whilst the blacksmith is to the right of the frame which connotes that Steed will be the ultimate victor in the fight • the props, such as the branding iron and heavy tongs, suggest that the blacksmiths is a dangerous place to be • any other relevant analysis 	<p>5 AO2 5xAO2(1a)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks)</p> <ul style="list-style-type: none"> • An excellent analysis of media language. • A sophisticated, perceptive and accurate analysis of how mise-en-scène is used in at least two examples. • Highly relevant response to the question, demonstrated by full focus on how the mise-en-scène in the extract is used to create meaning. <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>Level 2 (2–3 marks)</p> <ul style="list-style-type: none"> • An adequate analysis of media language. • A competent and generally accurate analysis of how mise-en-scène is used in at least one example; responses may be descriptive in parts. • Partially relevant response to the question, demonstrated by some focus on how the mise-en-scène in the extract is used

		<p>to create meaning.</p> <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 mise-en-scène with a poorly developed analysis of how meaning is created.</p> <p>Level 1 (1 mark)</p> <ul style="list-style-type: none">• A minimal analysis of media language.• Analysis of the use of media language (mise-en-scène) to create meaning in the extract, if present, is minimal and/or largely descriptive and may not be relevant.• Barely relevant response to the question, lacking in focus on how the mise-en-scène in the extract is used to create meaning. <p>Minimal responses in the bottom band may describe some aspect of mise-en-scène 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>Level 0 (0 marks)</p> <p>No response or no response worthy of credit.</p>
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2. Analyse how far the extract creates suspense. In your answer you must:

- * analyse aspects of the extract using examples to support your analysis
- * make judgements and draw conclusions about how far these aspects create suspense.

Assessment Objectives	<p>AO2 - 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>Maximum 10 marks</p>	
Additional Guidance	<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 are required to make judgements and reach conclusions about how far the extract creates suspense. Responses might conclude that the extract does or does not construct suspense 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"> • 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. <p>And/or</p> <p>Responses may analyse the extract in terms of representation:</p> <ul style="list-style-type: none"> • The choices media producers make about how to represent particular events, social groups and ideas • The different functions and uses of stereotypes • The ways aspects of reality may be represented differently depending on the purposes of the producers 	<p>10 AO2 5x AO2(1a) 5x AO2(1b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) An excellent analysis of media language and/or representation.</p> <ul style="list-style-type: none"> • AO2(1a) A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more examples • AO2(1b) Clear judgements and conclusions are reached and are fully supported by the analysis. <p>Excellent responses in the top mark band will typically explore how suspense 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 AO2(1b) marks.</p> <p>Level 2 (4–6 marks) An adequate analysis of media language and/or representation.</p> <ul style="list-style-type: none"> • AO2(1a) A competent and generally accurate analysis of

<p>Evidence and examples may include:</p> <ul style="list-style-type: none"> • The use of low-key lighting in the blacksmiths creating a sense of mystery and suspense • The use of a persistent beat of music, reminiscent of a heart-beat, whilst Steed searches for Peel in the room • Suspenseful music begins as Steed enters the room, suggesting that he is in some kind of danger • A change in tone of the music signals the arrival of the blacksmith brandishing the hot iron and the arrival of the danger to Steed • The pace of the editing at the start is slow and increases in speed during the fight sequence to increase the suspense • Both Steed and the blacksmith are shown in low angle as the suspense increases which connotes a power struggle between the two characters • The use of medium close-up on Steed's face as the blacksmith approaches him with the branding iron showing fear and anguish • Steed's body language, as he enters the blacksmiths, suggests he is uncertain about what he may find and connotes suspense • The fight sequence between the two male characters during a moment of high suspense is stereotypical of the crime genre. 	<p>mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts</p> <ul style="list-style-type: none"> • AO2(1b) Some judgements and conclusions are clear and are partially supported by the analysis. <p>Adequate responses at the top of the middle mark band may successfully explore how suspense is created by one example and either lack a second relevant example or fail to establish how suspense is created in a second example. A judgement will be made.</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>Level 1 (1–3 marks) A minimal analysis of media language and/or representation.</p> <ul style="list-style-type: none"> • AO2(1a) A poor analysis of some aspects of the extract. • Analysis of the use of media language and/or representations in the extract, if present, is minimal and/or largely descriptive and may not be relevant • AO2(1b) Attempt to reach judgements and conclusions, partially supported by some analysis. <p>Minimal responses in the bottom band may describe some aspect of the extract but fail to establish how suspense 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>Level 0 (0 marks) No response or no response worthy of credit.</p>
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3* In this question you will be rewarded for drawing together elements from your full course of study, including different areas of the theoretical framework and media contexts.

How far does the extract challenge traditional representations of gender in order to reach a 1960s television audience?

In your answer you must:

- analyse the extract's use of gender representations
- make judgements and draw conclusions about how far the extract challenges or conforms to traditional representations of gender including stereotypes.

Assessment Objectives	<p>AO2 - 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>Maximum 15 marks</p>	
Additional Guidance	<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>Media Language Responses may analyse the extract in terms of media language, for example:</p> <ul style="list-style-type: none"> • the mise-en-scène of Peel's tight-fitting black cat-suit costume sexualises her for a male audience • Steed calls out to Peel with the line: 'Mrs Peel?' which is a sign of respect and suggests a time when women were referred to by their marital status rather than by their first name • the use of the set-piece fight sequence between two male characters is a convention of the genre • any other relevant analysis. 	<p>15 AO2 10x AO2(1a) 5x AO2(1b)</p>	<p>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.</p> <p>AO2(1a) Analyse media products using the theoretical framework of media, including in relation to their contexts. (total 10 marks)</p> <p>Level 3 (7–10 marks) An excellent application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more detailed examples. <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>Media Representations</p> <p>Responses may analyse the extract in terms of representation, for example:</p> <ul style="list-style-type: none"> the inclusion of a strong female lead who uses her intelligence to solve the case challenges stereotypes of men being in control and holding all the power the obvious sexualisation of Peel through her tight-fitting costume is a common stereotype of the genre Peel's need to be untied and saved by Steed supports more traditional gender stereotypes Steed refers to Peel's weight, as he unties her, which conforms to the gender stereotype that women should be concerned about their appearance and weight any other relevant analysis. <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>Media Industries</p> <p>Responses may analyse the extract in terms of media industries, for example:</p> <ul style="list-style-type: none"> the programme is scheduled on primetime Saturday night television with little competition from other channels the large budget allows for more sophisticated camerawork and a range of more interesting locations which would appeal to a wider television audience post-watershed scheduling allows for under-currents of sexual tension between the male and female character the post-watershed scheduling also allows for a more sexualised female character in Peel any other relevant analysis. 		<p>Level 2 (4–6 marks)</p> <p>An adequate application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> A competent and generally accurate analysis of mostly relevant aspects of the extract supported by one or more detailed examples; responses may be descriptive in parts. <p>Level 1 (1–3 marks)</p> <p>A minimal application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant <p>Level 0 (0 marks)</p> <p>No response or no response worthy of credit.</p> <p>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</p> <p>Level 3 (4–5 marks)</p> <p>A clear judgement and conclusion is reached and is fully 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 clear judgements and draw conclusions based on an understanding (implicit or explicit) of representation, providing evidence using appropriate areas of the theoretical framework and media contexts. Responses do not have to conclude one way or the other – reward nuance in the answer.</p>
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<p>Media Audiences Responses may analyse the extract in terms of media audiences, for example:</p> <ul style="list-style-type: none"> the extract offers the audience entertainment and diversion, e.g. the light-hearted humour of the extract when Peel is freed by Steed versus the suspense of the confrontation between Steed and the blacksmith strong female character could attract a female audience to a genre which had traditionally had a predominantly male audience any other relevant analysis. <p>Media Contexts Responses may analyse the extract in terms of media contexts, for example:</p> <ul style="list-style-type: none"> changing attitudes to gender representations through the portrayal of Emma Peel reflecting a time in which women were taking on more dominant roles in society and popular culture undermining of the positive female role through the way that Emma Peel is sexually objectified and requires 'saving' by Steed any other relevant analysis. <p>Extended response that makes judgements and draws conclusions Responses must make judgements and draw conclusions about how far the extract challenges traditional representations of gender. Responses may conclude that the extract does or does not challenge traditional representations of gender and are to be rewarded to the extent that they support the judgements through an analysis of relevant examples from the extract in a clear and logically structured line of reasoning.</p>	<p>Level 2 (2–3 marks) 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>Adequate responses in the middle mark band are more likely to discuss the extent to which the extract is 'traditional' in its representation, providing judgements partially supported by the analysis.</p> <p>Level 1 (1 mark) 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>Level 0 (0 marks) No response or no response worthy of credit.</p>
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Describe ways that television programmes are funded.

Assessment Objectives	AO1 - Demonstrate knowledge and understanding of: <ul style="list-style-type: none"> the theoretical framework of media. (Elements tested in this question: AO1(1a) demonstrate knowledge of the theoretical framework of media: AO1(1a) demonstrate understanding of the theoretical framework of media.) Maximum 5 marks	
Additional Guidance	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.	
Indicative content <p>Responses should demonstrate knowledge of media industries, in particular:</p> <ul style="list-style-type: none"> the importance of different funding models, including government funded, not-for-profit and commercial models. <p>Responses must describe two different ways of funding television programmes, for example:</p> <ul style="list-style-type: none"> advertising revenue raised by selling advertising space between programmes on commercial channels used to produce and sell programmes compulsory licence fee for BBC television channels and access to IPlayer that all households must pay in the UK used to produce programmes. monthly subscriptions to streaming services such as Netflix and Amazon Prime used to produce programmes monthly subscriptions to cable and satellite broadcasting services such as Sky or Virgin Media used to produce and sell programmes <p>Any other relevant example.</p>	5 AO1 3xAO1(1a) 2xAO1(1b)	Use Levels of Response criteria Level 3 (4–5 marks) Excellent knowledge of the funding of television <ul style="list-style-type: none"> A clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of funding of television <p>Excellent responses in the top mark band will typically describe two or more methods of funding television. Responses may identify the differences between PSB television, commercial terrestrial television and pay-to-view television.</p> Level 2 (2–3 marks) Adequate knowledge of the funding of television. <ul style="list-style-type: none"> A partially clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of the funding of television. <p>Adequate responses in the middle mark band may state two methods of funding television,</p> Level 1 (1 mark) Minimal knowledge of the role of funding television <ul style="list-style-type: none"> An attempt to demonstrate some knowledge (AO1(1a)) and understanding (AO1(1b)) of the funding of television

		<p>Minimal responses in the bottom band may simply state one ways.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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5 **Cuffs**

Explain how social and/or cultural contexts influence messages and values in television programmes. Refer to *Cuffs* to support your answer.

Assessment Objectives	<p>AO1 - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> • contexts of media and their influence on media products. <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>Maximum 10 marks</p>	
Additional Guidance	<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 and understanding of one or more social and / or cultural contexts as they influence the messages and values in television programmes.</p> <p>Candidates should make reference to <i>Cuffs</i> 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 television programmes could include one or more of the following or any other relevant social and/or cultural context:</p> <ul style="list-style-type: none"> • the time that the programme was set shows changing attitudes to sexuality through the inclusion of a gay police officer, PC Jake Vickers, joining the police force. He is not defined by his sexuality and makes no secret of it. He is defined by his ability to police and eventually proves himself as physically strong and tough. • the inclusion of strong roles for women, in particular PC Prager, 	<p>10 AO1 5xAO1(2a) 5xAO1(2b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of the media contexts and their effects on programmes such as <i>Cuffs</i>.</p> <ul style="list-style-type: none"> • AO1(2a) A clear demonstration of knowledge of relevant media contexts and their influence on media products. • AO1(2b) A clear demonstration of understanding of how the relevant media contexts are reflected in the programme. <p>Excellent responses in the top mark band will typically explain how social and/or cultural contexts can influence messages and values in television programmes by giving either a description of two contexts with a detailed and sophisticated explanation of how they influence programmes with reference to <i>Cuffs</i>, or an effective description of a number of social and/or cultural contexts with an explanation of their influence, with reference to <i>Cuffs</i>.</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>represents a time in which female policing is becoming the norm. The ensemble cast is attempting to give equal status to both men and women to reflect the values and culture of the UK in the 2010s. PC Prager is shown as tougher and stronger than her police partner Lino.</p> <ul style="list-style-type: none"> the programme shows changing social attitudes to ethnicity through the lead character of Ryan Draper. Draper is not defined by his ethnicity but rather by his ability to take the lead and his ability to do his job properly. changing attitudes to masculinity can also be seen through the sensitive side to Draper and through the weaker character of Lino. Here both characters are given the opportunity to show a less harsh masculine side to their characters through the way they interact with the public and with their fellow officers. Chief Superintendent Robert Vickers provides us with a more traditional view of gender that suggests that patriarchy does still exist in a 2010s society. any other relevant contexts and their influence. 	<p>Level 2 (4–6 marks) Adequate knowledge and understanding of the media contexts and their effects on programmes such as <i>Cuffs</i></p> <ul style="list-style-type: none"> AO1(2a) A partially clear demonstration of knowledge of relevant media contexts and their influence on media products. AO1(2b) A partially clear demonstration of understanding of how the relevant media contexts are reflected in the programme. <p>Adequate responses at the top of the middle mark band will address both the social and/or cultural contexts and their influence on messages and values in programmes, including reference to <i>Cuffs</i>: one might be underdeveloped 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> <p>Level 1 (1–3 marks) Minimal knowledge and understanding of the media contexts and their effects on programmes such as <i>Cuffs</i>.</p> <ul style="list-style-type: none"> AO1(2a) An attempt to demonstrate knowledge of relevant media contexts and their influence on media products. AO2(1b) An attempt to demonstrate understanding of how the relevant media contexts are reflected in the programme. <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>Level 0 (0 marks) No response or no response worthy of credit.</p>
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Section B – Promoting Media

6 Identify the two-word phrase that describes when a single company controls both the production and supply of a media product.

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

Answer	Marks	Guidance
Vertical integration	1 AO1 1xAO1(1a)	1 mark for correct answer.

7 Explain **two** advantages of being a media conglomerate.

(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
<p>Two marks for each explanation of what a conglomerate is, which could include:</p> <ul style="list-style-type: none"> • Gives control to the conglomerate over more than one part of the production process • Offers greater flexibility and the opportunity to take calculated risks in media production • Allows for cross-funding across the business, where profits from one part can be shared to other parts of the media business • Allows for shared expertise within the same organisation • Allows for efficiency meaning money can be saved as more of the processes involved in creating media products are 'in-house' • It means that money is available to produce a greater variety of products for audiences and therefore bring in a greater profit for the conglomerate • Allows for the opportunity for higher production values and greater use of expensive post-production techniques. 	4 AO1 2xAO1(1b) 2xAO1(1b)	<p>4 marks Two clearly explained advantages of being a media conglomerate</p> <p>3 marks One clearly explained and one stated advantage of being a media conglomerate</p> <p>2 marks One clearly explained or two stated advantages of being a media conglomerate</p> <p>1 mark One stated advantage of being a media conglomerate.</p>

8 *The Lego Movie* is a big budget ‘tent-pole’ movie. Explain at least **two** benefits of this for Warner Brothers.

Assessment Objectives	AO1 - Demonstrate knowledge and understanding of: <ul style="list-style-type: none"> the theoretical framework of media. (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) Maximum 10 marks	
Additional Guidance	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.	
Indicative content <p>Responses should demonstrate knowledge and understanding of media industries:</p> <ul style="list-style-type: none"> the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration the importance of different funding models, including government funded, not-for-profit and commercial models. <p>Reward knowledge and understanding of ‘tent-pole’ movies for film production companies and how they offer a range of benefits, including:</p> <ul style="list-style-type: none"> a tent-pole movie is likely to bring in guaranteed profits to Warner Bros because films such as <i>The Lego Movie</i> have high production values and ensemble casts which do well in the box office tent-pole movies are often part of franchises and are expected to reach a profit quickly for their producer, making a quick return on 	10 AO1 4xAO1(1a) 6xAO1(1b)	Use Levels of Response criteria Level 3 (7–10 marks) Excellent knowledge and understanding of the benefits of ‘tent-pole’ movies to film production companies. <ul style="list-style-type: none"> AO1(1a) A clear demonstration of knowledge of the benefits of ‘tent-pole’ movies AO1(1b) A clear demonstration of understanding of the benefits of ‘tent-pole’ movies AO1(1b) Excellent use of the set product to support the answer. <p>Excellent responses in the top mark band will typically explain at least two ways that ‘tent-pole’ movies offer benefits to Warner Bros, and choose relevant examples of how <i>The Lego Movie</i> is an example of these.</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> Level 2 (4–6 marks) Adequate knowledge and understanding of ‘tent-pole’ movies and their benefits to Warner Bros with reference to <i>The Lego Movie</i> .

<p>investment</p> <ul style="list-style-type: none"> • it gives Warner Bros the opportunity to use profits from big budget films to fund smaller, less profitable projects without causing financial concerns • profit from tent-pole movies support the sale of tie-in merchandise, such as a game or soundtrack, allowing for diversification • any other valid explanation. 	<ul style="list-style-type: none"> • AO1(1a) A partial demonstration of knowledge of the benefits of ‘tent-pole’ movies • AO1(1b) A partial demonstration of understanding of the benefits of ‘tent-pole’ movies • AO1(1b) Adequate use of the set product to support the answer. <p>Adequate responses at the top of the middle mark band may successfully explain one way that ‘tent-pole’ movies offer benefits to Warner Bros, showing partial understanding of their importance, with reference to <i>The Lego Movie</i>. Responses at the bottom of this band may discuss ‘tent-pole’ movies but without application to <i>The Lego Movie</i> or fail to refer to the set product.</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>Level 1 (1–3 marks) Minimal knowledge and understanding of the benefits of ‘tent-pole’ movies with reference to <i>The Lego Movie</i>.</p> <ul style="list-style-type: none"> • AO1(1a) An attempt to demonstrate knowledge of ‘tent-pole’ movies • AO1(1b) An attempt to demonstrate understanding of ‘tent-pole’ movies • AO1(1b) Minimal or no use of the set product to support the answer. <p>Minimal responses in the bottom band may be underdeveloped or descriptive, offering some attempt at explaining ‘tent-pole’ movies or the set product.</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>Level 0 (0 marks) No response or no response worthy of credit.</p>
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9 Analyse the representations found in the UK television ad break for *The Lego Movie*.

<p>Assessment Objectives</p>	<p>AO2 - 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)</p> <p>Maximum 10 marks</p>	
<p>Additional Guidance</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>Reward is given for analysis of representation with reference only to the tv ad break campaign, not any representations which may have been constructed by the film.</p>	
<p>Indicative content</p> <p>Responses should analyse representations found in the UK television ad break such as:</p> <ul style="list-style-type: none"> • A broad range of representations are found in The Lego Movie ad break to appeal to an older audience that one would expect for The Lego Movie. BT, Premier Inn, CPR, and Confused.com are all shown during the ad break and are trusted brands that represent reliability and quality. • Real life is represented as the norm through the content of the ad break which includes holidays, domestic home life, health and insurance. • Humour is represented through the advertisement of well-known brands using famous actors, including Vinny Jones and Lenny Henry. These are copies of real television adverts and would appeal to a wider audience. The use of the Lego figure is humorous and would appeal to a wide audience. • The advert for the movie itself represents Emmet as the hero, conforming to traditional dominant male stereotypes. • This is challenged however when Emmet says the line 'I want to go home' which reveals his feelings of inadequacy and fear, challenging traditional male stereotypes of strength and 	<p>10 AO2 10xAO2(1a)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) An excellent analysis of media representations.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of any representation found in <i>The Lego Movie</i> tv ad break • Detailed, accurate and relevant reference to media contexts • Highly relevant response to the question, demonstrated by full focus on representation. <p>Excellent responses in the top mark band will typically explain two or more examples of representations, such as gender or age, with detailed reference to the tv ad break and effective reference to media contexts.</p> <p>Level 2 (4–6 marks) An adequate analysis of media representations.</p> <ul style="list-style-type: none"> • A competent and generally accurate analysis of representations, such as age or gender, in <i>The Lego Movie</i> tv ad break campaign; responses may be descriptive in parts • Some reference to media contexts, which are generally accurate and partially relevant

<p>fearlessness.</p> <ul style="list-style-type: none"> Wyldstyle is represented as a strong dominant female which could be considered as challenging expected representations of women. 		<ul style="list-style-type: none"> Partially relevant response to the question, demonstrated by some focus on representation. <p>Adequate responses at the top of the middle mark band may explain at least two examples of representations such as age or gender, though one explanation may be less developed, and there will be some reference to media contexts. Responses at the bottom of this band may explain at least one example of representation and reference to media contexts may be very underdeveloped.</p> <p>Level 1 (1–3 marks) A minimal analysis of media representations.</p> <ul style="list-style-type: none"> Analysis, if present, of representations such as age or gender in <i>The Lego Movie</i> tv ad break campaign is minimal and/or largely descriptive and may not be relevant Little or no reference to media contexts, accuracy and relevance are likely to be lacking Barely relevant response to the question, lacking in focus on any representation. <p>Minimal responses in the bottom band may describe some aspect of representation of gender or age, for example, but this may be descriptive with little or no reference to media contexts.</p> <p>Level 0 (0 marks) 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					10
9					10		10
Element total	10	10	5	5	30	10	70
AO Total	30				40		70