

GCSE

Media Studies

J200/01: Television and promoting media

General Certificate of Secondary Education

Mark Scheme for June 2022

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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SUBJECT–SPECIFIC MARKING INSTRUCTIONS

Marking instructions:

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. **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.













4. 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
Just enough achievement on balance for this level	At bottom of level
Meets the criteria but with some slight inconsistency	Around the middle of the level, depending on how much inconsistency is seen.
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.

5. Annotations

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

Section A – Television Candidates watch an extract from *The Avengers* which is approximately three minutes in length. The extract starts at 00:33:10 (sequence opens with Peel searching the schoolhouse, as the School Inspector falls through the door) and ends at approximately 00:36:23 (as peel opens the door to the two men).

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

Assessment Objectives	<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>	
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>All responses except the most descriptive should show some ability to undertake semiotic analysis, but do not need to use the terms such as 'semiotics', 'denotation' or 'connotation' to demonstrate this.</p> <p>Responses should analyse aspects of the camerawork such as:</p> <ul style="list-style-type: none"> • camera moves into a medium close up on the inspector as he falls to the floor to show the fear on his face at the unfolding situation • tilt down to a close up of the broken picture frame as the two intruders notice the photo has gone signifying danger for Peel and the importance of the photo itself • slow zoom in to Peel and the Vicar as Peel reveals that Miss Manson is an imposter suggesting Peel has solved the mystery 	<p>5 AO2 5xAO2(1a)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks) An excellent analysis of media language.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of how camerawork is used in at least two examples. • Highly relevant response to the question, demonstrated by full focus on how the camerawork 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) An adequate analysis of media language.</p>

<ul style="list-style-type: none"> • a fast tilt down to a close up of the gun as the Vicar points it at Peel connoting danger • a high angle on the school inspector as he repeats the line 'its no use' connotes his weakness and foreshadows his death • a low angle on Peel as she asks the school inspector 'warning of what?' connotes she is the only one with the power to solve the clues and save the day • a medium close up on peel, leaning on the door frame, reveals her surprise at finding two men at the door • any other relevant analysis. 		<ul style="list-style-type: none"> • A competent and generally accurate analysis of how camerawork 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 camerawork in the extract is used to create meaning. <p>Adequate responses at the top of the middle mark band may successfully explore how meaning is created by one example and either lack a second relevant example or fail to establish how meaning is created in a second example.</p> <p>Responses at the bottom of this band may provide one or two examples of the use of camerawork with a poorly developed analysis of how meaning is created.</p> <p>Level 1 (1 mark) A minimal analysis of media language.</p> <ul style="list-style-type: none"> • Analysis, if present, of the use of media language (camerawork) to create meaning in the extract is minimal and/or largely descriptive and may not be relevant • Barely relevant response to the question, lacking focus on how the camerawork in the extract is used to create meaning. <p>Minimal responses in the bottom band may describe some aspect of camerawork in the extract but fail to establish how meaning is created or may be so short that neither example nor analysis is developed.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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2. Analyse how far the extract creates a feeling of threat. In your answer you must:

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

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 about how far the extract creates a feeling of threat. Responses might judge that the extract does or does not create a feeling of threat 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 ways aspects of reality may be represented differently depending on the purposes of the producers. <p>Evidence and examples might include:</p>	<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 are reached and are fully supported by the analysis. <p>Excellent responses in the top mark band will typically explore how a feeling of threat 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)</p>

<ul style="list-style-type: none"> • sinister music is heard as the scene opens foreshadowing what is to come and to signify an impending threat • the dialogue, in particular the lines spoken by the School Inspector to Peel, “must give warning”, “quick get away” creates an increasing sense of threat to Peel • an increase in the pace of editing occurs at the point Peel realises the Vicar is a fake and she realises the danger she is in • use of guns as props connotes threat and possible violence towards Peel • as the Vicar draws the gun, we are shown it in close up which reinforces the power he has, and the threat of violence associated with the prop • two men pursuing Peel fill the frame as they come through the door in the school house connoting threat and intimidation • Peel is disturbed by the sound of dogs barking which signals to her that someone is approaching which connotes a feeling of threat • Peel is outnumbered by men in the extract which connotes a feeling of threat and possible violence • Peel’s femininity connotes a ‘damsel in distress’ but this is undercut by her coolness under pressure • any other relevant analysis. 	<p>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 mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts • AO2(1b) Some judgements are clear and are partially supported by the analysis. <p>Adequate responses at the top of the middle mark band may successfully explore how a feeling of threat is created by one example and either lack a second relevant example or fail to establish how a feeling of threat is created in a second example. A judgement will be made.</p> <p>Responses at the bottom of the middle band may provide one or two examples with a poorly developed analysis of how a feeling of threat is created. There will at least an attempt to make a judgement.</p> <p>A candidate operating at level 2 would be expected to access some of the AO2(1a) marks and some of the AO2(1b) marks.</p> <p>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, if present, of the use of media language and/or representations in the extract is minimal and/or largely descriptive and may not be relevant • AO2(1b) Attempt to reach judgements, partially supported by some analysis.
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	<p>Minimal responses in the bottom band may describe some aspect of the extract but fail to establish how a feeling of threat 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* How far does the extract create an anti-stereotypical representation of women?

In your answer you must:

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

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

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>This question provides learners with the opportunity to draw together elements from their full course of study, including different areas of the theoretical framework and media contexts.</p> <p>Responses are required to make judgements and reach conclusions in an extended response. Responses might conclude that the extract does or does not create an anti-stereotypical representation of women and are to be rewarded to the extent that they support this judgement through an analysis of relevant examples from the extract in a clear and logically structured line of reasoning.</p> <p>Media Language</p>	<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>

<p>Responses must analyse the extract in terms of media language, for example:</p> <ul style="list-style-type: none"> repeated use of eye-level shots during the sequence suggests that Peel has the same power as the men, which demonstrates an anti-stereotypical representation of women Peel's performance, using the photo to disarm the Vicar who is holding a gun, shows her as fearless and strong which is anti-stereotypical of women Peel's reaction, to discovering the sound of the choir is a recording, shows no fear which suggests that she is in control and does not feel threatened or worried Peel has the most screen time which gives her control of the situation and challenges expected stereotypes of women the narrative in the extract places Peel in a position of danger, however the close up of her face as she opens the door and discovers the two men are outside shows that she is not fazed by this discovery any other relevant analysis. <p>Media Representations Responses must analyse the extract in terms of representation, for example:</p> <ul style="list-style-type: none"> Peel pieces the clues together and solves the mystery, which would stereotypically be expected to be the role of a male in a crime drama Peel is represented as strong and able, two attributes normally associated with male 'heroes' therefore providing an anti-stereotypical representation of women Peel is clothed in a tight-fitting cat suit, reinforcing her sexuality and beauty, which conforms to expected representations of women being defined by their beauty and is a common stereotype of the genre any other relevant analysis. <p>Media Contexts Responses may discuss the representations in terms of media contexts, for example:</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>Answers in this band must address both the areas of the framework listed in the question: media language and representation.</p> <p><i>Responses that do not draw together elements from the full course of study including different areas of the theoretical framework and/or media contexts are limited to a maximum of 8 marks for AO2(1a).</i></p> <p>Level 2 (4–6 marks) 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 examples; responses may be descriptive in parts. <p>Level 1 (1–3 marks) 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) No response or no response worthy of credit.</p> <p>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</p>
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<ul style="list-style-type: none"> changing attitudes to gender representations through the way Peel is represented in the sequence reflects changing attitudes to women, who were increasingly taking on more dominant roles in society and popular culture. <p>Extended response that makes judgements and draws conclusions Responses must make judgements and draw conclusions about how far the extract creates an anti-stereotypical representation of women using evidence and developing a line of reasoning.</p>	<p>Level 3 (4–5 marks) 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 judgements and draw conclusions about how far the extract creates an anti-stereotypical representation of women providing evidence from their analysis.</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 creates an anti-stereotypical representation of women, perhaps successfully providing evidence using one of the different areas of the theoretical framework and media contexts with, at the top of the band, a less successful attempt at a second.</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</i></p>
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	<p><i>clear.</i></p> <p>Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the extract. At the top of the band there should be an attempt at providing evidence using one of the different areas of the theoretical framework and media contexts.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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- 4 Explain two factors that affect how **audiences interpret** representations in television programmes.

<p>Assessment Objectives</p>	<p>AO1 - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> the theoretical framework of media. <p>Elements tested in this question: AO1(1a) demonstrate knowledge of the theoretical framework of media: AO1(1b) demonstrate understanding of the theoretical framework of media.</p> <p>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>Responses should demonstrate knowledge of media audiences, in particular</p> <ul style="list-style-type: none"> the factors affecting audience interpretations of representations, including their own experiences and beliefs. <p>Responses must explain at least two factors that affect how audiences interpret representations in television programmes, such as:</p> <ul style="list-style-type: none"> gender; for example, how male and female audiences may interpret representations differently in terms of with whom they might identify or different reactions to the themes expressed in the representations age; for example, how younger and older audiences may interpret representations differently (as above) class: for example, how audiences from different classes may interpret representations differently (as above) ethnicity; for example, how viewers from BAME backgrounds may interpret the representations found in shows with multicultural casts and themes differently and/or more positively than shows with exclusively white representation sexuality; for example, how gay audiences might decode the representations found in rather camp programmes (such as <i>The Avengers</i>) differently to straight audiences, or may interpret gay representations differently and/or more positively fandom: for example, how fans of the programme or of the genre or of the cast might be swayed by their emotional attachment to interpret representations differently social context; where and with whom audiences watch the programme e.g. at home alone, at home with others, in an educational setting, or how the audience may be influenced by how programme relates to wider social and cultural contexts historical context: for example, the interpretation of 	<p>5 AO1 2xAO1(1a) 3xAO1(1b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks) Excellent knowledge and understanding of the factors that affect how audiences interpret representations in television programmes</p> <ul style="list-style-type: none"> A clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of how audiences interpret representations in media products. <p>Excellent responses in the top mark band will typically explain two factors that affect audience interpretations of representations in media products.</p> <p>Level 2 (2–3 marks) Adequate knowledge and understanding of factors that affect how audiences interpret representations in television programmes</p> <ul style="list-style-type: none"> A partially clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of the factors affecting how audiences interpret representations in media products. <p>Adequate responses in the middle mark band will typically explain one factor that affects how audiences interpret representations in media products and may state a second at the top of the band.</p> <p>Level 1 (1 mark) Minimal knowledge and understanding of the factors affecting how audiences interpret representations in television programmes</p> <ul style="list-style-type: none"> An attempt to demonstrate some knowledge (AO1(1a)) and understanding (AO1(1b)) of the factors affecting how audiences interpret representations.
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<p>representations in old programmes such as <i>The Avengers</i> may be influenced by the audience's knowledge of their historical context and may differ depending on whether or not the audience remembers that context</p> <ul style="list-style-type: none">• any other relevant factor.		<p>Minimal responses in the bottom band may simply state one factor but show little or no understanding how this affects audience interpretations.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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- 5 Explain how social and/or cultural contexts influence the representation of the police in television programmes. Refer to *Cuffs* to support your answer.

Assessment Objectives	AO1 - Demonstrate knowledge and understanding of: <ul style="list-style-type: none"> • contexts of media and their influence on media products. (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.) 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 one or more social/and or cultural contexts as they influence the representation of the police 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 the representation of the police in television programmes could include one or more of the following or any other relevant social or cultural context:</p> <ul style="list-style-type: none"> • the time the programme was set shows changing attitudes to sexuality in the police 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. This shows that the police force is forward-thinking and inclusive • the inclusion of strong female police officers, and one at senior 	10 AO1 5xAO1(2a) 5xAO1(2b)	Use Levels of Response criteria <p>Level 3 (7–10 marks) Excellent knowledge and understanding of how social and/or cultural contexts influence representation of police in television 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 influence representation of police in television programmes such as <i>Cuffs</i> by giving either a description of two contexts with a detailed and sophisticated explanation of how they influence representations with reference to <i>Cuffs</i>, or an effective description of a number of social and/or cultural</p>	

<p>level, represents a time in which female police officers are becoming the norm. The ensemble cast is attempting to give equal status to both male and female police officers to reflect the values and culture of the UK police force in the 2010s</p> <ul style="list-style-type: none"> • the police are represented as a united group who follow the rules and can be trusted, which represents the public face of the police in the UK in the 2010s, moving on from a time in the 1970s and 1980s when trust in the police force was less forthcoming • the inclusion of a male lead, Chief Superintendent Vickers, in charge of the police station, reinforces traditional views that the police force is still quite patriarchal and a male dominated domain • any other relevant contexts and their influence. 	<p>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>Level 2 (4–6 marks) Adequate knowledge and understanding how social and/or cultural contexts influence representations of police in television 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 the social and/or cultural contexts and their influence on representations in programmes, including reference to <i>Cuffs</i>: however, 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 how social and/or cultural contexts influence representations of police in television programmes such as <i>Cuffs</i></p>
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	<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 company that produced The Lego Movie video game.

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

Answer	Marks	Guidance
TT Fusion Accept: TT Games Warner Bros. Interactive Entertainment Warners.	1 AO1 1xAO1(1a)	1 mark for correct answer.

7 Explain **two** reasons why film distributors usually release films first in cinemas.

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

Answer	Marks	Guidance
Detailed explanations of the reasons why film distributors release films first in cinemas could include: <ul style="list-style-type: none"> so the film counts as a film for awards purposes as many awards do not accept streaming-only films because of the prestige attached to a cinema release which means the film will be seen as of higher quality because cinema is the best environment for viewing high quality, big budget films due to its large screens and high quality sound systems to maximise profit, as the cinema box office is where the money is made for the distributor to ensure that the film reaches as wide an audience as possible, for example through saturated global release 	4 AO1 4xAO1(1b)	2 marks for each valid detailed explanation, up to a maximum of 2 explanations.

<ul style="list-style-type: none"> • to help create an audience for future tie-ins such as release of associated video game • to create hype through official reviews and word-of-mouth advertising • any other valid explanation. 		
<p>Ways that are stated only might include:</p> <ul style="list-style-type: none"> • for awards • better for films • make money • reach an audience • create hype • any other valid way. 		<p>Where 4 marks are not achieved above, award 1 mark for each valid way that is stated only (up to a maximum of two reasons).</p>

8 Explain **two** reasons why Hollywood film companies use merchandising such as The Lego Movie video game to promote films

<p>Assessment Objectives</p>	<p>AO1 - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> • the theoretical framework of media. <p>(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media; AO1(1b) Demonstrate understanding of the theoretical framework of media)</p> <p>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>Indicative content</p> <p>Responses should demonstrate knowledge and understanding of media audiences:</p> <ul style="list-style-type: none"> the way in which media organisations target audiences through marketing the impact of production processes, personnel and technologies on the final product <p>Reward knowledge and understanding of film promotion, for example:</p> <ul style="list-style-type: none"> merchandise such as <i>The Lego Movie</i> video game brings in a bigger profit for Warner Bros as they produced both the film and own the company who created the video game merchandise such as <i>The Lego Movie</i> video game helps to extend the life of the film by cross promotion and helps to develop the franchise merchandising such as <i>The Lego Movie</i> video game reaches a wider audience than the film itself by appealing to video gaming fans the increase in synergy and promotion between the film and the video game helps to ensure greater profit for both releasing a video game, such as <i>The Lego Movie</i> video game, cross-platform targets the same audiences as the film any other relevant response. 	<p>10 AO1 4xAO1(1a) 6xAO1(1b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of the reasons why Hollywood film companies use merchandising to promote films</p> <ul style="list-style-type: none"> AO1(1a) A clear demonstration of knowledge of reasons why companies use merchandising to promote films AO1(1b) A clear demonstration of understanding of why companies use merchandising to promote films AO1(1b) Excellent use of the set product to support the answer. <p>Answers higher in the band will explicitly explain at least two reasons why film companies use merchandising such as video games to promote films, and will choose relevant examples of how <i>The Lego Movie</i> video game fits these reasons.</p> <p>Answers lower in the band may be weaker in their explanation or their relevant examples from <i>The Lego Movie</i> video game but both will be present.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(1a) marks and most of the AO1(1b) marks.</p> <p>Level 2 (4–6 marks) Adequate knowledge and understanding of the reasons why Hollywood film companies use merchandising to promote films.</p> <ul style="list-style-type: none"> AO1(1a) A partial demonstration of knowledge of why companies use merchandising to promote films AO1(1b) A partial demonstration of understanding of why companies use merchandising to promote films
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	<ul style="list-style-type: none"> • 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 reason why companies use merchandising to promote films, with some reference to <i>The Lego Movie</i> video game. Responses at the bottom of this band may discuss reasons without reference to video games or fail to refer to the set product.</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 reasons why Hollywood film companies use merchandising to promote films.</p> <ul style="list-style-type: none"> • AO1(1a) An attempt to demonstrate knowledge of why companies use merchandising to promote films • AO1(1b) An attempt to demonstrate understanding of why companies use merchandising to promote films • 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 reasons for the use of merchandising 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)</p>
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		No response or no response worthy of credit.
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9 Analyse the use of genre conventions in the **trailer** for The Lego Movie.

Assessment Objectives	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)	
	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 Responses should analyse the ways that genre conventions have been used in the trailer: <ul style="list-style-type: none"> • use of company Idents at the start of the trailer is a contractual obligation and a convention of a trailer • a voice-over is used to tell us that the movie is 'only available in cinemas' which is a convention of a trailer • we are introduced to the main characters of Emmet, Wyldestyle and Vitruvius 	10 AO2 10xAO2(1a)	Use Levels of Response criteria Level 3 (7–10 marks) An excellent analysis of genre conventions. <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of genre conventions in <i>The Lego Movie</i> trailer • Highly relevant response to the question, demonstrated by full focus on genre conventions Excellent responses in the top mark band will typically explain two or more examples of genre conventions with detailed reference to the movie trailer.

<ul style="list-style-type: none"> the teaser trailer provides reviews to attract an audience including the quotes “The funniest movie of the year” which is conventional of a trailer intertitles are used to provide narrative clues scenes of fast-action are intercut and increase in speed as the trailer reaches its climax the trailer is a conventional length at 30 seconds use of conventions of film genres, such as fast paced edits signifying the action genre or humour signifying comedy any other relevant analysis. 	<p>Level 2 (4–6 marks) An adequate analysis of genre conventions.</p> <ul style="list-style-type: none"> A competent and generally accurate analysis of genre conventions in <i>The Lego Movie</i> trailer; responses may be descriptive in parts Partially relevant response to the question, demonstrated by some focus on genre conventions. <p>Adequate responses at the top of the middle mark band may explain at least two examples of genre conventions, though one explanation may be less developed. Responses at the bottom of this band may explain at least one example of genre conventions.</p> <p>Level 1 (1–3 marks) A minimal analysis of genre conventions.</p> <ul style="list-style-type: none"> Analysis, if present, of media language in <i>The Lego Movie</i> trailer is minimal and/or largely descriptive and may not be relevant Barely relevant response to the question, lacking in focus on genre conventions. <p>Minimal responses in the bottom band may describe some aspect of genre conventions but this may be descriptive.</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				0	10
9					10		10
Element total	10	10	5	5	30	10	
AO Total	30				40		70

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