

## **GCSE**

### **Media Studies**

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

General Certificate of Secondary Education

#### **Mark Scheme for Autumn 2021**

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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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## 1. 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   |
|    | Comment   |
|    | Benefit of doubt  |
|    | Level 1   |
|    | Level 2   |
|    | Level 3   |
|    | Level 4   |
|    | Level 5   |
|    | Effective evaluation  |
|    | Omission  |
|    | Not answered question   |
|   | Noted but no credit given   |
|  | Too vague   |

**Section A – Television** Candidates watch an extract from *The Avengers* which is approximately three minutes in length. The extract starts at 00:45:46 (sequence opens with the line ‘hold it right there’ spoken by a man walking down the stairs holding a gun) and ends at 00:48:30 (Steed and Peel walk out of shot, fade to black).

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

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| <b>Assessment Objectives</b>  | <p><b>AO2</b> - Analyse media products using the theoretical framework of media.<br/>(Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media.)</p> <p><b>Maximum 5 marks</b></p>  |  |
| <b>Additional Guidance</b>  | <p>The ‘indicative content’ is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The ‘indicative content’ shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p> |  |
| <p><b>Indicative content</b></p> <p>All responses except the most descriptive should show some ability to undertake semiotic analysis, but do not need to use the terms such as ‘semiotics’, ‘denotation’ or ‘connotation’ to demonstrate this.</p> <p>Responses should analyse aspects of the sound such as:</p> <ul style="list-style-type: none"> <li>• persistent urgent sounding drums, which can be heard as the fight starts, connoting a battle has started</li> <li>• diegetic sounds of the fight, including thumps, thuds and scuffles, reinforces the struggle that Peel and Steed must face in order to win</li> <li>• a sudden change in pitch of the non-diegetic music as Peel overcomes the woman but is then attacked by the vicar, suggesting her battle has just got a lot harder</li> <li>• the non-diegetic music builds to a crescendo as Peel is held over the opening in the floor by the vicar connoting</li> </ul> | <p><b>5<br/>AO2<br/>5xAO2(1a)</b></p>  | <p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (4–5 marks)</b><br/>An excellent analysis of media language.</p> <ul style="list-style-type: none"> <li>• A sophisticated, perceptive and accurate analysis of how sound is used in at least two examples.</li> <li>• Highly relevant response to the question, demonstrated by full focus on how the sound in the extract is used to create meaning.</li> </ul> <p>Excellent responses in the top mark band will typically explore how meaning is created, including connotative effect(s), by two well-chosen examples described accurately using Media Studies terminology.</p> <p><b>Level 2 (2–3 marks)</b><br/>An adequate analysis of media language.</p> |

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| <p>a moment of high tension – will she fall?</p> <ul style="list-style-type: none"> <li>• a motif of the sound of the Avengers theme tune being played as Peel opens the door to reveal Steed has overcome the enemy connotes their triumph</li> <li>• any other relevant analysis.</li> </ul> |  | <ul style="list-style-type: none"> <li>• A competent and generally accurate analysis of how sound is used in at least one example; responses may be descriptive in parts</li> <li>• Partially relevant response to the question, demonstrated by some focus on how the sound in the extract is used to create meaning.</li> </ul> <p>Adequate responses at the top of the middle mark band may successfully explore how meaning is created by one example and either lack a second relevant example or fail to establish how meaning is created in a second example.</p> <p>Responses at the bottom of this band may provide one or two examples of the use of sound with a poorly developed analysis of how meaning is created.</p> <p><b>Level 1 (1 mark)</b><br/>A minimal analysis of media language.</p> <ul style="list-style-type: none"> <li>• Analysis, if present, of the use of media language (sound) to create meaning in the extract is minimal and/or largely descriptive and may not be relevant</li> <li>• Barely relevant response to the question, lacking focus on how the sound in the extract is used to create meaning.</li> </ul> <p>Minimal responses in the bottom band may describe some aspect of sound in the extract but fail to establish how meaning is created or may be so short that neither example nor analysis is developed.</p> <p><b>Level 0 (0 marks)</b><br/>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
  - judge how far these aspects create suspense.

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| <p><b>Assessment Objectives</b></p>   | <p><b>AO2</b> - Analyse media products using the theoretical framework of media to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media; AO2(1b) Make judgements and draw conclusions.)</p> <p><b>Maximum 10 marks</b></p> |  |
| <p><b>Additional Guidance</b></p>   | <p>The ‘indicative content’ is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The ‘indicative content’ shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>     |  |
| <p><b>Indicative content</b></p> <p>Responses are required to make judgements about how far the extract creates suspense. Responses might judge that the extract does or does not create 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"> <li>• how choice of elements of media language influences meaning, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values.</li> </ul> <p>And/or</p> <p>Responses may analyse the extract in terms of representation:</p> <ul style="list-style-type: none"> <li>• the choices media producers make about how to represent particular events, social groups and ideas</li> </ul> | <p><b>10<br/>AO2<br/>5x<br/>AO2(1a)<br/>5x<br/>AO2(1b)</b></p>   | <p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b><br/>                 An excellent analysis of media language and/or representation.</p> <ul style="list-style-type: none"> <li>• <b>AO2(1a)</b> A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more examples</li> <li>• <b>AO2(1b)</b> Clear judgements are reached and are fully supported by the analysis.</li> </ul> <p>Excellent responses in the top mark band will typically explore how 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> |

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| <ul style="list-style-type: none"> <li>• the different functions and uses of stereotypes</li> <li>• the ways aspects of reality may be represented differently depending on the purposes of the producers.</li> </ul> <p>Evidence and examples might include:</p> <ul style="list-style-type: none"> <li>• one villain threatens Steed and Peel with a gun, which creates a feeling of suspense as we fear they could be shot at any moment</li> <li>• Peel is trapped one side of the door with two people to fight off, which creates suspense as she has to be strong to defend herself and cannot be helped by Steed, who is trapped the other side</li> <li>• the urgent-sounded drum beat that can be heard during the fight initial fight sequence, creates suspense as Steed and Peel are outnumbered</li> <li>• a sudden change in pitch of the non-diegetic music as Peel overcomes the woman but is then attacked by the vicar, connotes suspense as it suggests her battle has just got a lot harder</li> <li>• the use of hand-held camera as Steed fights off the woman, creates suspense as it brings the audience right in the action</li> <li>• the use of repeated tilt down by the camera as Peel is held over the open trap door in the floor, during the fight, creates suspense as she could be dropped at any moment</li> <li>• the rapid increase in the pace of the editing as the fight begins creates suspense and a sense of urgency</li> <li>• a narrative that is constructed in a way that creates suspense; Steed and Peel are in the basement of a building and have no obvious easy escape route; they have no choice but to fight off the attackers and put their lives in danger, both of which create great moments of suspense.</li> <li>• any other relevant analysis.</li> </ul> | <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><b>Level 2 (4–6 marks)</b><br/>An adequate analysis of media language and/or representation.</p> <ul style="list-style-type: none"> <li>• <b>AO2(1a)</b> A competent and generally accurate analysis of mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts</li> <li>• <b>AO2(1b)</b> Some judgements are clear and are partially supported by the analysis.</li> </ul> <p>Adequate responses at the top of the middle mark band may successfully explore how 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>Responses at the bottom of the middle band may provide one or two examples with a poorly developed analysis of how suspense is created. There will at least an attempt to make a judgement.</p> <p>A candidate operating at level 2 would be expected to access some of the AO2(1a) marks and some of the AO2(1b) marks.</p> <p><b>Level 1 (1–3 marks)</b><br/>A minimal analysis of media language and/or representation.</p> |
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|  | <ul style="list-style-type: none"><li>• <b>AO2(1a)</b> A poor analysis of some aspects of the extract.</li><li>• Analysis, if present, of the use of media language and/or representations in the extract is minimal and/or largely descriptive and may not be relevant</li><li>• <b>AO2(1b)</b> Attempt to reach judgements, partially supported by some analysis.</li></ul> <p>Minimal responses in the bottom band may describe some aspect of the extract but fail to establish how 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><b>Level 0 (0 marks)</b><br/>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 1960s stereotypes of femininity?

In your answer you must:

- analyse aspects of media language and representation in the extract, giving detailed examples
- refer to the 1960s context
- make judgements and draw conclusions.

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

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| <p>analysis of relevant examples from the extract in a clear and logically structured line of reasoning.</p> <p><b>Media Language</b><br/>Responses should analyse the extract in terms of media language, for example:</p> <ul style="list-style-type: none"> <li>the costume of Peel, a tight leather cat suit, emphasises her figure and sexually objectifies her which challenges the new stereotype of women in the 1960s seen as more equal to men</li> <li>the performance of Peel, as she fights with another woman and the vicar, shows her as strong, fit and skilled which reinforces changing attitudes to women and their ability to look after themselves</li> <li>the close-up of Peel as she defeats the vicar, shows her looking through her messy hair, reinforces the traditional stereotype that women are concerned with their appearance</li> <li>Peel has considerably longer screen time during the sequence as she takes longer to fight off her attackers than Steed, which shows that she lacks the same strength as Steed</li> <li>Peel is not able to use her strength to fight off the woman and the vicar, so instead uses the wall to knock the woman out and pushes the vicar into the trap door to finish him off, showing that she uses her brain rather than her brawn to defeat the attackers, challenging stereotypes of women not being as intelligent as men</li> <li>Peel saves the day by releasing Steed from behind the shuttered door challenging traditional stereotypes of women needing to be saved by men</li> <li>POV shot of Peel admiring Steed's ability to overcome a villain and four soldiers shows that she is in awe of her male partner, reinforcing traditional gender stereotypes that women should be subordinate to men.</li> </ul> | <ul style="list-style-type: none"> <li>A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more detailed examples</li> <li>Specific, accurate and relevant reference to media contexts.</li> </ul> <p><i>Responses that do not draw together elements from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 8 marks for AO2(1a).</i></p> <p><b>Level 2 (4–6 marks)</b><br/>An adequate application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> <li>A competent and generally accurate analysis of mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts</li> <li>Some reference to media contexts, which are generally accurate and partially relevant.</li> </ul> <p><b>Level 1 (1–3 marks)</b><br/>A minimal application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> <li>Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant</li> <li>No reference or inaccurate and/or irrelevant reference to media contexts.</li> </ul> <p><b>Level 0 (0 marks)</b><br/>No response or no response worthy of credit.</p> |
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| <p><b>Media Representations</b><br/>Responses should analyse the extract in terms of representation, for example:</p> <ul style="list-style-type: none"> <li>• anti-stereotype of a female villain and female heroine fighting, challenging traditional gender roles for women</li> <li>• the use of the stereotypical male 'hero' who fights off multiple threats without so much as a hair out of place</li> <li>• positive representations of women in the 1960s being undermined by the inclusion of the female lead wearing a tight leather cat suit, emphasising her sexual allure rather than her ability as a fighter</li> <li>• anti-stereotypical representation of women as being skilled, fit and strong as Peel uses her intelligence to overcome the woman and vicar</li> <li>• mixed representation of a woman in a strong role but who is still subordinate to the male in charge.</li> <li>• any other relevant analysis.</li> </ul> <p><b>Media Contexts</b><br/>Responses should analyse the extract in terms of media contexts, for example:</p> <ul style="list-style-type: none"> <li>• sexualised and subordinate representations of femininity in the extract reflect patriarchal attitudes in the 1960s</li> <li>• representations in the extract comment on the changing attitudes towards gender and femininity in the 1960s; Peel is shown as both an anti-stereotype and a reactionary stereotype at the same time reflecting the ideological tension between shifting attitudes towards women and their actual roles in society at the time.</li> <li>• any other relevant analysis.</li> </ul> <p><b>Media Audiences:</b><br/>Responses could analyse the extract in terms of audiences, for example:</p> <ul style="list-style-type: none"> <li>• use of a female lead encourages women to identify with changing</li> </ul> | <p><b>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</b></p> <p><b>Level 3 (4–5 marks)</b><br/>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 challenges traditional stereotypes of femininity for a 1960s audience, providing evidence from their analysis.</p> <p><b>Level 2 (2–3 marks)</b><br/>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 challenges traditional stereotypes of femininity for a 1960s audience, perhaps successfully providing evidence using one of the different areas of the theoretical framework and media contexts (e.g. representations) with, at the top of the band, a less successful attempt at a second.</p> <p><b>Level 1 (1 mark)</b></p> |
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| <p>attitudes towards gender in the 1960s</p> <ul style="list-style-type: none"> <li>any other relevant analysis.</li> </ul> <p><b>Media Industries:</b><br/>Responses could analyse the extract in terms of industries, for example:</p> <ul style="list-style-type: none"> <li>Post-watershed peak-time scheduling of the programme on ITV attracted a large mass audience, promoting straightforward representations of femininity that an audience could relate to and understand.</li> <li>any other relevant analysis.</li> </ul> <p><b>Extended response that makes judgements and draws conclusions</b><br/>Responses must make judgements and draw conclusions about how far the extract creates a sympathetic view of the police using evidence and developing a line of reasoning.</p> | <p>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. 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><b>Level 0 (0 marks)</b><br/>No response or no response worthy of credit.</p> |
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4 Explain **two** ways that audiences gain pleasure from watching television programmes, using Blumler and Katz's theory.

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| <b>Assessment Objectives</b>   | <b>AO1</b> - Demonstrate knowledge and understanding of: <ul style="list-style-type: none"> <li>the theoretical framework of media.</li> </ul> <p>Elements tested in this question: AO1(1a) demonstrate knowledge of the theoretical framework of media: AO1(1a) demonstrate understanding of the theoretical framework of media.</p> <b>Maximum 5 marks</b> |   |
| <b>Additional Guidance</b>   | <p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>   |   |
| <p>Indicative content</p> <p>Responses should demonstrate knowledge of media audiences, in particular</p> <ul style="list-style-type: none"> <li>Blumler and Katz's Uses and Gratifications theory.</li> </ul> <p>Responses must describe ways that a television audience gains pleasure from watching television, such as:</p> <ul style="list-style-type: none"> <li>through entertainment by escaping their everyday life into the world of the television</li> <li>through personal identity by finding their own values and opinions reinforced through characters and narrative in television programmes</li> <li>through social interaction and integration by building a relationship with a particular character or characters, or by discussing a programme with friends or family</li> <li>through surveillance by using the television programme to find out what is going on in the world.</li> </ul> | <b>5</b><br><b>AO1</b><br><b>2xAO1(1a)</b><br><b>3xAO1(1b)</b>   | <b>Use Levels of Response criteria</b> <p><b>Level 3 (4–5 marks)</b><br/> Excellent knowledge and understanding of how audience gain pleasure from watching television:</p> <ul style="list-style-type: none"> <li>A clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of how audiences gain pleasure from watching television.</li> </ul> <p>Excellent responses in the top mark band will typically explain two ways, with reference to Blumler and Katz's theory of Uses and Gratifications.</p> <p><b>Level 2 (2–3 marks)</b><br/> Adequate knowledge and understanding of how audiences gain pleasure from watching television.</p> |

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|  | <ul style="list-style-type: none"> <li>• A partially clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of how audiences gain pleasure from watching television.</li> </ul> <p>Adequate responses in the middle mark band will typically explain one example with some reference to Blumler and Katz's theory of Uses and Gratifications.</p> <p><b>Level 1 (1 mark)</b><br/>Minimal knowledge and understanding of how audiences gain pleasure from watching television</p> <ul style="list-style-type: none"> <li>• An attempt to demonstrate some knowledge (AO1(1a)) and understanding (AO1(1b)) of how audiences gain pleasure from watching television</li> </ul> <p>Minimal responses in the bottom band may simply state one way audiences gain pleasure with little or no reference to Blumler and Katz's Uses and Gratifications theory.</p> <p><b>Level 0 (0 marks)</b><br/>No response or no response worthy of credit.</p> |
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- 5 Explain how social and/or cultural contexts influence representations in television programmes. Refer to the set episode of *Cuffs*, Series 1 Episode 1 to support your answer.

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| <b>Assessment Objectives</b>  | <b>AO1</b> - Demonstrate knowledge and understanding of: <ul style="list-style-type: none"> <li>• contexts of media and their influence on media products.</li> </ul> (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.)<br><br><b>Maximum 10 marks</b> |  |  |
| <b>Additional Guidance</b>  | The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.  |  |  |
| <b>Indicative content</b> <p>Responses should demonstrate knowledge and understanding of one or more social/and or cultural contexts as they influence the representations in television programmes.</p> <p>Candidates should make reference to <i>Cuffs</i> Series 1 Episode 1 as an example of this influence.</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 or cultural context:</p> <ul style="list-style-type: none"> <li>• 2015 was a time of changing attitudes to women after the Equality Act of 2010 and the programme reflects this through the representations of strong female characters, such as DS Moffat who is in a position of power because of her status as a DS and PC Prager who is represented as physically strong and determined</li> </ul> | <b>10</b><br><b>AO1</b><br><b>5xAO1(2a)</b><br><b>5xAO1(2b)</b>  | <b>Use Levels of Response criteria</b><br><br><b>Level 3 (7–10 marks)</b> <p>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"> <li>• <b>AO1(2a)</b> A clear demonstration of knowledge of relevant media contexts and their influence on media products.</li> <li>• <b>AO1(2b)</b> A clear demonstration of understanding of how the relevant media contexts are reflected in the programme.</li> </ul> <p>Excellent responses in the top mark band will typically explain how social and/or cultural contexts can influence representations in television programmes 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 contexts</p> |  |

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| <ul style="list-style-type: none"> <li>the programme's cast represents a wide range of different ethnicities including British Asian, Black British, Japanese and Italian, who all work effectively as a team, reflecting shifting attitudes to multiculturalism in 2015</li> <li>Jake, an openly gay character, is not defined by his sexuality in the programme but instead by his ability to effectively police. He is represented in a non-judgemental anti-stereotypical way reflecting changing attitudes to sexuality in 2015</li> <li>the police force is represented in a way that challenges audience perceptions as they are shown as organised, committed, dedicated and humanised</li> <li>the narrative of the episode, with an unprovoked attack on a British Asian, is constructed in a way to alienate the audience from the perpetrators, a racist group who are shown as aggressive and poorly educated, conveying a powerful anti-racist message reflecting the social contexts of 2015.</li> <li>any other relevant contexts and their influence.</li> </ul> | <p>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><b>Level 2 (4–6 marks)</b><br/>Adequate knowledge and understanding of the media contexts and their effects on programmes such as <i>The Avengers</i>.</p> <ul style="list-style-type: none"> <li><b>AO1(2a)</b> A partially clear demonstration of knowledge of relevant media contexts and their influence on media products.</li> <li><b>AO1(2b)</b> A partially clear demonstration of understanding of how the relevant media contexts are reflected in the programme.</li> </ul> <p>Adequate responses at the top of the middle mark band will address the social and/or cultural contexts and their influence on representations in programmes, including reference to <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 representations in 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><b>Level 1 (1–3 marks)</b><br/>Minimal knowledge and understanding of the media</p> |
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|  | <p>contexts and their effects on programmes such as <i>Cuffs</i>.</p> <ul style="list-style-type: none"><li>• <b>AO1(2a)</b> An attempt to demonstrate knowledge of relevant media contexts and their influence on media products.</li><li>• <b>AO2(1b)</b> An attempt to demonstrate understanding of how the relevant media contexts are reflected in the programme.</li></ul> <p>Minimal responses in the bottom band may show some understanding of media contexts and/or influence but fail to develop specific examples of either.</p> <p>A candidate operating at level 1 would be expected to access AO1(2a) marks and, at the top of the band, at least one AO1(2b) mark.</p> <p><b>Level 0 (0 marks)</b><br/>No response or no response worthy of credit.</p> |
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## Section B – Promoting Media

6 Identify the organisation that regulates the advertising industry in the UK.

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

| Answer                          | Marks                 | Guidance                   |
|---------------------------------|-----------------------|----------------------------|
| Advertising Standards Authority | 1<br>AO1<br>1xAO1(1a) | 1 mark for correct answer. |

7 Explain **two** ways that video games are funded.

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

| Answer  | Marks   | Guidance   |
|---|---|--|
| <p>Detailed explanations of ways that video games are funded might include:</p> <ul style="list-style-type: none"> <li>• advertising revenue from advertisements</li> <li>• revenue from gaming subscriptions</li> <li>• revenue from associated merchandise</li> <li>• revenue from premium content purchases</li> <li>• the profits from the sale of a video game being reinvested by the video game producer</li> <li>• through crowd funding, asking the audience of video game players to contribute to the development and production of new games</li> <li>• the profits of in-game purchases being reinvested by the video game producer</li> <li>• by releasing the game on mobile platforms to bring in a greater level of revenue to reinvest</li> <li>• any other valid explanation.</li> </ul> | <p style="text-align: center;"><b>4</b><br/><b>AO1</b><br/><b>4xAO1(1b)</b></p> | <p>2 marks for each valid detailed explanation, up to a maximum of 2 explanations.</p>   |
| <p>Ways that are stated only might include:</p> <ul style="list-style-type: none"> <li>• advertising</li> <li>• subscriptions</li> <li>• cost of buying the game</li> <li>• crowd-funding</li> <li>• in-game purchases</li> <li>• any other valid marketing method.</li> </ul>  |   | <p>Where 4 marks are not achieved above, award 1 mark for each valid way that is stated only (up to a maximum of two reasons).</p> |

8 How do Hollywood films target global mass audiences? Refer to *The Lego Movie* in your answer.

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

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| <p><b>Indicative content</b></p> <p>Responses should demonstrate knowledge and understanding of media industries:</p> <ul style="list-style-type: none"> <li>• how the media operate as commercial industries on a global scale and reach both large and specialised audiences.</li> </ul> <p>Reward knowledge and understanding for example:</p> <ul style="list-style-type: none"> <li>• producing products accessible to global audiences – <i>The Lego Movie</i> offers a simple clear narrative and recognisable characters, a range of relatively undemanding audience pleasures, a familiar action genre, and a mix of the familiar and the novel</li> <li>• global saturation distribution – <i>The Lego Movie</i> had a worldwide release following a release in the US and Denmark, targeting a mass audience on a global scale</li> <li>• using the prestige of film to create synergies with other marketing – <i>The Lego Movie</i> created an advertising campaign that included a very successful television ad break, which was screened during peak time viewing in the UK to target a mass audience</li> <li>• mass advertising – <i>The Lego Movie</i> had a large poster-campaign as part of its wider marketing campaign, used to target a mass audience</li> <li>• global merchandising – the production of tie-ins and associated products allowed for the producers of <i>The Lego Movie</i> to buy into audiences for Lego and reach a wider audience</li> </ul> | <p><b>10</b><br/><b>AO1</b><br/><b>4xAO1(1a)</b><br/><b>6xAO1(1b)</b></p> | <p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b><br/>Excellent knowledge and understanding of the ways Hollywood films target global mass audiences with reference to <i>The Lego Movie</i>.</p> <ul style="list-style-type: none"> <li>• <b>AO1(1a)</b> A clear demonstration of knowledge of the ways Hollywood films target global mass audiences</li> <li>• <b>AO1(1b)</b> A clear demonstration of understanding of the ways Hollywood films target global mass audiences</li> <li>• <b>AO1(1b)</b> Excellent use of the set product to support the answer.</li> </ul> <p>Excellent responses in the top mark band will typically explain at least two of the ways Hollywood films target global mass audiences, and choose relevant examples of how <i>The Lego Movie</i> offers 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> <p><b>Level 2 (4–6 marks)</b><br/>Adequate knowledge and understanding of the ways Hollywood films target global mass audiences with reference to <i>The Lego Movie</i>.</p> <ul style="list-style-type: none"> <li>• <b>AO1(1a)</b> A partial demonstration of knowledge of the ways Hollywood films target global mass audiences</li> <li>• <b>AO1(1b)</b> A partial demonstration of understanding of the ways Hollywood films target global mass audiences</li> <li>• <b>AO1(1b)</b> Adequate use of the set product to support the answer.</li> </ul> <p>Adequate responses at the top of the middle mark band</p> |
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| <ul style="list-style-type: none"> <li>any other relevant response.</li> </ul> | <p>may successfully explain one way Hollywood films target global mass audiences, with some reference to <i>The Lego Movie</i>. Responses at the bottom of this band may discuss targeting methods without reference to film 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><b>Level 1 (1–3 marks)</b><br/>Minimal knowledge and understanding of the ways Hollywood films target global mass audiences with reference to <i>The Lego Movie</i>.</p> <ul style="list-style-type: none"> <li><b>AO1(1a)</b> An attempt to demonstrate knowledge of the ways Hollywood films target global mass audiences</li> <li><b>AO1(1b)</b> An attempt to demonstrate understanding of the ways Hollywood films target global mass audiences</li> <li><b>AO1(1b)</b> Minimal or no use of the set product to support the answer.</li> </ul> <p>Minimal responses in the bottom band may be underdeveloped or descriptive, offering some attempt at explaining targeting methods 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><b>Level 0 (0 marks)</b><br/>No response or no response worthy of credit.</p> |
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- 9 Analyse the use of intertextuality in *The Lego Movie* television advertising break that includes the trailer for the film.

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

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| <p><b>Indicative content</b></p> <p>Responses should analyse the use of intertextuality in <i>The Lego Movie</i> ad break, including:</p> <ul style="list-style-type: none"> <li>the ad break includes a character – Vitruvius – who appears to be an intertextual reference to <i>The Lord of The Rings</i></li> <li>the ad break includes characters such as Batman who are intertextual references to comic books and films</li> <li>the ad break contains Lego versions of four well-known advertisements for British Heart Foundation, Confused.com, BT and Premier Inn that audiences will recognise from the television</li> <li>the ad break features voice-overs from Vinny Jones and Lenny Henry, both of whom feature in the original adverts for British Heart Foundation and Premier Inn, which the audience will recognise</li> <li>the ads in the ad break use the same brightly coloured mise-en-scène choices as the original adverts</li> <li>the ad break features the same shot types and edits at the original advertisements making clear visual links between the two for the audience</li> <li>the same non-diegetic music is used during the ad break, including ‘Staying Alive’ during the British Heart Foundation advert</li> <li>any other relevant analysis.</li> </ul> | <p><b>10<br/>AO2<br/>10xAO2(1a)</b></p> | <p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b><br/>An excellent analysis of intertextuality.</p> <ul style="list-style-type: none"> <li>A sophisticated, perceptive and accurate analysis of intertextuality in <i>The Lego Movie</i> ad break</li> <li>Highly relevant response to the question, demonstrated by full focus on intertextuality</li> </ul> <p>Excellent responses in the top mark band will typically explain two or more examples of intertextuality with detailed reference to the movie ad break.</p> <p><b>Level 2 (4–6 marks)</b><br/>An adequate analysis of intertextuality.</p> <ul style="list-style-type: none"> <li>A competent and generally accurate analysis of intertextuality in <i>The Lego Movie</i> ad break; responses may be descriptive in parts</li> <li>Partially relevant response to the question, demonstrated by some focus on intertextuality.</li> </ul> <p>Adequate responses at the top of the middle mark band may explain at least two examples of intertextuality, though one explanation may be less developed. Responses at the bottom of this band may explain at least one example of intertextuality it but may be very underdeveloped.</p> <p><b>Level 1 (1–3 marks)</b><br/>A minimal analysis of intertextuality.</p> <ul style="list-style-type: none"> <li>Analysis, if present, of intertextuality in <i>The Lego Movie</i> ad break is minimal and/or largely descriptive and may not be relevant</li> </ul> |
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|  |  | <ul style="list-style-type: none"><li>• Barely relevant response to the question, lacking in focus on intertextuality.</li></ul> <p>Minimal responses in the bottom band may describe some aspect of intertextuality but this may be descriptive.</p> <p><b>Level 0 (0 marks)</b><br/>No response or no response worthy of credit.</p> |
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