



GCSE

Media Studies

J200/01: Television and promoting media

General Certificate of Secondary Education

Mark Scheme for June 2019

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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.

- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- 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. 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.

6. 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.

7. The scoris 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 scoris messaging system, or e-mail.

8. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*

9. Annotations

Annotation	Meaning
	Unclear
	Incorrect point
	Correct point

NE	No example
KU	Knowledge and Understanding
BOD	Benefit of the doubt
J	Judgement/conclusion
BP	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.
CONT	Context
AN	Analysis

Section A – Television Candidates watch an extract from *Cuffs* which is approximately three minutes in length. The extract starts at 0:00:00 (sequence opens with an aerial shot of Brighton Pier) and ends at 0:02:53 (after the line 'seriously, what is the point of you?').

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	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.) 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	5 AO2 5xAO2(1a)	Use Levels of Response criteria
<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"> • sweeping aerial shot of Brighton pier connoting a glamorous seaside location • bird's eye view of the small police car driving through the streets of Brighton on a call-out, carrying connotations such as danger, excitement, and urgency • the use of an over-the-shoulder shot of the beach sign, we arrive at the sign at the same time as the police officer, connoting surprise and anticipation of what is to come • slow pan / track of the new recruit police officers as they are introduced to the audience connoting authority and power • high angle long shot of the beach scene showing the police officer outnumbered by the group of men on the stag do • any other relevant analysis • Do not reward any references to editing 		<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 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 in 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 humorous view of policing.

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 a humorous view of policing.

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	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	10 AO2 5x AO2(1a) 5x AO2(1b)	Use Levels of Response criteria
<p>Responses are required to make judgements and reach conclusions about how far the extract creates a humorous view of policing. Responses might conclude that the extract does or does not construct such a viewpoint 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>Evidence and examples might include:</p> <ul style="list-style-type: none"> • cross-cutting between the serious nature of the presentation of the new recruits and the somewhat farcical nature of the fight scene on the beach between the nudists and the participants in the stag do • the use of the voice-over of the Chief Superintendent describing the serious nature of policing heard throughout the fight scene which creates humour • the comedy of the juxtaposition of the nudists, the stag do participants who wear Viking helmets on their heads, and the smart uniforms of the police officers • the Chief Superintendent is shown in a series of close-ups and medium close-ups during his speech to connote the seriousness of policing, whilst the scene on the beach is shown in a series of medium long-shots and long-shots to show the comedic nature of the event • a narrative is constructed in a way that creates humour; the use of 		<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 the view (either humorous or not) 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 mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts • 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 the view (humorous or not) is created by one example and either lack a second relevant example or fail to establish how point of view is created in a second example. A judgement will be made.</p>

<p>fight scene between the nudists and the stag do participants provides us with a reality check of what policing is really about (i.e. dealing with the general public who are unpredictable)</p> <ul style="list-style-type: none">the narrative is evenly split between the beach and the police station, however the voice of the Chief Superintendent is heard throughout which reminds us that policing is a serious business regardless of what police officers have to deal withany other relevant analysis.	<p>Responses at the bottom of the middle band may provide one or two examples with a poorly developed analysis of how the view is created (either humorous or not). 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 relevantAO2(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 humour 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 *Cuffs* adapt police drama genre conventions to fit its family audience at 8pm on BBC One?

In your answer you should:

- analyse the extract's use of genre conventions
- make judgements and draw conclusions about how far the extract adapts the conventions of police drama to fit its scheduling and audience.

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>
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. Responses should be rewarded for drawing together media language, media representations, media industries, media audiences 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 adapt the police drama genre conventions 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>Responses may analyse the extract in terms of media language, for example:</p> <ul style="list-style-type: none"> the use of recognisable mise en scene including the use of police vehicles and uniforms is a convention of the genre use of continuity editing during the fight scene on the beach shows cause and effect, which is an expected convention of television crime drama mix of humorous and serious character-led narrative more reminiscent of soap-opera than serious police crime drama which suggests an adaptation of the genre conventions any other relevant analysis. <p>Media Representations</p> <p>Responses may analyse the extract in terms of representation, for example:</p> <ul style="list-style-type: none"> the use of an 'ensemble' cast, usually found in soap opera, providing a range of characters suggests an adaptation of a genre which often focuses on heroes (paired police officers or individuals leading) and villains the use of stereotypes, e.g. the male criminal and predominantly male 	<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>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
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<p>police officers is conventional of police crime drama</p> <ul style="list-style-type: none"> the inclusion of black and gay police officers used to broaden the appeal of the programme, suggesting an adaptation of expected genre conventions inclusion of a male Chief Superintendent follows the genre as it is conventional to find males in positions of hierarchy in television crime drama criminals don't swear and fight scenes contain implied action, both of which would normally occur in police crime dramas and so suggests an adaptation of the genre any other relevant analysis. <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 pre-watershed scheduling of the programme which is unconventional and more in line with soap opera pre-watershed scheduling also means that the extract minimises violence or swearing, which is unconventional for police crime dramas that usually tend to be more hard-hitting and graphic programme was bought to replace popular Waterloo Road, and so was required to fit the early evening schedule to help retain a mainstream BBC One audience any other relevant analysis. <p>Media Audiences</p> <p>Responses may analyse the extract in terms of media audiences, for example:</p> <ul style="list-style-type: none"> use of ensemble cast (and one that contains a range of different representations including a gay officer and a black officer, neither of whom are defined by this) is more family friendly and appeals to the mass audience for early evening BBC One which could be considered unconventional for television crime drama the extract offers the audience entertainment and diversion, e.g. the humour of the extract versus the serious nature of policing. These mainstream uses and gratifications may suggest a more soap-like feel to the programme rather than a traditional crime drama 	<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> <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 based on an understanding (implicit or explicit) of the genre, providing evidence using appropriate areas of the theoretical framework and media contexts.</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 'generic', 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>
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- any other relevant analysis.

Media Contexts

Responses may analyse the extract in terms of media contexts, for example:

- representation in the extract fits modern context of equality and diversity requirements by including gender equality, a gay police officer, and officers from ethnic minorities; the focus of this could suggest some adaptation from the more traditional hard-hitting post-watershed television crime dramas
- any other relevant analysis.

Extended response that makes judgements and draws conclusions

Responses must make judgements and draw conclusions about how far the extract adapts the police drama genre using evidence and developing a line of reasoning.

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.

Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the extract.

Level 0 (0 marks)

No response or no response worthy of credit.

4 State two ways audiences can watch dramas like Cuffs after they have first been shown on television. Explain why audiences might prefer these ways.

Assessment Objectives	<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>
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>

Indicative content	5 AO1 3xAO1(1a) 2xAO1(1b)	Use Levels of Response criteria
<p>Responses should demonstrate knowledge of media audiences, in particular:</p> <ul style="list-style-type: none"> the role of media technologies in audience consumption and usage. <p>Responses must state two different ways of accessing a drama series once it has aired on television and explain their advantages to audiences, for example:</p> <ul style="list-style-type: none"> watching on a PVR to allow control over timing of viewing and the ability to repeat viewings watch the programme again when it is aired for a second time, at a time that is more suitable catch-up services such as BBC iPlayer to allow control over time and place of viewing and the ability to repeat viewings box sets to provide high quality version of the programme with control over time and place of viewing and the ability to repeat viewings streaming services such as Netflix or Amazon Prime to provide extensive choice of programming and control over time and place of viewing and the ability to repeat viewings via apps on convergent devices such as Apple or Android to provide extensive choice of programming and control over time and place of viewing and the ability to repeat viewings any other relevant technology. 		<p>Level 3 (4–5 marks) Excellent knowledge of the role of technologies in audience consumption and usage</p> <ul style="list-style-type: none"> A clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of the role of technology in audience consumption and usage <p>Excellent responses in the top mark band will typically explain two or more methods of accessing television focusing particularly on the role and importance of technology in audience consumption.</p> <p>Level 2 (2–3 marks) Adequate knowledge of the role of technologies in audience consumption and usage.</p> <ul style="list-style-type: none"> A partially clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of the role of technologies in audience consumption and usage <p>Adequate responses in the middle mark band may state two methods of accessing television, at the top of the band demonstrate some understanding of the role and importance of technology in audience consumption.</p> <p>Level 1 (1 mark) Minimal knowledge of the role of technologies in audience consumption and usage.</p> <ul style="list-style-type: none"> An attempt to demonstrate some knowledge (AO1(1a)) and understanding (AO1(1b)) of the role of technologies in audience consumption and usage

		<p>Minimal responses in the bottom band may simply state one way but with no reference to the importance of technology in audience consumption.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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5 Explain how historical contexts influenced the portrayal of heroes and villains in television programmes. Refer to *The Avengers* from 1965 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>
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>

Indicative content	10 AO1 5xAO1(2a) 5xAO1(2b)	Use Levels of Response criteria
<p>Responses should demonstrate knowledge and understanding of one or more historical contexts as they influenced the portrayal of heroes and villains in television programmes.</p> <p>Candidates must make reference to <i>The Avengers</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 historical contexts and their influence on television programmes could include the following or any other relevant historical context:</p> <ul style="list-style-type: none"> the 1960s was a time of rapid social change and the programme reflected the desire of the television professionals to push social boundaries. Peel's character was a strong and sexy 'heroine' who was very different to the usual female characters found on television at this time Steed's hero character was styled for an overseas market; he was presented to fit the international stereotype of an English 'gent' in order to appeal to an American market as Series 4 was sold overseas and introduced the world to the UK in the 1960s 'foreign' villains, often found in <i>The Avengers</i>, reflected society's concerns over spies and 'outsiders' (enemy within) operating in the UK during the cold war the influence of gender inequalities: Emma Peel is represented as an intelligent career woman and there is a central male/female 'hero/heroine' pairing at the heart of <i>The Avengers</i> – reflecting women's increasing public role in British society in the 1960s the heroes in <i>The Avengers</i> are white and heterosexual, which suggests that this was considered the norm in the 1960s and any representation outside of this was not accepted by society, reinforcing the marginalization of minority groups such as these in Britain at this time 		<p>Level 3 (7–10 marks) Excellent 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"> 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 historical contexts influenced the portrayal of heroes and villains 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>The Avengers</i>, or an effective description of a number of historical contexts with an explanation of their influence, with reference to <i>The Avengers</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 of the media contexts and their effects on programmes such as <i>The Avengers</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.

<ul style="list-style-type: none"> the heroes overcome the villains with relative ease - Steed and Emma polish off the 'Eastern European' soldiers and villains speedily in the closing sequence, thus reassuring the audience of an assumed British superiority at a time when the Cold War was at its height Historical context includes the social, cultural and political context of the time. Context should move beyond the theoretical framework of representation, medial language, audience or industries. Allow ideology as context. any other relevant contexts and their influence. Candidates may refer to other programmes of the time in their response in addition to discussing <i>The Avengers</i>. 		<p>Adequate responses at the top of the middle mark band will address both the historical contexts and their influence on how heroes and villains are portrayed in programmes, including reference to <i>The Avengers</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 (historical 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>The Avengers</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 which Hollywood studio distributed *The Lego Movie*

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

Answer	Marks	Guidance
Allow any of the following: Warner Bros Warner Brothers Warner Warner Brothers Pictures (Worldwide) Roadshow Films (Australia)	1 AO1 1xAO1(1a)	1 mark for correct answer.

7 Explain **two** ways of marketing a film.

(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>Answers should explain how the process of marketing a film works.</p> <p>Detailed explanations of ways of marketing films might include:</p> <ul style="list-style-type: none"> releasing a teaser trailer whilst production is in process to get the film into the consciousness of the audience early and to engage pre-existing fans produce a trailer to show online and in cinemas before age-appropriate films to create a buzz and attract an audience use a range of OOH (out of home) advertising, including poster campaign, billboards etc to raise awareness of the film to a wide audience and create the sense of a cultural event to create an official website and associated social media accounts to target internet savvy audiences and to create a viral marketing campaign film premiere and press junkets to create covert promotion for the film in press and television coverage of the events any other valid explanation. 	4 AO1 2xAO1(1a) 2xAO1(1b)	<p>Give 2 AO1(1b) 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"> trailers billboards official website television and radio spots celebrity promotions press screening influencers merchandising or a specific example of merchandising such as a Happy Meal any other valid marketing method. 		<p>Where 4 marks are not achieved above, give 1 AO1(1a) mark for each valid way that is stated only (up to a maximum of two ways).</p>

8 Explain at least **two** ways that audiences are active rather than passive when playing video games. Refer to *The Lego Movie* videogame to support your answer.

Assessment Objectives	<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>
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>

Indicative content	10 AO1 4xAO1(1a) 6xAO1(1b)	Use Levels of Response criteria
<p>Responses should demonstrate knowledge and understanding of media audiences:</p> <ul style="list-style-type: none"> the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences theoretical perspectives on audiences, including active/passive audiences. <p>Reward knowledge and understanding of active/passive audiences and how video games offer opportunities for active audience interaction whether or not the response uses the terms, for example:</p> <ul style="list-style-type: none"> active audiences are involved in making decisions about what they are doing when they are playing, whereas passive audiences observe and do not engage <i>The Lego Movie</i> video game requires the audience to actively decode messages within the game and make decisions about how to progress through the game <i>The Lego Movie</i> video game requires audiences to actively interact with it due to it being in 'first person protagonist' set-up which associates game play directly with the gamer The format of the game allows for audiences to play actively with others via platforms such as PS4 The audience are encouraged to engage actively with the game outside of the world by sharing hints online The mobile app version of the game provides audiences with two different ways to play, giving audience choice 		<p>Level 3 (7–10 marks) Excellent knowledge and understanding of active audiences of video games with reference to <i>The Lego Movie Game</i>.</p> <ul style="list-style-type: none"> AO1(1a) A clear demonstration of knowledge of active audiences AO1(1b) A clear demonstration of understanding of active audiences of video games 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 audiences are active rather than passive, and choose relevant examples of how <i>The Lego Movie Game</i> offers these opportunities for activity.</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 active audiences of video games with reference to <i>The Lego Movie Game</i>.</p> <ul style="list-style-type: none"> AO1(1a) A partial demonstration of knowledge of active audiences AO1(1b) A partial demonstration of understanding of active audiences of video games 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 audiences are active rather than passive, showing partial understanding of the theory with some reference to <i>The Lego Movie Game</i>. Responses at the bottom of this band may discuss the</p>

<ul style="list-style-type: none">• The game isn't a sandbox and so audiences can only navigate in a specified number of ways, perhaps not allowing for complete freedom of control for an audience.• Only reward discussion of Uses and Gratifications in so far as they address activity or passivity.	<p>theory without application to video games, discuss how people play video games without reference to the theory, 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 active audiences of video games with reference to <i>The Lego Movie Game</i>.</p> <ul style="list-style-type: none">• AO1(1a) An attempt to demonstrate knowledge of active audiences• AO1(1b) An attempt to demonstrate understanding of active audiences of video games• 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 active audiences 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 Refer to **Extracts 1, 2, 3, 4 and 5 in the Insert**. Analyse how gender has been represented in *The Lego Movie* poster campaign.

In your answer you must also refer to relevant media contexts.

Assessment Objectives	<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>
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>Reward is given for analysis of gender with reference only to the poster campaign, not any representations which may have been constructed by the film.</p>

Indicative content	10 AO2 10xAO2(1a)	Use Levels of Response criteria
<p>Responses should analyse gender in the film posters such as:</p> <ul style="list-style-type: none"> there are many more male characters than female characters in the posters and a wider range of male characterisation, which suggests a stereotypically higher valuation of masculinity over femininity the genre of action is traditionally male dominated and this is reflected in the poster campaign the representation of active, confident and self-sufficient femininity in the Wyldstyle character, e.g. through her representation using sword play, may be argued as anti-stereotypical in an historical context or becoming stereotypical in a contemporary context the mystical, older character – Vitruvius – is stereotypically male the stereotypical aggressive masculinity of the Lord Business character is represented in his body stance and facial expression the anti-stereotypical representation of Emmet's vulnerability, as shown in his look of panic in many posters, despite his traditionally masculine builder's costume any other relevant analysis. <p>Responses should discuss the media contexts for these gender representations:</p> <ul style="list-style-type: none"> that the contemporary post-feminist context – reflected in Hollywood children's films – encourages more equal gender representations that the persistence of patriarchy is reflected in the higher valuation of masculinity over femininity, especially in products aimed at young males stereotype of the old wise man reflecting stereotypes of age and masculinity in wider society. 		<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 gender in <i>The Lego Movie</i> poster campaign Specific, accurate and relevant reference to media contexts Highly relevant response to the question, demonstrated by full focus on gender representation. <p>Excellent responses in the top mark band will typically explain two or more examples of gender representations of males and females with detailed reference to the poster campaign and effective reference to media contexts at the top of the band.</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 gender representations in <i>The Lego Movie</i> poster campaign; responses may be descriptive in parts Some reference to media contexts, which is generally accurate and partially relevant Partially relevant response to the question, demonstrated by some focus on gender representation. <p>Adequate responses at the top of the middle mark band may explain at least two examples of gender representations of males and females, though one explanation may be less developed, and there may be some reference to media contexts. Responses at the bottom of this band may explain at least one gender 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 gender representations in <i>The Lego Movie</i> poster 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 gender representation. <p>Minimal responses in the bottom band may describe some aspect of gender representation 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				0	10
9					10		10
Element total	10	10	5	5	30	10	

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

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