

# GCSE (9–1) Media Studies

## J200/01 Television and Promoting Media

### Sample Question Paper

## Date – Morning/Afternoon

Time allowed: 1 hour 45 minutes (including 30 minutes viewing time)

**You must have:**

A DVD extract

**You may use:**

Additional paper



**First name**

**Last name**

**Centre number**

**Candidate number**

### INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Answer **all** the questions in Sections A and B.
- Write your answer to each question in the space provided.
- Additional paper may be used if necessary, but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

### INFORMATION

- The total mark for this paper is **70**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in this paper in questions marked with an asterisk [\*].
- This document consists of **20** pages.

### Section A: Television

Answer **all** the questions.

#### INSTRUCTIONS TO CANDIDATES

- This extract relates to Questions 1–3. You have **three minutes** to read these questions before the extract begins
- The extract is approximately **three minutes** long and will be played **four** times
- **First screening:** watch the extract, you may make notes
- **Second screening:** watch the extract and make notes
- There will be a **five minute** break for you to make notes
- **Third screening:** watch the extract and make notes
- There will be another **five minute** break to make notes
- **Final screening:** watch the extract and make notes
- You will have **five minutes** to complete your notes.

You are advised to use the full 30 minutes to watch the extracts and make notes before starting to answer the questions.

The extract is from the television crime drama **Cuffs** (Episode 1, BBC One, 2015).

**NOTES PAGE**

**SPECIMEN**

**NOTES PAGE**

**SPECIMEN**

**NOTES PAGE**

**SPECIMEN**

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

[5]

2 Analyse how far the extract depicts the police's point of view rather than the criminals' point of view. In your answer you must:

- analyse aspects of the extract using examples to support your analysis
- judge how far these aspects depict the police's point of view.

SPECIMEN

[10]

**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 try to create a sense that it is portraying 'real life'?

In your answer you must:

- analyse aspects of the extract giving detailed examples
- judge how far these aspects create a sense of watching 'real life'.

SPECIMEN

[15]

4 Describe what is meant by 'Public Service Broadcasting' (PSB). Use the BBC as an example in your answer.

[5]

5 ***The Avengers***  
Explain how social contexts influence television programmes. Refer to *The Avengers* from 1965 to support your answer.

SPECIMEN

[10]

## Section B: Promoting Media

Answer **all** the questions.

6 Identify the organisation that 'age rates' video games in the UK.

Digitized by srujanika@gmail.com

[1]

7 Explain **two** reasons why a film company would release a video game linked to a film.

[4]

8 Explain at least **two** uses and gratifications of video games using Blumler and Katz's theory. Refer to *The Lego Movie Video Game* to support your answer.

SPECIMEN

[10]

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**Turn over for Question 9**

**SPECIMEN**

**9** Analyse how genre codes have been used in *The Lego Movie* poster campaign to appeal to a family audience.

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

NB - Due to copyright, we are unable to provide the images of the poster campaign here. However, the list below contains details of the images.

- 1** The main poster featuring an ensemble cast, running from danger  
([http://www.impawards.com/2014/lego\\_movie\\_ver9.html](http://www.impawards.com/2014/lego_movie_ver9.html))
- 2** Character poster of Vitruvius in close-up  
([http://www.impawards.com/2014/lego\\_movie\\_ver3.html](http://www.impawards.com/2014/lego_movie_ver3.html))
- 3** Character poster of Emmet in close-up  
([http://www.impawards.com/2014/lego\\_movie\\_ver8.html](http://www.impawards.com/2014/lego_movie_ver8.html))
- 4** Character poster of Lord Business in close-up  
([http://www.impawards.com/2014/lego\\_movie\\_ver5.html](http://www.impawards.com/2014/lego_movie_ver5.html))
- 5** Character poster of Wyldstyle in close-up  
([http://www.impawards.com/2014/lego\\_movie\\_ver7.html](http://www.impawards.com/2014/lego_movie_ver7.html))

SPECIMEN

[10]

**END OF QUESTION PAPER**

**SPECIMEN**

**SPECIMEN**

SPECIMEN

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Oxford Cambridge and RSA

**...day June 20XX – Morning/Afternoon**

**GCSE (9–1) Media Studies**

**J200/01 Television and Promoting Media**

**SAMPLE MARK SCHEME**

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

**MAXIMUM MARK 70**

**This document consists of 24 pages**

**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.

**Section A – Television** Candidates watch an extract from *Cuffs* which is approximately three minutes in length. The extract starts at 0:27:53 (after 'I've been bled on, spat on and felt up') and ends at 0:30:56 (after '60 miles per hour and climbing').

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

<b>Assessment Objectives</b>	<b>AO2</b> - 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.) <b>Maximum 5 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>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 soundtrack such as:</p> <ul style="list-style-type: none"> <li>the use of background sound, e.g. the chatter of other diners and diegetic music in the background of the scene in the dining room connotes the calm, relaxing, normality of the situation</li> <li>the use of incidental music in the extract, e.g. the rhythmic non-diegetic music during the robbery and car chase carrying connotations such as danger, excitement, and urgency</li> <li>the use of sound effects, e.g. the sound effect of the vehicle smashing the glass in the shop window connoting the violence of the action, the sound effect of the police siren during the car chase connoting the urgency of the chase</li> <li>the use of off-screen speech, e.g. the compressed sound of the PCSO's call for assistance creates contrasting connotations of emergency to those of the canteen scene</li> <li>any other relevant analysis.</li> </ul>	<b>5 AO2 5xAO2(1a)</b> <b>Use Levels of Response criteria</b> <p><b>Level 3 (4–5 marks)</b></p> <ul style="list-style-type: none"> <li>An excellent analysis of media language. 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 at least two well-chosen examples described accurately using Media Studies terminology.</p> <p><b>Level 2 (2–3 marks)</b></p> <ul style="list-style-type: none"> <li>An adequate analysis of media language. 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. 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></p> <ul style="list-style-type: none"><li>• A minimal analysis of media language.</li><li>• Analysis of the use of media language (sound) to create meaning in the extract, if present, is minimal and/or largely descriptive and may not be relevant.</li><li>• Barely relevant response to the question, lacking in 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></p> <p>No response or no response worthy of credit.</p>
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2 Analyse how far the extract depicts the police's point of view rather than the criminals' point of view. In your answer you should:

- analyse aspects of the extract using examples to support your analysis
- judge how far these aspects depict the police's point of view.

<b>Assessment Objectives</b>	<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.)  <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 are required to make judgements and reach conclusions about how far the extract constructs the police's point of view. 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"> <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> <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>the police are shown in close up more than the criminals, e.g. the contrast between the close up shots of the police officers in the</li> </ul>	<b>10 AO2</b> <b>5x AO2(1a)</b> <b>5x AO2(1b)</b> <p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b>  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 and conclusions are reached and are fully supported by the analysis.</li> </ul> <p>Excellent responses in the top mark band will typically explore how point of view 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><b>Level 2 (4–6 marks)</b>  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> </ul>

<ul style="list-style-type: none"> <li>• dining room with the longer shots of the criminals</li> <li>• the editing allows shots of the police officers to predominate, e.g. shots of the criminals are followed by shots of the police reacting to them</li> <li>• the music in the location where the criminals first appear is sinister and suggests villainy is afoot</li> <li>• the criminals' costumes suggest the stereotypical criminal and hide any characterisation from the audience; the police officers have more individuality, e.g. the close up shows the facial reactions of the young officer who does not get his lunch</li> <li>• a narrative is constructed in which the relaxation of sympathetic characters is disrupted by characters the audience does not know, e.g. the cross-cutting between the robbery and the canteen</li> <li>• the narrative mostly follows the world of the police, not the criminals, who are only seen in the extract in the presence of the police, e.g. we do not see the criminals eating their lunch</li> <li>• there are some shots of the criminals not seen from the police perspective, e.g. of the criminals in the pickup truck, or the CCTV footage</li> <li>• any other relevant analysis.</li> </ul>		<ul style="list-style-type: none"> <li>• <b>AO2(1b)</b> Some judgements and conclusions are clear and are partially supported by the analysis. Adequate responses at the top of the middle mark band may successfully explore how point of view 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.</li> </ul> <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> A minimal analysis of media language and/or representation.</p> <ul style="list-style-type: none"> <li>• <b>AO2(1a)</b> A poor analysis of some aspects of the extract.</li> <li>• Analysis of the use of media language and/or representations to construct viewpoints in the extract, if present, is minimal and/or largely descriptive and may not be relevant.</li> <li>• <b>AO2(1b)</b> Attempt to reach judgements and conclusions, 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 point of view 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> 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 try to create a sense that it is portraying 'real life'?

In your answer you should:

- analyse aspects of the extract giving detailed examples
- judge how far these aspects create a sense of watching 'real life'.

<b>Assessment Objectives</b>	<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. (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>
<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><b>Media Language</b></p> <p>Responses may analyse the extract in terms of media language, for example:</p> <ul style="list-style-type: none"> <li>• the use of naturalistic locations, e.g. the shopping precinct, apparently natural lighting, and conventional costume reinforces a sense of realism</li> <li>• the use of continuity editing and conventional camerawork, e.g. shot reverse shot, does not draw attention to the artificiality of the extract</li> <li>• some more cinematic shots, e.g. the aerial shot of the car chase, might draw attention to themselves and detract from a sense of realism</li> <li>• some use of handheld camerawork, e.g. when the PCSO is threatened, suggests documentary realism</li> <li>• the use of the generic conventions of the police drama, e.g. the young rookie and old hand, fits audience expectations and does not undermine a sense of realism</li> <li>• any other relevant analysis.</li> </ul>	<p><b>15</b> <b>AO2</b> <b>10x</b> <b>AO2(1a)</b> <b>5x</b> <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> An excellent application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <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> </ul> <p><i>Responses that do not draw together knowledge and understanding 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>

**Media Representations**

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

- the use of stereotypes, e.g. the male criminal, enables instant interpretation and may appear more 'real'
- the use of deliberate anti-stereotypes, e.g. the female beat officer in a head scarf, may reinforce or undermine a sense of realism, depending on audience interpretation
- any other relevant analysis.

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.

**Media Industries**

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

- the pre-watershed scheduling of the programme means that the extract minimises violence or swearing, which may undermine a sense of realism
- any other relevant analysis.

**Media Audiences**

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

- the extract offers the audience entertainment and diversion, e.g. the visual spectacle of the robbery, and the opportunity to identify with a group of police officers, e.g. through entering their lunchtime banter – these mainstream uses and gratifications may enhance a sense of realism
- any other relevant analysis.

**Media Contexts**

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

**Level 2 (4–6 marks)**

An adequate application of the relevant elements of the theoretical framework and of relevant media contexts.

- A competent, mostly accurate analysis of mostly relevant aspects of the extract supported by one or more detailed example; responses may be descriptive in parts.

**Level 1 (1–3 marks)**

A minimal application of the relevant elements of the theoretical framework and of relevant media contexts.

- Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant.

**Level 0 (0 marks)**

No response or no response worthy of credit.

**AO2(1b) Make judgements and draw conclusions. (total 5 marks)****Level 3 (4–5 marks)**

A clear judgement and conclusion is reached and is fully supported by the analysis.

*There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.*

Excellent responses in the top mark band should make clear judgements and draw conclusions based on an understanding of how realism is constructed, providing judgements fully supported by the analysis. Responses do not have to conclude one way or the other – reward nuance in the answer.

- 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; this may reinforce or undermine a sense of realism, depending on audience interpretation
- any other relevant analysis.

**Extended response that makes judgements and draws conclusions**

Responses must make judgements and draw conclusions about how far the extract creates a sense of watching 'real life' using evidence and developing a line of reasoning. Responses might conclude that the extract does or does not create a sense that it is portraying 'reality' 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.

**Level 2 (2–3 marks)**

A partially clear judgement and conclusion is reached and is partially supported by the analysis.

*There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.*

Adequate responses in the middle mark band are more likely to make partially clear judgments and discuss the extent to which the extract is 'realistic', providing judgements partially supported by the analysis.

**Level 1 (1 mark)**

An attempt to reach a judgement and a conclusion, partially supported by some analysis.

*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 Describe what is meant by 'Public Service Broadcasting' (PSB). Use the BBC as an example in your answer.

<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); AO2(1b) Demonstrate understanding of 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>Responses should demonstrate knowledge and understanding of media industries:</p> <ul style="list-style-type: none"> <li>the importance of different funding models, including government funded, not-for-profit and commercial models</li> </ul> <p>Responses may describe how PSB applies to a range of television channels, both commercial and publically-funded, and that Ofcom places additional requirements on these channels.</p> <p>Responses may refer to PSB channels – accept any of the following: any BBC channel, ITV, STV and BBC Alba in Scotland, UTV in Northern Ireland, Channel 4, Channel 5 and S4C in Wales.</p> <p>Responses may state one or more requirements of PSB, such as:</p> <ul style="list-style-type: none"> <li>High quality content</li> <li>Innovative and challenging content</li> <li>Stimulating knowledge and learning</li> <li>Informing the public</li> <li>Original British-made programming</li> <li>Reflecting the UK's cultural identity</li> <li>Representing diversity and alternative viewpoints</li> <li>Distinctive programmes</li> </ul>	<p><b>5</b> <b>AO1</b> <b>3xAO1(1a)</b> <b>2xAO1(1b)</b></p> <p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (4–5 marks)</b> Excellent knowledge and understanding of Public Service Broadcasting.</p> <ul style="list-style-type: none"> <li>A clear demonstration of knowledge (<b>AO1(1a)</b>) and understanding (<b>AO1(1b)</b>) of PSB with specific reference to the BBC.</li> </ul> <p>Excellent responses in the top mark band will typically describe PSB showing understanding of its role in Ofcom's regulation of television including the BBC, perhaps in terms of a number of PSB requirements.</p> <p><b>Level 2 (2–3 marks)</b> Adequate knowledge and understanding of Public Service Broadcasting.</p> <ul style="list-style-type: none"> <li>A partially clear demonstration of knowledge (<b>AO1(1a)</b>) and understanding (<b>AO1(1b)</b>) of PSB with some reference to the BBC.</li> </ul> <p>Adequate responses in the middle mark band may state that BBC channels are PSB channels showing, at the top of the band, some understanding of the role of regulation or stating</p>

- Any other relevant requirement

Responses should use the BBC as an example to illustrate PSB.

Responses may state that the BBC has expectations above those of commercial Public Service Broadcasting due to its funding by the licence fee.

one PSB requirement.

**Level 1 (1 mark)**

Minimal knowledge and understanding of Public Service Broadcasting.

- An attempt to demonstrate some knowledge (**AO1(1a)**) and understanding (**AO1(1b)**) of PSB or of the BBC

Minimal responses in the bottom band may attempt but fail to establish the meaning of PSB, may simply state that the BBC's output is PSB, or may be so short that explanation is severely underdeveloped.

**Level 0 (0 marks)**

No response or no response worthy of credit.

5 Explain how social contexts influence television programmes. Refer to *The Avengers* from 1965 to support your answer.

<b>Assessment Objectives</b>	<p><b>AO1</b> - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>contexts of media and their influence on media products.</li> </ul> <p>(Elements tested in this question: AO1(2a) Demonstrate knowledge of contexts of media and their influence on media products; AO1(2b) Demonstrate understanding of contexts of media and their influence on media products.)</p> <p><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>
<p><b>Indicative content</b></p> <p>Responses should demonstrate knowledge and understanding of one or more social contexts as they influence television programmes.</p> <p>Candidates should 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 social contexts and their influence on television programmes could include one or more of the following or any other relevant social context:</p> <ul style="list-style-type: none"> <li>the influence of gender inequalities on television programmes: for example, Emma Peel is represented as an intelligent career woman and there is a central male/female pairing at the heart of <i>The Avengers</i> – reflecting women's increasing public role in British society in the 1960s</li> <li>the influence of social attitudes towards sexualities on television programmes: for example, Emma Peel's representation both as a woman confident in her own sexuality and as a sex object reflects the influence of the 1960s 'sexual revolution' within persistent gender inequalities, and the assumption that everyone is heterosexual in 1960s television such as <i>The Avengers</i> reflects the marginalisation of LGBT groups before legalisation and gay</li> </ul>	<p><b>10</b> <b>AO1</b> <b>5xAO1(2a)</b> <b>5xAO1(2b)</b></p> <p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b></p> <p>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"> <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 contexts can influence television programmes by giving either a detailed description of one context with a sophisticated explanation of how it influences programmes with reference to <i>The Avengers</i>, or an effective description of a number of social contexts with an explanation of their influence on programmes, 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>liberation</p> <ul style="list-style-type: none"><li>the influence of racial and ethnic inequalities on television programmes: for example, the relative underdevelopment of multiculturalism in 1960s Britain is reflected in the routinely all-white casting for television programmes, including <i>The Avengers</i></li><li>the influence of social attitudes towards age on television programmes: for example, in <i>The Avengers</i> the 60s social issue of a 'generation gap' between the traditional wartime generation and radical youth is represented in the contrast between Steed's militarism, traditional props and costume and Peel's playfulness, Pop Art flat and costume</li><li>the influence of national social anxieties on television programmes: for example, the fear of 'enemies within', given salience through news coverage of Cold War spies, is worked through in the way Steed and Emma fight a series of sinister conspiracies in <i>The Avengers</i>, such as the replacement of a Norfolk village with foreigners, with a light, parodic touch</li><li>the influence of contested social values on television programmes: for example, <i>The Avengers</i> reflects both the traditional values of duty to Queen and Country with the carefree individualism of 'Swinging London'</li><li>any other relevant contexts and their influence.</li></ul>	<p><b>Level 2 (4–6 marks)</b> 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 both the social context(s) and its/their influence on 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 (social 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><b>Level 1 (1–3 marks)</b> 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"><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</p>
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		<p>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></p> <p>No response or no response worthy of credit.</p>
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## Section B – Promoting Media

6 Identify the organisation that 'age rates' video games in the UK.

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

Answer	Marks	Guidance
'Games Rating Authority' or 'The Video Standards Council'	1 AO1 1xAO1(1a)	1 mark for correct answer.

7 Explain **two** reasons why a film company would release a video game linked to 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>2 marks for each explanation of why a film company would release a video game linked to a film, which might include:</p> <ul style="list-style-type: none"> <li>• to extend the marketing of the film (AO1a) to strengthen the brand image of the film and its franchise so audiences develop greater brand awareness of the film and any sequels (AO1b)</li> <li>• to offer opportunities for fans to extend their enjoyment of the film (AO1a) by giving them the opportunity to further explore the film's fictional world, rewarding their loyalty to the film (AO1b)</li> <li>• to exploit the success of a product (AO1a) to increase the profitability of the conglomerate as a whole (AO1b)</li> <li>• to become a diversified media conglomerate (AO1a) which is less dependent on one media form for its revenue and more protected from fluctuations in one part of the media market (AO1b)</li> <li>• any other valid reason.</li> </ul> <p>Statements of reasons why a film company would release a video game linked to a film might include:</p> <ul style="list-style-type: none"> <li>• marketing</li> <li>• profit</li> <li>• diversification</li> </ul>	4 AO1 2xAO1(1a) 2xAO1(1b)	<p><b>4 marks</b> Two clearly explained reasons why a film company would release a video game linked to a film.</p> <p><b>3 marks</b> One clearly explained and one stated reason why a film company would release a video game linked to a film.</p> <p><b>2 marks</b> One clearly explained reason or two stated reasons why a film company would release a video game linked to a film.</p> <p><b>1 mark</b> One stated reason why a film company would release a video game linked to a film.</p>

8 Explain at least **two** uses and gratifications of video games using Blumler and Katz's theory. Refer to *The Lego Movie Video Game* to support your answer.

<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>
<p><b>Indicative content</b></p> <p>Responses should demonstrate knowledge and understanding of media audiences:</p> <ul style="list-style-type: none"> <li>the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires, and the functions they serve in everyday life and society</li> <li>the ways in which people's media practices are connected to their identity, including their sense of actual and desired self</li> <li>Blumler and Katz's Uses and Gratifications theory.</li> </ul> <p>Reward knowledge and understanding of uses and gratifications theory and how video games offer uses and gratifications whether or not the response uses the terms or the names of the theorists, for example:</p> <ul style="list-style-type: none"> <li>Identification: players may identify with characters, especially in first-person games and in games based on already established characters such as <i>The Lego Movie Game</i>; players may identify with values, such as the celebration of transgressions and excitement in games that take the audience into forbidden worlds, or the simple value of good defeating evil in <i>The Lego</i></li> </ul>	<p><b>10</b>  <b>AO1</b>  <b>4xAO1(1a)</b>  <b>6xAO1(1b)</b></p> <p><b>NB: Film is an inextricable part of the wider landscape, which is intimately connected with other media, such as video games. However, film should not be a primary object of study in this context. Therefore aspects of responses that rely solely upon knowledge of <i>The Lego Movie Film</i> should not be credited.</b></p> <p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b></p> <p>Excellent knowledge and understanding of the uses and gratifications offered by video games with reference to <i>The Lego Movie Game</i>.</p> <ul style="list-style-type: none"> <li><b>AO1(1a) (2 marks)</b> A clear demonstration of knowledge of uses and gratifications theory</li> <li><b>AO1(1b)</b> A clear demonstration of understanding of the uses and gratifications offered by video games</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 two or more uses and gratifications of video games, showing clear, detailed understanding of the theory in its relevant application, and</p>

<p><i>Movie Game</i></p> <ul style="list-style-type: none"><li>• <b>Diversion/Entertainment:</b> games may offer suspense, mystery, problem-solving, action, humour, or spectacle; players are often invited to offer a self-enclosed fictional world offering escape from daily life in which they develop a sense of expertise positioning them as powerful and successful, e.g. by rising through the levels in <i>The Lego Movie Game</i></li><li>• <b>Social interaction/Personal Relationships:</b> players may play with a world-wide player community; immersive and difficult games offer opportunities for discussion about the game with peers; games may offer parasocial interaction with a self-enclosed world of already established characters, as in <i>The Lego Movie Game</i></li><li>• any other relevant uses and gratifications.</li></ul>	<p>choosing relevant examples of how <i>The Lego Movie Game</i> offers these uses and gratifications.</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> Adequate knowledge and understanding of the uses and gratifications offered by video games with reference to <i>The Lego Movie Game</i>.</p> <ul style="list-style-type: none"><li>• <b>AO1(1a)</b> A partial demonstration of knowledge of uses and gratifications theory</li><li>• <b>AO1(1b)</b> A partial demonstration of understanding of the uses and gratifications offered by video games</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 may successfully explain at least two uses and gratification of video games, showing partial understanding of the theory, with some reference to <i>The Lego Movie Game</i>: one explanation may be underdeveloped or both may lack the clarity and detail of a level 3 response. Responses at the bottom of this band may discuss the theory without application to video games, discuss pleasures of 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><b>Level 1 (1–3 marks)</b> Minimal knowledge and understanding of the uses and gratifications offered by video games with reference to <i>The Lego Movie Game</i>.</p>
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		<ul style="list-style-type: none"><li>• <b>AO1(1a)</b> An attempt to demonstrate knowledge of uses and gratifications theory</li><li>• <b>AO1(1b)</b> An attempt to demonstrate understanding of the uses and gratifications offered by video games</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 the pleasures of video games 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> No response or no response worthy of credit.</p>
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9 Analyse how genre codes have been used in *The Lego Movie* poster campaign to appeal to a family audience.

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

<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) <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. Reward is given for analysis of gender stereotypes with reference only to the poster campaign, not any representations which may have been constructed by the film.
<b>Indicative content</b>  Responses should analyse how genre codes have been used in The Lego Movie poster campaign to appeal to a family audience such as: <ul style="list-style-type: none"> <li>The setting of the main poster with an implied threat of destruction of a large 'metropolis' is instantly recognisable to a large family audience and quickly provides genre information signifying the action based nature of the film.</li> <li>The posters feature genre hybridity to engage a large family audience, mixing both action and superhero genres by using the culturally familiar superhero characters' (Batman, Superman, Wonder Woman and the Green Lantern) typical iconography in a fashion that a range of ages will have grown up with and appreciated.</li> <li>The action signified on the main poster, for example, explosions, oversized villainous characters, flying cars, helicopters and superheroes is in some ways typical of a superhero / action movie, but it also subverts the genre with superheroes running from danger with an unknown protagonist centre stage. This creates intrigue and enigma and a hook for a family audience to watch the movie.</li> </ul>	<b>10</b> <b>AO2</b> <b>10xAO2(1a)</b> <b>NB: Film is an inextricable part of the wider landscape, which is intimately connected with other media, such as video games. However, film should not be a primary object of study in this context. Therefore aspects of responses that rely solely upon knowledge of <i>The Lego Movie Film</i> should not be credited.</b>  <b>Use Levels of Response criteria</b>  <b>Level 3 (7–10 marks)</b> An excellent analysis of media representations. <ul style="list-style-type: none"> <li>A sophisticated, perceptive and accurate analysis of how genre codes have been used in The Lego Movie poster campaign to appeal to a family audience</li> <li>Detailed, accurate and relevant reference to media contexts</li> <li>Highly relevant response to the question, demonstrated by full focus on genre codes.</li> </ul> Excellent responses in the top mark band will typically analyse two or more uses of genre codes and conventions in relation to reaching a family audience with detailed reference to the poster campaign and detailed reference to media contexts.

- The tagline on the main poster 'The story of a nobody who saved everybody' also creates intrigue and enigma and sets up generic expectations for the audience that this will be a movie with a theme of 'an underdog overcoming the odds' which is popular and accessible to a large family audience.
- The star performers' names on the character posters have been made prominent to attract a wide-ranging audience and appeal to fans of each of the star performers.
- The character posters also feature a range of character types, for example, Lord Business is clearly villainous and tightly framed in close-up to show his anger or rage, whereas Wyldstyle's close-up suggests a more casually heroic status. The close-up also reveals the choice of complimentary colours on her jacket, lipstick and hair which are likely to be appeal to the younger female aspect of a family audience. This implies the different character types have been chosen by media producers to appeal to an inclusive, large family audience.

Responses should discuss the media contexts for these genre codes, such as:

- the globalisation of media industries, especially the film industry leads to extensive use of familiar genre codes to enable instant interpretation by a global family audience
- the contemporary post-feminist context – reflected in Hollywood family film advertising and marketing – appeals to global, modern, inclusive families and society
- the importance of genre hybridity and the merging of film franchises (the DC superheroes and Lego) to reach ever larger audiences.

### Level 2 (4–6 marks)

An adequate analysis of media representations.

- A competent and generally accurate analysis of how genre codes have been used in The Lego Movie poster campaign to appeal to a family audience; responses may be descriptive in parts
- Some reference to media contexts, which are generally accurate and partially relevant
- Partially relevant response to the question, demonstrated by some focus on genre codes.

Adequate responses at the top of the middle mark band may analyse at least two uses of genre codes and conventions in relation to reaching a family audience, though one explanation may be less developed, and there will be some reference to media contexts. Responses at the bottom of this band may be descriptive at times but will analyse at least one use of genre code and convention in relation to reaching a family audience and reference to media contexts may be very underdeveloped.

### Level 1 (1–3 marks)

A minimal analysis of media representations.

- Analysis, if present, of how genre codes have been used in The Lego Movie poster campaign to appeal to a family audience 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 genre codes.

Minimal responses in the bottom band may describe some aspect of genre codes and conventions but this may be descriptive with little or no reference to how they have been used to reach a family or audience. There will also be little or no reference to media contexts.

		<b>Level 0 (0 marks)</b> No response or no response worthy of credit.
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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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