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**GCSE**  
**MEDIA STUDIES**  
**8572/2**

Paper 2 Media Two

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**Mark scheme**

June 2020

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Version: 1.0 Final Mark Scheme

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

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## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Qu	Part	Marking guidance	Total marks
01		The extract from <i>Co-owner of a Lonely Heart</i> includes examples of both diegetic and non-diegetic sound.	
01	1	<p>Briefly define diegetic sound.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies (1 mark)</p> <hr/> <p>Definition</p> <p>Give <b>1 mark</b> for an acceptable definition of diegetic sound eg:</p> <ul style="list-style-type: none"> <li>• all sounds generated within the world of the drama</li> <li>• all sounds made by or heard by the characters</li> <li>• dialogue, ambient or wild sound within the drama</li> <li>• any other satisfactory definition.</li> </ul> <p>Give <b>0 marks</b> for:</p> <ul style="list-style-type: none"> <li>• sound you can hear</li> <li>• a type of sound</li> <li>• music</li> <li>• soundtrack.</li> </ul>	1
01	2	<p>Give <b>one</b> example of diegetic sound in the extract.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies (1 mark)</p> <hr/> <p>Example</p> <p>Give <b>1 mark</b> for an example of diegetic sound from the extract eg:</p> <ul style="list-style-type: none"> <li>• any example of dialogue from the extract such as ‘When April says, “Why would anyone have empathy for that bunch of cowards”</li> <li>• any example of other sounds that are created by or heard by the characters, such as the sound of her chair scraping as April stands up.</li> </ul> <p>Give <b>0 marks</b> for any example of non-diegetic sound or for examples not within the extract.</p> <p>Do not credit answers which explain <i>why</i> diegetic sound is used (eg ‘to move the narrative on’) without a definition or an example.</p>	1

01	3	<p>How is camerawork used to show the tension between April and others in the classroom?</p> <p>Answer with reference to types of shot and camera movement.</p> <p>Assessment objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts (8 marks)</p>	8																		
<table border="1"> <thead> <tr> <th data-bbox="300 600 443 696">Level</th> <th data-bbox="443 600 579 696">Mark range</th> <th data-bbox="579 600 1289 696">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="300 696 443 1003">4</td> <td data-bbox="443 696 579 1003">7–8</td> <td data-bbox="579 696 1289 1003"> <ul style="list-style-type: none"> <li>• Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of how tension is communicated by the camerawork.</li> <li>• Consistently appropriate and effective use of the theoretical framework throughout.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="300 1003 443 1346">3</td> <td data-bbox="443 1003 579 1346">5–6</td> <td data-bbox="579 1003 1289 1346"> <ul style="list-style-type: none"> <li>• Good analysis of the extract that is clear and generally engages with the nuanced aspects of how tension is communicated by the camerawork.</li> <li>• Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="300 1346 443 1615">2</td> <td data-bbox="443 1346 579 1615">3–4</td> <td data-bbox="579 1346 1289 1615"> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the extract that engages with obvious or straightforward aspects of how tension is communicated by the camerawork.</li> <li>• Some use of the theoretical framework is present but it is often of limited effectiveness.</li> <li>• Occasionally appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="300 1615 443 1921">1</td> <td data-bbox="443 1615 579 1921">1–2</td> <td data-bbox="579 1615 1289 1921"> <ul style="list-style-type: none"> <li>• Basic analysis of the extract only focusing on the more straightforward aspects of how tension is communicated by the camerawork, this is likely to be more descriptive than analytical.</li> <li>• Very little, if any, appropriate use of the theoretical framework.</li> <li>• Very little, if any, appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="300 1921 443 1989">0</td> <td data-bbox="443 1921 579 1989">0</td> <td data-bbox="579 1921 1289 1989">Nothing worthy of credit.</td> </tr> </tbody> </table>				Level	Mark range	Description	4	7–8	<ul style="list-style-type: none"> <li>• Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of how tension is communicated by the camerawork.</li> <li>• Consistently appropriate and effective use of the theoretical framework throughout.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul>	3	5–6	<ul style="list-style-type: none"> <li>• Good analysis of the extract that is clear and generally engages with the nuanced aspects of how tension is communicated by the camerawork.</li> <li>• Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the extract that engages with obvious or straightforward aspects of how tension is communicated by the camerawork.</li> <li>• Some use of the theoretical framework is present but it is often of limited effectiveness.</li> <li>• Occasionally appropriate use of subject specific terminology.</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>• Basic analysis of the extract only focusing on the more straightforward aspects of how tension is communicated by the camerawork, this is likely to be more descriptive than analytical.</li> <li>• Very little, if any, appropriate use of the theoretical framework.</li> <li>• Very little, if any, appropriate use of subject specific terminology.</li> </ul>	0	0	Nothing worthy of credit.
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	<p>Responses must focus on the extract shown from <i>Co-owner of a Lonely Heart</i>. Credit must not be given to responses covering the role of camerawork in creating tension in other parts of Episode 4 or elsewhere in the series without focus on the extract.</p> <p><b>Deciding on a level</b></p> <p>Better answers may demonstrate a detailed and more critical engagement and a more nuanced approach by dealing with the ways in which camera movement and different types of shot are used in the extract. Mid-range answers are more likely to list examples of camerawork with a more limited reference to their role in making meaning.</p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to weight camera movement and different types of shot equally. Answers which do not refer to both elements are unlikely to receive marks above 6. Answers which refer to only one of camera movement or shot type will not normally receive a mark of more than 5 but examiners may use their discretion to give a higher mark to such answers if the understanding of the expression of meaning in relation to ‘tension’ is particularly good.</p> <p>Note: This question refers to the screened extract. References to other material or examples drawn from elsewhere in the episode should not be rewarded.</p> <p><b>Indicative Content</b></p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by referring to:</p> <ul style="list-style-type: none"> <li>• Tension rises throughout the extract because April is falling under the influence of Corakinus’s heart and she begins to express the point of view of an alien warrior king in response to the lesson content (the retreat from Dunkirk in WW2). The teacher, Miss Shah, and April’s classmates are at first surprised and then deeply shocked at the views expressed by April. Camerawork makes a significant contribution to the fast-rising tension in the classroom.</li> <li>• The initial medium close up immediately puts us in touch with April’s discomfort as she is wringing her hands. The next shot of her in big close up emphasises her distracted expression. The second shot is a low angle establishing shot enabling us to see April in the context of the class as a whole. Medium shots and wide-angle shots of the teacher and class show a normal lesson in progress. This ‘normality’ contrasts with big close ups of April in an increasingly agitated state.</li> <li>• Not only is April’s pent up emotional state about the teacher’s approach to the subject evident, but we also catch, in close up, a glimpse of Shadow Kin orange flashing in her eyes.</li> <li>• Another big close up shows April’s first verbal reaction to the teacher, a muttered ‘You’ve no idea what war is’. A high angle, deep focus shot then shows April explaining her position, allowing us to see the surprised reaction of others in the class. A slow zoom to another close up of April is interrupted by two reaction shots of disbelieving classmates as she describes the Dunkirk soldiers as ‘a bunch of cowards’. A pair of over</li> </ul>	
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		<p>the shoulder shots then see April in confrontation with another student. Another slow zoom to extreme close up precedes April's explosion of contempt and anger ('Fear!!'). She is tracked in big close up as she stands up before another reaction shot of Charlie uses shallow depth of field to reinforce his concern and disbelief.</p> <ul style="list-style-type: none"> <li>• April's rant concludes with a big close up of her against an unfocused background emphasising the separation between April and the other students. Finally, a series of reaction shots precedes April's sudden climb down. She is in medium close up slowly zooming to big close up as her mood quickly changes: 'What was I saying?'</li> </ul> <p>The extract shows an ordinary classroom scene rapidly changing as emotions escalate. This emotional intensity is dealt with by close ups which enable viewers to relate to April's contempt and the bafflement of other students. These close ups are interspersed with wide shots from low and high angles so that viewers do not lose sight of the classroom context. Constant camera movement contributes to a sense of unease, discomfort and a gradually dawning understanding that something evil has 'taken over' April.</p>	
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01	4	<p>In the extract, how effectively do the following create meaning:</p> <ul style="list-style-type: none"> <li>• non-verbal communication</li> <li>• props</li> <li>• lighting?</li> </ul> <p>Assessment objectives – AO2 1a and AO2 1b Analyse media products using the theoretical framework of media, including in relation to their contexts (6 marks) Make judgements and draw conclusions (6 marks)</p>	12									
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2	4-6	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the extract that engages with obvious or straightforward aspects of creating meaning.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by examples.</li> <li>• Some appropriate and effective use of subject specific terminology.</li> </ul>
1	1-3	<ul style="list-style-type: none"> <li>• Basic analysis of the extract that focuses on the more straightforward aspects of creating meaning, this is likely to be more descriptive than analytical.</li> <li>• Basic judgements and conclusions that are generally unsupported by examples.</li> <li>• Little, if any, appropriate use of subject specific terminology.</li> </ul>
0	0	Nothing worthy of credit.

**Deciding on a level**

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to weight nvc, props and lighting equally. Answers which do not refer to all three elements are unlikely to achieve marks in Level 3 and answers which refer to only one of nvc, props and lighting are unlikely to receive marks above mid-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the understanding of genre in relation to the extract is particularly good.

Note: This question refers to the screened extract. References to other material or examples drawn from elsewhere in the episode should not be rewarded.

**Indicative Content**

The purpose of the scene is to develop the idea that April is falling under the influence of Corakinus, the Shadow King whose heart she shares. NVC, props and lighting are all used to make juxtapositions between what is normal and what is strange or fantastical. April's usual character is normal. The lesson and the classroom are normal. The behaviour of Miss Shah and the other students, including their reaction to April, is normal. April's reaction to the content of the lesson is strange. Her views and the forcefulness with which she expresses them are strange. Her unexpected change of character is strange. The sharing of a heart with an alien is extremely strange.

• **Props**

Meaning is created through choice of a classroom location in a secondary school. This is easily recognisable through props such as the basic double desks arranged in rows. Students sit in pairs with notepaper, books, pens and pencil cases in front of them. The teacher's more substantial desk is positioned at the front of the classroom with text

	<p>books, coffee cup and containers of markers on top. Behind is a white board with lesson notes written on. All of this is easily relatable for the target teen audience as it is a regular part of their day to day experience.</p> <ul style="list-style-type: none"> <li> <p><b>NVC</b></p> <p>The setting of the action is contemporary as students’ fashion and hairstyles are modern, casual and familiar to the audience. Students are seated while Miss Shah is standing in front of her desk introducing the debate. The audience understands what is happening – a lesson on the theme of war – and meanings are readily communicated to the audience.</p> <p>April’s ordinariness is established by her casual dress, jeans, layered tee-shirt and blue and white top, a gold chain necklace and hair pulled up in a ponytail. She is the girl next door. The audience knows she is important as she is seated in the front row directly facing the teacher. From the start of the extract, the audience understands that something is wrong as she is constantly wringing her hands and looking furtively around the classroom. She scowls, rolls her eyes, scoffs, sighs and mutters to herself as she communicates her annoyance with the debate about the role of soldiers in war. Her eyes have flashed orange signalling the presence of the Shadow King and the audience understands that the views she is expressing are the views of Corakinus.</p> <p>Miss Shah’s first exchange with a student is very routine. He replies to her question in neutral tones with little expression in his voice. Miss Shah uses expressive gestures and a questioning tone of voice to engage with the class. These are all non-verbal elements of normal, unremarkable classroom transactions. When April makes her ‘bunch of cowards’ remark, other students are jolted out of their lethargy. Raised eyebrows, widened eyes and heads moving upwards all signal their shock at April’s outburst. April leans forward quite aggressively as she responds to the challenge from another student. Her words are powerfully reinforced by non-verbal communication: blazing eyes, decisive body movement and a contemptuous tone of voice.</p> <p>April becomes more ‘warrior-like’, reflecting exactly the character of Corakinus. She gets to her feet as a commander would, reinforcing her power and undermining the authority of the teacher, Miss Shah. Charlie shakes his head in disbelief. Other students look away or lower their gazes in confusion and disbelief. These reactions emphasise the gulf that has rapidly opened between April and others in the room.</p> </li> <li> <p><b>Lighting</b></p> <p>The audience understands that something strange is emerging in this familiar classroom context. This meaning is suggested by lighting which helps create a slightly uncomfortable atmosphere. Natural light enters the classroom from high windows on the left of the classroom. The light is diffused and reflects off the pale blue/grey walls making the room seem cold and slightly unreal. Shutter like shadows (film noirish) fill the wall behind the teacher’s head. Deep shadows are cast on the classroom floor. The students and the teacher often have a dark shadow on one side of their faces when in close up giving a sense of discomfort. This is especially true in the shot when April turns to confront a fellow</p> </li> </ul>	
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	<p>student. The audience will understand that two opposing forces are working within her.</p> <p>The presence of an alien within April's personality is communicated by the stark juxtaposition of strangeness and normality, with nvc, props and lighting all playing important roles in creating this meaning.</p> <p><b>Indicative Content: Judgements and Conclusions</b></p> <p>Responses may demonstrate the ability to analyse the extract using the theoretical framework (media language, media representations) and ability to reach judgments and draw conclusions by making references such as the following:</p> <ul style="list-style-type: none"> <li>• Analysis of the extract may be used to support a view that all three codes are deployed very effectively in the extract, contributing significantly to the meanings of the scene. Equally, it could be concluded that some of the codes are more significant than others or that none is really effective in making meanings. Alternatively, answers may conclude that other codes, such as those of narrative or technical codes such as camerawork and editing or other codes of mise-en-scène such as performance are of equal or greater effectiveness in contributing to the meanings of the scene when compared with the three codes in the question.</li> <li>• Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the extract and analysis of nvc, props and lighting.</li> </ul>	
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02		<p>'Representations of age in television drama are strongly influenced by social and cultural contexts.'</p> <p>How far do you agree with this statement?</p> <p>Answer with reference to:</p> <ul style="list-style-type: none"> <li>• <i>Dr Who</i>, 'An Unearthly Child' (1963) and <i>Class</i>, 'Co-owner of a Lonely Heart' (Close Study Products)</li> </ul> <p>Assessment Objectives – AO1 2a, AO1 2b and AO2 1b                      Demonstrate knowledge of contexts of media and their influence on media products and processes (5 marks)                      Demonstrate understanding of contexts of media and their influence on media products and processes (5 marks)                      Make judgements and draw conclusions (10 marks)</p> <table border="1" data-bbox="304 927 1291 2051"> <thead> <tr> <th data-bbox="304 927 408 1028">Level</th> <th data-bbox="408 927 539 1028">Mark range</th> <th data-bbox="539 927 1291 1028">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 1028 408 1402">4</td> <td data-bbox="408 1028 539 1402">16–20</td> <td data-bbox="539 1028 1291 1402"> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by consistently effective discussion of age representations, in relation to the two close study products.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1402 408 1740">3</td> <td data-bbox="408 1402 539 1740">11–15</td> <td data-bbox="539 1402 1291 1740"> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by frequent effective discussion of age representations, in relation to the two close study products.</li> <li>• Good judgements and conclusions that are frequently supported by relevant examples.</li> <li>• Frequent appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1740 408 2051">2</td> <td data-bbox="408 1740 539 2051">6–10</td> <td data-bbox="539 1740 1291 2051"> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by some appropriate but not always convincing discussion of age representations in relation to the two close study products.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by relevant examples.</li> </ul> </td> </tr> </tbody> </table>	Level	Mark range	Description	4	16–20	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by consistently effective discussion of age representations, in relation to the two close study products.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul>	3	11–15	<ul style="list-style-type: none"> <li>• Good knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by frequent effective discussion of age representations, in relation to the two close study products.</li> <li>• Good judgements and conclusions that are frequently supported by relevant examples.</li> <li>• Frequent appropriate and effective use of subject specific terminology.</li> </ul>	2	6–10	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by some appropriate but not always convincing discussion of age representations in relation to the two close study products.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by relevant examples.</li> </ul>	20
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1	1–5	<ul style="list-style-type: none"> <li>Basic understanding of the contexts of media and their influence on media products and processes, demonstrated by very little, if any, appropriate discussion of age representations in relation to the two close study products.</li> <li>Basic judgements and conclusions that are generally unsupported by examples.</li> <li>Very little, if any, appropriate use of subject specific terminology.</li> </ul>
0	0	Nothing worthy of credit.

**Deciding on a level**

Answers in the higher bands must show extended responses that demonstrate the candidate’s ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured.

**Indicative Content**

Responses may demonstrate knowledge and understanding of contexts of the media and their influence on media products and processes and ability to reach judgements and draw conclusions by discussing issues such as the following:

**Young adults/teens** such as Susan and her fellow pupils (*UC*) April Charlie, Ram, Tanya and Matteusz and other students at Coal Hill School in 2016 (*CLH*).

- Although the idea of ‘teenage’ was not new, teenagers as a distinct category developed rapidly in the post-war years and was well established by 1963. The idea of the ‘generation gap’ as a social issue was still new and much-discussed.
- Media representations of teens/young adults usually identify this group by their attitudes, behaviour, language, clothing and music. There are many negative stereotypes of teenagers in television drama in which characteristics such as laziness, anti-social behaviour, inability to concentrate and self-indulgence are portrayed as ‘typical’.
- There are also positive representations of teens in which attributes such as freedom, independence, creativity and social awareness are likely to be emphasised. Some frequently represented characteristics of teenagers may be seen as positive by younger audiences but as negative by older audiences. These include rebelliousness, openness to change, liberal values on matters such as sexuality and a much stronger commitment to friendship groups than to family or country.
- Dominant cultural values of the early 1960s placed a strong emphasis on ‘tradition’. This meant that there was an expectation that young people would conform to social norms and show obedience, deference and respect to figures of authority including parents and teachers. Media

	<p>representations which challenged or subverted these cultural codes would have been shocking to a 1963 television audience.</p> <ul style="list-style-type: none"> <li>• A notable difference between the two CSPs can be found in the approaches to diversity. There is no evidence of diversity at all in <i>UC</i> (unless you count the presence of aliens). The teens in <i>CLH</i> are drawn from a variety of ethnic and national backgrounds, two are gay and Ram is disabled. The group is tightly knit and there are no signs of friction between them arising from their differences. Susan, by contrast, is a stereotypical loner. Although she claims to like the school, she is not seen to engage with other pupils and they laugh at her mistakes (eg re decimal currency).</li> <li>• There are more references to the family background of characters in <i>CLH</i> than in <i>UC</i>. The young adults of <i>CLH</i> are represented as having stronger ties to their friendship group than to their families. As with many teen dramas, the young adults of <i>CLH</i> have a bond based on shared secrets, excitement and a sense of purpose. This bond which unites the band of friends is contrasted with the dull, unreasonable or repressive world of adults and the institutions of school and family.</li> <li>• Susan is clearly in touch with popular culture. As a stereotypical teenager, she is engrossed in pop music on her radio and her modern clothes differentiate her from the teachers. In spite of her intellectual superiority, she is polite and deferential to her teachers. She is not afraid, though, to challenge her 'grandfather', the Doctor, in order to defend Barbara and Ian. Like the teens in <i>CLH</i>, Susan willingly and openly expresses her emotions.</li> </ul> <p><b>Adults</b> such as the teachers Ian Chesterton and Barbara Wright (<i>UC</i>), Miss Quill and Miss Shah (<i>CLH</i>) and parents Jackie and Huw McLean, Varun Singh (<i>CLH</i>).</p> <ul style="list-style-type: none"> <li>• In <i>CLH</i> it is the teens/young adults who lead the way in driving the narrative forward. The adults (except those who are themselves aliens) accept their more peripheral roles. The teens are proactive, and the adults react. The adults, too, in <i>CLH</i> are representative of a diverse community. The strongest of them, arguably, is April's mother, Jackie McClean. She confronts both Ram and her estranged husband, Huw. Other adults such as Ram's father, Varun Singh and the teacher Miss Shah are mostly seen from the perspective of the teens.</li> </ul> <p>Some answers may cite the aliens of the Shadow Kin as examples (<i>CLH</i>) although there is no indication of their age. Reward may still be given in such cases if some understanding of the representation of age in general terms is evident.</p> <p><b>Older adults</b> The Doctor (<i>UC</i>) and school head Dorothea Ames (<i>CLH</i>).</p> <ul style="list-style-type: none"> <li>• There are two characters who may be classified as older adults: head teacher Dorothea Ames in <i>CLH</i> and the Doctor in <i>UC</i>. Both of these characters have status and authority; they expect and command deference. Miss Ames is forceful and assertive. She deals with students firmly but respectfully (as in her scene with April and Ram).</li> <li>• The Doctor is tetchy and patronising. Unlike Susan, he is dismissive and disrespectful towards the teachers because of their intellectual inferiority. His clothing signals that he is eccentric; it is more suggestive of the 1890s than the 1960s. Although a non-human, he appears to have very</li> </ul>	
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	<p>traditional and patriarchal values. He refers to the ‘savage minds’ of American Indians (native Americans).</p> <ul style="list-style-type: none"> <li>• Many of the Doctor’s characteristics are stereotypical features of old age: eccentricity, grumpiness and short temper.</li> <li>• Children and the elderly are absent from both close study products. Candidates should be rewarded for relevant observations about those who are unrepresented as well as those who are represented.</li> </ul> <p>In 1963, Dr Who sought a mass family audience. With only two channels available, early evening viewing needed to appeal to different age groups. Consequently, characters in <i>UC</i> from different age groups are sympathetically drawn with only a few references to the popular culture which would establish a distinct and separate identity for teenagers in future years. In 2016, BBC 3 was part of a multi-channel, multi-platform television environment. Class therefore is much more closely tailored to the needs and identity of its more narrowly defined audience of teens and young adults. <i>CLH</i> puts much more emphasis on the power, independence and strength of those characters in the same age group as this target audience.</p> <p>Accurate and appropriate use of technical terms/subject-specific vocabulary should be rewarded. Such terms include:</p> <ul style="list-style-type: none"> <li>• under-representation</li> <li>• misrepresentation</li> <li>• stereotypes/stereotyping</li> <li>• positive and negative stereotypes</li> <li>• dominant and minority representations</li> <li>• role models.</li> </ul> <p><b>Indicative Content: Judgements and conclusions</b></p> <p>Responses may conclude that the representation of age in television sci-fi drama are strongly influenced by social and cultural contexts, as the statement in the question suggests. Alternatively, answers may judge that representations of age are not strongly influenced by these contexts or that other factors are more significant. Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the two CSPs.</p>	
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Qu	Part	Marking guidance	Total marks
03	1	<p>Briefly define user-generated content.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies (1 mark)</p> <hr/> <p>Definition</p> <p>Give <b>1 mark</b> for an acceptable definition of user-generated content eg:</p> <ul style="list-style-type: none"> <li>• material created by those whose main role is as users of media such as newspapers, television, radio, magazines, the internet or web or online systems</li> <li>• material contributed to media or posted on websites by non-professionals</li> <li>• material contributed to newspapers or news websites by citizen journalists.</li> </ul>	1

03	2	<p>Give <b>one</b> example of user-generated content in online media.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies (1 mark)</p> <hr/> <p>Example</p> <p>Give <b>1 mark</b> for an acceptable example, eg:</p> <ul style="list-style-type: none"> <li>• my Facebook profile</li> <li>• a website I made about my favourite band</li> <li>• my posts to a football discussion forum.</li> </ul> <p>Give <b>0 marks</b> for definitions or examples that are too vague, imprecise or partial to show any real understanding of the term, eg:</p> <ul style="list-style-type: none"> <li>• stuff on the net</li> <li>• a website</li> <li>• the Mirror.co.uk</li> <li>• twitter or YouTube.</li> </ul>	1
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Qu	Part	Marking guidance	Total marks															
04		<p>'In order to be successful, media products must target the uses and gratifications of different audiences.'</p> <p>How far is this true of video games you have studied?</p> <p>Answer with reference to:</p> <ul style="list-style-type: none"> <li>• <i>Lara Croft GO</i></li> <li>• <i>Kim Kardashian: Hollywood</i> (Close Study Products).</li> </ul> <p>Assessment Objectives – AO2 1a, AO2 1b                      Analyse media products using the theoretical framework of media, including in relation to their contexts (10 marks)                      Make judgements and draw conclusions (10 marks)</p> <table border="1" data-bbox="304 887 1291 2036"> <thead> <tr> <th data-bbox="304 887 416 983">Level</th> <th data-bbox="416 887 544 983">Mark range</th> <th data-bbox="544 887 1291 983">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 983 416 1323">4</td> <td data-bbox="416 983 544 1323">16–20</td> <td data-bbox="544 983 1291 1323"> <ul style="list-style-type: none"> <li>• Excellent analysis of the product(s) that is detailed and critically engages with the nuanced aspects of uses and gratifications in relation to target audiences.</li> <li>• Excellent, astute judgements and conclusions which focus on 'success' and which are consistently well supported by relevant examples.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1323 416 1630">3</td> <td data-bbox="416 1323 544 1630">11–15</td> <td data-bbox="544 1323 1291 1630"> <ul style="list-style-type: none"> <li>• Good analysis of the product(s) that is clear and often engages with the nuanced aspects of uses and gratifications in relation to target audiences.</li> <li>• Good judgements and conclusions that acknowledge 'success' and are usually supported by relevant examples.</li> <li>• Frequent appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1630 416 1937">2</td> <td data-bbox="416 1630 544 1937">6–10</td> <td data-bbox="544 1630 1291 1937"> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the product(s) that engages with the generally obvious or straightforward aspects of uses and gratifications in relation to audiences in general.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by examples.</li> <li>• Occasional appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1937 416 2036">1</td> <td data-bbox="416 1937 544 2036">1–5</td> <td data-bbox="544 1937 1291 2036"> <ul style="list-style-type: none"> <li>• Basic analysis of the product(s) that only engages with the more straightforward aspects of uses and</li> </ul> </td> </tr> </tbody> </table>	Level	Mark range	Description	4	16–20	<ul style="list-style-type: none"> <li>• Excellent analysis of the product(s) that is detailed and critically engages with the nuanced aspects of uses and gratifications in relation to target audiences.</li> <li>• Excellent, astute judgements and conclusions which focus on 'success' and which are consistently well supported by relevant examples.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul>	3	11–15	<ul style="list-style-type: none"> <li>• Good analysis of the product(s) that is clear and often engages with the nuanced aspects of uses and gratifications in relation to target audiences.</li> <li>• Good judgements and conclusions that acknowledge 'success' and are usually supported by relevant examples.</li> <li>• Frequent appropriate and effective use of subject specific terminology.</li> </ul>	2	6–10	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the product(s) that engages with the generally obvious or straightforward aspects of uses and gratifications in relation to audiences in general.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by examples.</li> <li>• Occasional appropriate and effective use of subject specific terminology.</li> </ul>	1	1–5	<ul style="list-style-type: none"> <li>• Basic analysis of the product(s) that only engages with the more straightforward aspects of uses and</li> </ul>	20
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		<p>gratifications, this is likely to be more descriptive than analytical.</p> <ul style="list-style-type: none"> <li>• Basic judgements and conclusions that are generally unsupported by examples.</li> <li>• Very little, if any, appropriate use of subject specific terminology.</li> </ul>
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<p><b>Deciding on a level</b></p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to identify any particular set of uses and gratifications (there are a number of different versions). However, only answers with a reasonably comprehensive set of categories should be rewarded at the upper levels (Levels 3 and 4). Answers with a partial or limited understanding of U&amp;G should not normally receive marks above Level 2. Examiners may use their discretion to reward answers at a higher level if a restricted number of uses or gratifications are particularly well illustrated and discussed in relation to the statement and the CSPs. Answers with knowledge and understanding of U&amp;G but no reference to the CSPs should not normally receive marks in Levels 3 and 4.</p> <p>Answers in the higher bands must show extended responses that demonstrate the student’s ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured.</p> <p><b>Indicative Content</b></p> <p>Responses may demonstrate the ability to analyse media products in relation to the theoretical framework and ability to reach judgments and draw conclusions by discussing points such as the following (U&amp;G categories are in bold):</p> <p>Audience needs may differ from individual to individual, but media industries must, in order to succeed, create products that will satisfy the needs of a large-scale target audience. Audiences in different segments of the population (eg age, gender, social class or ethnic groups) tend to share similar needs and are targeted accordingly. A media product may target an array of different needs. Successful products must provide opportunities for the audience to gratify these needs and audiences must be made aware of the potential gratifications offered by a product.</p> <p>The Uses and Gratifications model (U&amp;G) focuses on the idea that media audience members make conscious, informed decisions to select the media they want. Audiences actively use the media to gratify their needs.</p> <p><b>Entertainment and Diversion</b></p> <ul style="list-style-type: none"> <li>• Both games provide opportunities to meet these needs. <i>KKH</i> and <i>LCG</i> could be described as escapist fantasies. They enable players to absorb themselves in an alternative reality of imagination in which they identify</li> </ul>		

		<p>and control a persona in the form of an avatar. Immersive gameplay supported by a strong narrative structure provides a release from the stresses, tensions and demands of everyday life.</p> <ul style="list-style-type: none"> <li>• In <i>LCG</i> gamers enjoy the cerebral pleasures of problem-solving to proceed from level to level and the vicarious pleasure of identifying with Lara Croft as she overcomes obstacles and defeats adversaries.</li> <li>• In <i>KKH</i> gamers can anticipate the (more limited) cerebral pleasures of problem solving to achieve the game’s objectives and a vicarious pleasure in developing a celebrity persona.</li> </ul> <p><b>Information and Education</b></p> <ul style="list-style-type: none"> <li>• These needs are met in some respects by these games. Players of both games have access to the wider media presence of Lara Croft as an extensive game and film franchise and Kim Kardashian (and the Kardashian family) as a multi-media celebrity operation.</li> <li>• Information gathering and the building of sub-cultural capital are important aspects of fan behaviour and these games provide points of access and a supply of material (especially <i>KKH</i>). Additionally, gamers need to build a ‘game knowledge’ of strategy and tactics. Rewards for knowledge and skill can be supplemented by in-app purchases.</li> </ul> <p><b>Social Interaction</b></p> <ul style="list-style-type: none"> <li>• There are significant opportunities for social interaction in <i>KKH</i> but relatively few in <i>LCG</i>. Players can link online with other gamers to discuss the games and their tactics. <i>KKH</i> gameplay is based on numerous interactions between the gamer’s avatar and other game characters. Some of these characters are thinly disguised versions of real life celebrities, providing further scope for learning about popular culture. This form of social interaction brings its own cathartic reward, often by progressing through the game at the expense of others.</li> <li>• <i>LCG</i>, by contrast, provides more limited scope for in-game interaction as most encounters with other characters are of the ‘kill or be killed’ variety.</li> </ul> <p><b>Personal Identity</b></p> <ul style="list-style-type: none"> <li>• For this category of U&amp;G, both games provide role models against which the player’s identity may be judged and measured. The games supply clearly differentiated examples of positive and negative character attributes. In this sense, they are reinforcing players’ learning about good and evil, right and wrong. However, the two games emphasise rather different character attributes. <i>KKH</i> puts a premium on physical appearance and the pursuit of fame whilst <i>LCG</i> rewards bravery and problem-solving skills.</li> </ul> <p><b>Indicative Content: Judgements and Conclusions</b></p> <ul style="list-style-type: none"> <li>• Mobile gaming has been a fast-growing sector of the video game market in recent years. Both these games meet an audience need for games that can be played in brief bursts on mobile devices whilst on the move.</li> <li>• Candidates may argue that products are successful (or not) as demonstrated by any of the following: the product’s profitability, the size of the audience, critical acclaim, promotion and marketing campaigns or the candidate’s own assessment of the product’s capacity to meet and gratify the needs of its target audience.</li> </ul>	
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		<ul style="list-style-type: none"> <li>• Candidates may argue that the statement has limitations because many video games are aimed at a single niche audience rather than ‘different audiences’.</li> <li>• Answers may argue against the statement on the basis that U&amp;G is flawed as an approach and that audiences simply respond to persuasion and manipulation.</li> <li>• Answers may agree with the proposition in the title, disagree with it or offer a qualified response which partially agrees and partially disagrees.</li> </ul> <p>Any of these is equally valid as long as the candidate supports judgements and conclusions by reference to evidence, argument and the two CSPs.</p>	
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Qu	Part	Marking guidance	Total marks												
05		<p>'Regulation of social media and the internet is unnecessary. Nobody wants more rules and government controls.'</p> <p>How far do you agree with this statement?</p> <p>Answer with reference to:</p> <ul style="list-style-type: none"> <li>Any online, social and participatory media or video game Close Study Product.</li> </ul> <p><i>In this question you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.</i></p> <p>Assessment Objectives – AO1 1a, AO1 1b and AO2 1b                      Demonstrate knowledge of the theoretical framework of media (5 marks)                      Demonstrate understanding of the theoretical framework of media (5 marks)                      Make judgements and draw conclusions (10 marks)</p> <table border="1" data-bbox="304 1115 1291 2063"> <thead> <tr> <th data-bbox="304 1115 416 1216">Level</th> <th data-bbox="416 1115 544 1216">Mark range</th> <th data-bbox="544 1115 1291 1216">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 1216 416 1559">4</td> <td data-bbox="416 1216 544 1559">16–20</td> <td data-bbox="544 1216 1291 1559"> <ul style="list-style-type: none"> <li>Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of the debate about regulation of social media, video games and the internet.</li> <li>Excellent, astute judgements and conclusions that are consistently well supported by relevant examples.</li> <li>Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1559 416 1865">3</td> <td data-bbox="416 1559 544 1865">11–15</td> <td data-bbox="544 1559 1291 1865"> <ul style="list-style-type: none"> <li>Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of the debate about regulation of social media, video games and the internet.</li> <li>Good judgements and conclusions that are usually supported by relevant examples.</li> <li>Mostly appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1865 416 2063">2</td> <td data-bbox="416 1865 544 2063">6–10</td> <td data-bbox="544 1865 1291 2063"> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of the debate about regulation of social media, video games and the internet.</li> </ul> </td> </tr> </tbody> </table>	Level	Mark range	Description	4	16–20	<ul style="list-style-type: none"> <li>Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of the debate about regulation of social media, video games and the internet.</li> <li>Excellent, astute judgements and conclusions that are consistently well supported by relevant examples.</li> <li>Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul>	3	11–15	<ul style="list-style-type: none"> <li>Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of the debate about regulation of social media, video games and the internet.</li> <li>Good judgements and conclusions that are usually supported by relevant examples.</li> <li>Mostly appropriate and effective use of subject specific terminology.</li> </ul>	2	6–10	<ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of the debate about regulation of social media, video games and the internet.</li> </ul>	20
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1	1–5	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by occasional discussion of the regulation of social media, video games or the internet.</li> <li>• Basic judgements and conclusions that are generally unsupported by examples.</li> <li>• Very little, if any, appropriate use of subject specific terminology throughout.</li> </ul>
0	0	Nothing worthy of credit.

**Deciding on a level**

Answers in the higher bands must:

- demonstrate the drawing together of areas of knowledge, skills and/or understanding from across the full course of study
- show extended responses that demonstrate the ability to construct and develop a line of reasoning that is coherent, relevant, sustained and logically structured.

If answers do not demonstrate both of the above then they must not be awarded marks in the highest band (ie the maximum mark should be 15). If they do not demonstrate either of the above, they must not be awarded a mark in the top two bands (ie the maximum mark should be 10).

**Indicative Content: Synoptic Response**

Synoptic responses could cover aspects of the theoretical framework such as any of the following:

- the relationship between technology, media industries and media products
- the ways in which the media re-present the world and construct versions of reality
- the ways aspects of reality may be represented differently depending on the purposes of the producers
- representation of social groups and ideas and the use of stereotypes
- how representations convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products
- how and why particular groups may be under-represented or misrepresented
- how representations reflect the social, historical and cultural contexts in which they were produced
- theoretical perspectives on representation, including processes of selection, construction and mediation
- the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups
- the effect of ownership and control of media organisations
- how the media operate as commercial industries on a global scale

	<ul style="list-style-type: none"> <li>• the importance of different funding models government funded, not-for-profit and commercial models</li> <li>• the functions and types of regulation of the media</li> <li>• the challenges for media regulation presented by 'new' digital technologies</li> <li>• the social, cultural and political significance of media products – how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences.</li> </ul> <p>Answers may make judgements which lead them to either agree or disagree with the statement in the question. Alternatively, responses may conclude that regulation is justified (or 'necessary') in some circumstances but not in other respects or may argue that there are forms of regulation that do not involve 'government controls'. Any of these approaches is equally valid as long as judgements and conclusions are supported by evidence drawn from the CSP and from areas of the theoretical framework indicated in the question.</p> <p><b>Indicative Content: Judgements and Conclusions</b></p> <p>Arguments or points made <b>against</b> the statement may include the perceived problems or dangers associated with social media, video games and the internet such as:</p> <ul style="list-style-type: none"> <li>• online bullying, intimidation or humiliation</li> <li>• loss of self-esteem or confidence resulting from competitive use of social media</li> <li>• distribution of 'fake news'</li> <li>• exposure to inappropriate or harmful material (especially children) eg grooming, trolling, pornography, violent extremism, hate speech</li> <li>• diminished attention span and problems of addiction (especially in relation to online gaming)</li> <li>• widespread free access to copyright material (film, music, television, books) with consequent harm to creative industries</li> <li>• social media used to wage 'soft power' battles and influence the outcomes of elections</li> <li>• social media used by corporations for surveillance purposes (eg assessing job applicants)</li> <li>• market domination by a few 'big tech' companies stifles diversity and competition</li> <li>• unauthorised collection and sale of the personal information of social media users (data mining).</li> <li>• 'copycat' behaviour in relation to video games.</li> </ul> <p>Arguments or points made <b>in favour of</b> the statement may include:</p> <ul style="list-style-type: none"> <li>• an unregulated internet preserves the freedom of speech in a medium to which almost half the world's population has access</li> <li>• it is difficult or impossible for national governments to regulate a global industry</li> <li>• platform providers (eg Alphabet, Facebook) argue that they cannot be held fully responsible for everything that users upload – they have been increasingly successful in devising automated systems to detect and take down inappropriate or unlawful material</li> <li>• internet and social media providers have responded to criticism by setting up their own codes of conduct and self-regulatory practices</li> </ul>	
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	<ul style="list-style-type: none"> <li>• education is more important than regulation, children need to be taught how to use social media and the internet safely in order to benefit from the huge advantages</li> <li>• if regulations become more severe, the opportunities for self-expression, personal creativity and the ability to explore and perform identities would be harmed – users would be fearful of prison, fines or other forms of retribution</li> <li>• open access to the internet and the freedom to express opinions and challenge those of others have become essential to a functioning pluralist democracy</li> <li>• in the UK, many laws already apply to the internet, eg defamation (libel), copyright laws, incitement to terrorism and so on</li> <li>• in the UK, the main Internet Service Providers (including BT and Virgin Media) have agreed to government demands that a number of categories of website should be blocked by default (though in some cases customers can opt in to this material) – categories include dating, drugs, alcohol and tobacco, drugs, suicide, self-harm, gambling, file-sharing and weapons.</li> <li>• The video game industry makes a significant economic contribution which could be curtailed if tighter regulations and controls were introduced.</li> </ul> <p>There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on either side of this debate, showing astute knowledge and understanding using the theoretical framework/media contexts, then this should not prevent them from reaching the higher mark bands.</p> <p>Similarly, if their analysis using the framework/media contexts leads them to a balanced conclusion that is logical and well supported, this should be rewarded and could also reach the higher mark bands.</p> <p>With regard to Zoella, candidates may point out that Zoella’s principal platform, YouTube (owned by Google), is not regulated in the same way as traditional television channels. YouTube argues that it does not create material but only distributes videos made by subscribers. It has its own ‘community standards’ and policies which are self-regulated. YouTube has strict rules concerning, violent and sexually explicit material, hate speech, privacy and copyright violation. However, with such an enormous volume of daily video uploads, YouTube relies on viewers to ‘flag’ any videos that break its rules so that they can be taken down.</p> <p>In relation to Kim Kardashian: Hollywood, candidates may point out that online games are regulated to the extent that PEGI supplies an age rating (although there is no way of controlling access by younger players if they have unsupervised access to a device such as a tablet or phone). KKH has a PEGI rating of 12 years. The game has been criticised for its encouragement of consumerism and the pursuit of celebrity at all costs and for its drug and alcohol references. However, the main cause of complaint has been in relation to in-app purchases. Some parents have faced huge bills for purchases made by their children during unsupervised play. This has led some to call for tighter control and regulation of in-app purchases, especially in children’s games.</p>	
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		<b>Note:</b> Kim Kardashian closed her KKW website in late 2018. However she still has a substantial online presence including on Instagram, Facebook, YouTube and Twitter. Relevant references to any of these or to material from the now closed KKW site can be rewarded.	
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### 8572/2 assessment objective grid

#### Assessment objective 1

- 1a** Demonstrate knowledge of the theoretical framework of media.
- 1b** Demonstrate understanding of the theoretical framework of media.
- 2a** Demonstrate knowledge of contexts of media and their influence on media products and processes.
- 2b** Demonstrate understanding of contexts of media and their influence on media products and processes.

#### Assessment objective 2

- 1a** Analyse media products using the theoretical framework of media, including in relation to their contexts.
- 1b** Make judgements and draw conclusions.

Question	AO1				AO2		Total
	1a	1b	2a	2b	1a	1b	
01.1	1						1
01.2	1						1
01.3					8		8
01.4					6	6	12
02			5	5		10	20
03.1	1						1
03.2	1						1
04					10	10	20
05	5	5				10	20
<b>Total</b>	<b>9</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>24</b>	<b>36</b>	<b>84</b>