GCSE
MEDIA STUDIES
8572/2

Paper 2 Media Two

Mark scheme

June 2022

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

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	1	Briefly define the term 'enigma'. Assessment objective – **AO1 1a** Demonstrate knowledge of the theoretical framework of media studies. **(1 mark)**	1
		Definition Give **1 mark** for an acceptable definition of an enigma, for example: • A puzzle. • A mystery or clue to a mystery. • A question posed by the narrative. • A twist in the story. • A hook that draws in the audience. • A disturbance or disruption in the equilibrium. • Something in the story that keeps the audience watching because they want an answer *or* want to know what happens next *or* want to find out the resolution. Give **0 marks** for: • A type of story. • The beginning or end of a narrative. • 'Like when April's eyes go red' or any other example that does not include an attempt at a definition. • The equilibrium. • The plot. • Music (or soundtrack or non-diegetic music). • Something that creates tension. • A shock (or surprise). • A narrative device or feature (too vague).	

Qu	Part	Marking guidance	Total marks
01	2	Give **one** example of an enigma in the extract. Assessment objective – **AO1 1a** Demonstrate knowledge of the theoretical framework of media studies. **(1 mark)**	1
		There are many examples of enigmas in the extract. Give **1 mark** for any valid example, such as: • Why does April think she is going to die? • How will Ram stop 'them' from killing April? • What is the significance of the pink petals? • Why is April aggressive towards her dad? • Why is April's father forbidden to see her? • Why do April's eyes turn red?	

- How and why do swords appear in April's hands?
- How will April's relationship with Ram develop?
- How will April's relationship with her father unfold?

Note:
Valid answers need not be framed as questions (as above). Give **1 mark** for answers that are clearly narrative enigmas in the extract such as:
- The pink petals (or flower petals or, simply, petals).
- April's eyes turn red.
- The swords appear.

Give **1 mark** for any of the above.
Give **0 marks** for any examples not within the extract or any examples clearly unrelated to an enigma including descriptions of camera shots or movements.

Qu	Part	Marking guidance	Total marks
01	**3**	'*Co-owner of a Lonely Heart*' includes Science Fiction, Science Fantasy and Teen Drama genre conventions. How are these genre conventions used to create meanings in the extract? Assessment objective – **AO2 1a** Analyse media products using the theoretical framework of media, including in relation to their contexts. **(8 marks)**	8

Level	Mark range	Description
4	7–8	• Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of how genre conventions create meanings. • Consistently appropriate and effective use of the theoretical framework throughout. • Consistently appropriate and effective use of subject specific terminology throughout.
3	5–6	• Good analysis of the extract that is clear and generally engages with the nuanced aspects of how genre conventions create meanings. • Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions. • Mostly appropriate and effective use of subject-specific terminology.

2	3–4	• Satisfactory analysis of the extract that engages with obvious or straightforward aspects of how genre conventions create meanings. • Some use of the theoretical framework is present, but it is often of limited effectiveness. • Occasionally appropriate use of subject specific terminology.
1	1–2	• Basic analysis of the extract only focusing on the more straightforward aspects of how genre conventions create meanings - this is likely to be more descriptive than analytical. • Very little, if any, appropriate use of the theoretical framework. Very little, if any, appropriate use of subject-specific terminology.
0	0	Nothing worthy of credit.

Responses must focus on the extract shown from '*Co-owner of a Lonely Heart*'. Credit must not be given to responses solely referring to other parts of this episode or to other episodes of *Class*.

Deciding on a level

Better answers may demonstrate a detailed and more critical engagement and a more nuanced approach by dealing with the various ways in which genre conventions are used to create meanings in the extract. Mid-range answers are more likely to list examples of genre features with a more limited reference to their role in creating meanings.

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 students to identify a particular number of genre conventions, components of the hybrid or examples from the extract.

Indicative Content

Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by making points such as the following about the ways that genre conventions are used to create meanings in the extract:
• Teen dramas typically deal with the relationships between teens and between teens and family members or other adults. These relationships, often strongly positive or strongly negative, drive the narrative forward. These are evident in the extract as Ram and April are drawing closer to one another. She confides in him and he is sympathetic and protective. On the other hand, April is strongly confrontational towards her father. Ram takes April's side in the dispute.
• The breakdown in a parent/teen relationship is a staple feature of teen dramas. Leading characters in teen dramas often turn the tables on adults or authority figures and this is just what happens in the extract.

The strength from her shared heart enables April to dominate her father. He cowers in front of her before running away as she exerts her power.

- In science fantasies, the normal and everyday is often disrupted by fantastical events. In the extract, all seems familiar until April and Ram begin to discuss their encounters with the Shadow Kin. Reality is then further disrupted by the presence of the mysterious pink petals, the change in the colour of April's eyes and the magical appearance of alien swords in her hands. Special effects are used frequently in both science fantasy and science fiction to create features such as these. The disruption to reality is emphasised by the swirling camerawork which constantly changes the point of view of the viewer.

- Aliens are stereotypically present in the science fiction genre. In the extract, we do not see aliens 'in the flesh' but Corakinus is present in the form of the shared heart within April's body. The idea of a human being being possessed or controlled by an alien is another stock device of science fiction. In the extract, we see that April has been partially taken over by Corakinus, the alien king, through the shared heart. This is seen in her extreme warrior-like aggression towards her father and her contemptuous dismissal of him. However, her own personality comes to the fore in the closing moments of the extract as she regains self-control. As the alien influence diminishes, she shows her softer side and embraces Ram.

Qu	Part	Marking guidance	Total marks
01	**4**	How effectively are April's feelings about Ram and her father communicated in the extract? Answer with reference to: • Camerawork • Non-verbal communication. 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)**	12

Level	Mark range	Description
4	10–12	• Excellent analysis of the extract that is detailed and critically engages with the nuanced aspects of the communication of April's feelings. • Excellent, astute judgements and conclusions that are consistently well-supported by relevant examples. • Consistent appropriate and effective use of subject-specific terminology throughout.
3	7–9	• Good analysis of the extract that is clear and generally engages with the nuanced aspects of the communication of April's feelings. • Good judgements and conclusions that are frequently supported by relevant examples. • Mostly appropriate and effective use of subject-specific terminology.
2	4–6	• Satisfactory analysis of the extract that engages with obvious or straightforward aspects of the communication of April's feelings. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Some appropriate and effective use of subject-specific terminology.
1	1–3	• Basic analysis of the extract that focuses on the more straightforward aspects of the communication of April's feelings - this is likely to be more descriptive than analytical. • Basic judgements and conclusions that are generally unsupported by examples. • Little, if any, appropriate use of subject-specific terminology.
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. For example, answers which refer to an extensive range of relevant examples from the extract should be rewarded in the same way as answers that consider a smaller number of examples at greater length.

Notes: Most responses will interpret nvc to mean, for example, facial expression, body movement, eye contact, or posture. However, other interpretations of nvc are valid, for example, instrumental music, non-verbal sounds or performance.

This question refers to the screened extract. References to other material or examples drawn from elsewhere in the episode should not be rewarded. April's father is Huw MacLean, referred to here as Huw.

Indicative Content: Judgements and Conclusions

Students may argue that camerawork and nvc are used effectively, ineffectively or may take a more nuanced view. Any of the above judgements and conclusions are valid if they are supported by the analysis of evidence drawn from the extract.

Indicative Content

Responses may demonstrate the ability to analyse the extract using the theoretical framework (media language, media representations) and ability to reach judgements and draw conclusions by making references such as the following:

- In the opening moments of the extract April shows her feelings of strong affection for Ram by resting her head on his shoulder as they sit in the car. This is effective because it is an unambiguous example of nvc and the message will easily be interpreted by the audience.
- April engages Ram with direct eye contact as he reassures her that, "You're not going to die". She begins to smile.
- We see out of focus April in the foreground against Ram's close up. In this tight over-the-shoulder shot, her softened image helps to communicate her tender feelings towards him. This technique requires knowledge of the codes of camerawork and will only be effective for viewers who are able to decode the meanings of soft focus and focus pulls.
- From outside the car, we see April's shocked reaction to her father's presence before we see him. Her smile disappears, her mouth falls open, her eyes widen and her body stiffens. These are strong non-verbal signifiers of shock and dismay that are likely to be very effective in communicating to the audience April's feelings about her father.
- Huw appears in another over-the-shoulder shot from quite a high angle. This emphasizes his dominant position as he leans on the front of the car looking down at April, making clear that her shocked expression is a

		reaction to him. For a moment, April seems cowed and fearful of Huw. This is effective because of juxtaposition. April subsequently seems all the more forceful and determined in expressing her feelings towards Huw because she has rapidly moved from non-verbal expressions of weakness and subordination to those of strength and domination.	

- As April emerges from the car, slamming the door, the camera lifts and tilts down so that she appears level then above Huw within the image. This shows April changing the power relationship between herself and Huw; she is now dominant and he is subordinate.
- The next shot, this time over April's shoulder, completely reverses the initial power relationship between father and daughter. She looms over Huw, staring angrily and baring her teeth as she challenges him. Huw's nvc now becomes submissive and apologetic. He looks away from April, unable to meet her gaze. April folds her arms, creating a symbolic barrier between them.
- Huw makes placatory, pleading gestures with his arms as he defends himself against her verbal attack. Again, these are unambiguous non-verbal signifiers that are likely to be easily understood by the audience.
- As Ram jumps out of the car to challenge Huw, April places a hand on her father's arm. This shows Ram that he must not intervene; this is her problem and she will deal with it. At this stage, April is dismissing Ram's help and support.
- The camera swirls around April and Huw as their confrontation continues, constantly changing height and angles but keeping the two within tight shots. This unusual camera movement could be seen as effective because it communicates April's anger and turmoil as she dismisses her father's pleas, saying "You don't know what I've seen". Alternatively, it could be argued to be ineffective because it disorientates the viewer.
- As Huw tries to embrace her, April rejects him by seizing his wrists and pushing him back. At this point, April's eyes glow red, signalling that she is now under the influence of Corakinus, the warrior king of the Shadow Kin.
- As Huw retreats, April leans towards him with her features contorted and her eyes blazing. At this point, an over-the-shoulder shot reveals the swords that have sprung into her hands. Here the camerawork positions the audience to April's point of view; an effective way of establishing the audience's sympathies with April's feelings.
- A reaction shot of Ram's expression of disbelief shows that April is now completely oblivious to him.
- As Huw falls to the ground we see April from his point of view with a low angle close up shot as she menaces him. Her face shows the fearless determination of a fighter. Here, camera codes and non-verbal codes combine to reinforce the same message. The only ambiguity for the viewer is over whether we are witnessing the feelings of April or those of Corakinus.
- Huw runs off and April's face immediately crumples into an expression of confusion and fear as she looks at her hands where the swords have been. Corakinus' influence has disappeared and with it have gone all April's anger and aggression. The non-verbal signifiers here help to unravel the ambiguity described above; April is returning to her 'true self'.

- Once again, April looks to Ram for reassurance and support. She gasps and seems close to tears as she embraces him and leans her head on his shoulders. This effectively communicates to the viewer that April's feelings towards Ram are authentically her own whilst her feelings towards Huw are supercharged by the presence of Corakinus.
- Camerawork and nvc in the extract have shown that April as herself has strong feelings of gratitude, affection – maybe love – for Ram, yet when she is possessed by the personality of the Shadow King, she is completely indifferent towards Ram.
- Throughout the extract, nearly all of the shots are tight two shots, close ups and over the shoulder shots. The only exceptions to this are the slightly wider-angle shots used when April gets out of the car, putting some space between father and daughter, and the brief shot of Huw running away. These tight swirling shots create feelings of disorientation and intimacy. There is a very positive intimacy between April and Ram juxtaposed with negativity between daughter and father.

Qu	Part	Marking guidance	Total marks
02		'Science fiction on television always reflects the social and historical contexts in which it is produced.' How far do you agree with this statement? Answer with reference to: • *Dr Who*, '*An Unearthly Child*' (1963) and *Class*, '*Co-owner of a Lonely Heart*' (2016) (Close Study Products). 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)**	20

Level	Mark range	Description
4	16–20	• Excellent knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by consistently effective discussion of science fiction on television in relation to the two close study products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject-specific terminology throughout.
3	11–15	• Good knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by frequent effective discussion of science fiction on television in relation to the two close study products. • Good judgements and conclusions that are frequently supported by relevant examples. • Frequent appropriate and effective use of subject-specific terminology.
2	6–10	• 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 science fiction on television in relation to the two close study products.

		• Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Occasional appropriate and effective use of subject-specific terminology, but inconsistently effective.
1	1–5	• Basic understanding of the contexts of media and their influence on media products and processes, demonstrated by very little, if any, appropriate discussion of science fiction on television in relation to the two close study products. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject-specific terminology.
0	0	Nothing worthy of credit.

Deciding on a level

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.

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail.

Answers are not required to deal with both CSPs to an equal extent. However, answers that refer to only one CSP are unlikely to receive marks in Level 4 and those that refer to neither one of the CSPs are unlikely to receive marks above Level 2.

Judgements and conclusions

Responses may conclude that television reflects the social and historical contexts of their production or they may argue that they do not. Alternatively, answers may steer a middle course by finding similarities as well as differences between the two CSPs. Any of the above judgements and conclusions are valid if they are supported by evidence relevant to the two CSPs.

Indicative Content

In 1963, British audiences had only seen a few examples of television science fiction, though the BBC's head of drama (Sidney Newman) wanted to repeat the success he had previously had at ITV with *Pathfinders in Space*.

With only two channels available, the BBC needed to win a mass audience for new dramas such as *Doctor Who* and this constrained the format of the show to a large extent. *Doctor Who* needed to appeal to a family audience

of all ages so the show did not deal with divisive or contentious issues. There is some reference to the idea that teenagers are different in their cultural tastes, (eg Susan's interest in pop music) but there is no indication of the 'generation gap' that was widely discussed at the time. The sort of issues that might drive a contemporary drama such as *Class* are absent from *Doctor Who*, eg crime, family breakdown, social diversity, sexuality, drug references etc.

- In 1963, television had an important role in social cohesion. Few households had more than one television set and with only two channels, many people watched the same programmes. This mode of viewing affected the type of programming and, along with the BBC's commitment to 'educate, entertain and inform', it ensured that the BBC's dramas, including sci-fi were more safe than challenging.
- The technical limitations of the time are evident in the production of *An Unearthly Child*. It was shot in a studio using heavy dolly-mounted cameras and recorded to videotape. To modern viewers, the scenes seem stilted and unnatural as actors posed for different shots. Without the advantages of modern post-production and editing technology, the takes are longer and with few transitions or reaction shots.
- The mocked-up interior of the TARDIS was quite ambitious for the time. Not only did it reference familiar conventions of science fiction, it also helped to establish new ones. However, *Doctor Who* is not able to produce the sophisticated special effects and CGI we associate with modern television sci-fi. Instead, the drama has to rely on stimulating the imagination of the viewer, principally through dialogue, but also through the use of music and sound effects.
- Television sci-fi in 1963 reflected contemporary values and beliefs. The Cold War between the west (led by the United States of America) and the east (led by the Soviet Union) was at its height. This confrontation was mirrored by competition to develop space technology, the 'Space Race'. The early 1960s was a time of great positivity and optimism towards science and technology, fuelled by the success of the two superpowers in putting astronauts into space. These themes are reflected in *Doctor Who*. Advanced technology and the capacity to travel in time and space are seen as realistic and possible ways for society to solve social problems. The TARDIS is a symbol of this positive view of technology.
- On the other hand, the Cold War led to a great fear of infiltrators and spies: an enemy within that could not be easily seen or detected. Many sci-fi dramas dealt with this fear by representing the 'enemy' as alien invaders in the form of humans. *An Unearthly Child* seems, at first, to be following this route: aliens in human form have, apparently, kidnapped Barbara and Ian. At the end of the episode, though, this view of Susan and the Doctor is much less clear. The audience is left with a cliff-hanger: are they dangerous aliens who will destroy us or will they use their advanced scientific knowledge and technology to protect the human race?
- The UK of 2016 was a very different place to the UK of 1963 and this is reflected in various aspects of *Co-Owner of a Lonely Heart*. Television as a media form is much changed, with a multi-channel, multi-platform environment replacing the two channels of 1963. *Class* is directed much more narrowly at youth audience without any requirement to meet the

needs of children or older viewers. In consequence, the story is built around the young adult pupils at Coal Hill School and is related from their perspective.
- Coal Hill School is transformed from the institution represented in 1963. It is diverse and multicultural with pupils drawn from many different social and cultural backgrounds.
- Relationships between the pupils are at the heart of *Class*, not only in the partnerships of Charlie and Matteusz and April and Ram, but also in the close ties of friendship and loyalty between members of the group as a whole. April's family is foregrounded in *Co-Owner*: her parents are separated and April holds her father responsible for the accident that has resulted in her mother's long-term injuries. The sci-fi/sci-fantasy elements are woven into this fractured family. Families in 1960s television were much more likely to be stable and traditional.
- The representation of the Shadow King in *Co-owner* links his ruthlessness to another unattractive quality: his arrogant contempt for females. In this way, *Class* as a sci-fi drama links itself with social values more prevalent in the 21st century than in the sixties.
- The society represented in *Class* is much less hierarchically ordered than society in *An Unearthly Child*. People of different ages, social class, ethnic or national groups, genders or sexual orientation are generally represented as equals.

The sci-fi themes of *Co-Owner* are different to those of *An Unearthly Child*, though there are some similarities. Some of the aliens in *Class* have taken human form, but not all are threatening to humans. The most obviously evil aliens, the Shadow Kin, are clearly recognisable. The idea of a 'shared heart' resonates with a society more used to dealing with transplantation, cyborgs and artificial body parts. As April and the Shadow King wrestle for control of the heart, it is also a psychological battle, reflecting contemporary concerns about mind control, surveillance and brainwashing.

Qu	Part	Marking guidance	Total marks
03		There is a strong trend towards convergence in the media industries. Give **two** different examples of convergence involving UK newspapers. Assessment objective – **AO1 1a** Demonstrate knowledge of the theoretical framework of media studies. **(2 marks)**	2
		Notes: Examples may be general eg, 'Newspapers distribute their content on different platforms such as print and online', or specific eg, '*The Times* has a print version and a paid for digital subscription service'. If the two examples are very similar, eg Example 1, '*The Times* has a website and a paper' and Example 2 'The *Daily Mirror* has website and a paper,' give only one mark. Examples of industry mergers and takeovers, technological convergence and cultural convergence are all acceptable. Give **1 mark** for each acceptable example (maximum two) of convergence involving UK newspapers. • Reach plc (or other newspaper owning company) has gradually expanded by buying other newspapers/newspaper groups. • In addition to its national newspapers, Reach's brands include numerous local and regional newspapers, magazines and digital brands. • Reach owns *OK!* magazine and the *Manchester Evening News* as well as the *Daily Mirror*. • The *Daily Mirror* (or other newspaper) website includes sound and video clips as well as pictures, graphics and written copy. • Newspapers have a social media presence on Facebook, Instagram and Twitter. • Newspapers create podcasts and video as well as written content. • The *Daily Mirror's* website has embedded videos and readers can post comments directly. • A smart phone, tablet or computer gives users access to multiple sources of information, many of them operated by newspaper owners. • News UK, owners of *The Times* launched its own radio station, Times Radio in 2020. It is available on multiple platforms. • Other radio stations including Virgin Radio and talkSPORT are part of the Wireless company, owned by News UK's parent company, Newscorp. Give **0 marks** for examples that are too vague, imprecise or incomplete to show any knowledge of convergence involving UK newspapers, eg: • When newspapers join. • Coming together. • The *Daily Mirror* and *The Times* are examples of convergence. • Convergence is when two or more things merge (definition not an example, no reference to newspapers). • Comcast acquired Sky TV in 2018 (not a newspaper example).	

		• BBC supplies news on TV, radio, its own website, social media and apps (not a newspaper example).	

Qu	Part	Marking guidance	Total marks
04		'The news values of a newspaper strongly influence the choices made about the construction of every page and every story.' How far does an analysis of the inside pages of the *Daily Mirror* (**Figure 1**) show this statement to be true? 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)**	20

Level	Mark range	Description
4	16–20	• Excellent analysis of the product that is detailed and that critically engages with the nuanced aspects of the influence of news values on the construction of the inside pages. • Excellent, astute judgements and conclusions which are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject-specific terminology throughout.
3	11–15	• Good analysis of the product that is clear and often engages with the nuanced aspects of the influence of news values on the construction of the inside pages. • Good judgements and conclusions that are usually supported by relevant examples. • Frequent appropriate and effective use of subject-specific terminology.
2	6–10	• Satisfactory analysis of the product that engages with the generally obvious or straightforward aspects of the influence of news values on the construction of the inside pages. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Occasional appropriate and effective use of subject-specific terminology.
1	1–5	• Basic analysis of the product that only engages with the more straightforward aspects of the influence of news values on the construction of the inside pages; this is likely to be more descriptive than analytical. • Basic judgements and conclusions that are generally unsupported by examples.

		• Very little, if any, appropriate use of subject-specific terminology.
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 are many equally valid approaches to this question. Answers may lead with a general explanation of news values with reference to such features as Timing, Important People, Surprise and Significance, Closeness to Home and Human Interest. Responses may also consider news values more specifically in relation to the *Daily Mirror*, for example by exploring the paper's left-leaning political stance or the tabloid emphasis on celebrity orientated 'soft' news in contrast to the more 'hard' news preferences of the so-called 'quality' papers.

To achieve marks in Levels 3 and 4, answers must demonstrate an awareness of 'news values' as a concept as well as an ability to exemplify these values by reference to the content and presentation of the *Daily Mirror*'s inside pages. Answers which are predominantly descriptive are unlikely to achieve marks beyond level 2.

Answers with knowledge and understanding of issues raised by the question but no reference to the CSP should not normally receive marks in Levels 3 and 4. However, points that are made by contrasting the *Daily Mirror's* inside pages with those of *The Times* should be rewarded.

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.

Judgements and conclusions

Responses may conclude that news values strongly influence the choices made about the construction of the inside pages, that they are not strongly influential (for example, because other factors are more important), or the response may take a more nuanced position by arguing that news values are important, but other factors also have a role to play.

Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the CSP and from the theoretical framework.

Indicative Content

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.

- The choice of a royal family story accords with the value placed by the *Mirror* on domestic human interest stories that are also running stories with which readers will already be familiar.
- Although left-leaning, the *Daily Mirror* is generally supportive of the royal family. Here it has taken an editorial line that the 'rift' in the family is in the process of being repaired and has anyway been 'overplayed'.
- The *Mirror's* news values have led it to take a human interest angle on the activities of the royals. Instead of leading with their ceremonial duties and responsibilities, the emphasis is firmly on human relationships within the family. This may be contrasted with the different approach taken by *The Times* in its inside story on the same day.
- Tabloid news values often intensify the drama of human interest and celebrity stories by focusing on rivalries, disputes, arguments, betrayals, reconciliations and other similar narrative features that are shared by soap operas. This is clearly the case in the *Mirror's* approach: the relationship between Will and Harry has 'fractured'; Kate is seeking to 'make peace'.
- The *Daily Mirror* has chosen to present the royals as celebrities to whom the public have a right of access. Although supportive of the royals, this story is neither deferential nor overtly respectful. Informal language is used to refer to the royals ('Kate', 'Harry', 'Wills') and readers are positioned to recognise the essential ordinariness of the family ('… they all met up for tea').
- The *Mirror's* news values place a strong emphasis on graphic story-telling. This can be seen in the design and layout of the page and the use of images (an image-led photo-story).
- The main points in the royal story are reinforced by images and further anchored by captions. For example, the good relationship between Kate and Harry is described in the text, reinforced by the main picture showing them in close proximity, looking and smiling at each other. The message is anchored by the caption, 'Close Pair'. The same message is confirmed by the smaller image, bottom left and its anchoring caption 'Relaxed Kate and Harry are all smiles yesterday'. Drama is added by the picture showing William (with circled head) positioned well away from Harry. This separation (reinforcing 'the rift') is juxtaposed with other images showing Kate and Harry's 'closeness' to illustrate her role as a peacemaker. The pictures employ non-verbal codes of closeness and separation to support the main thrust of the story.
- As a tabloid, the *Daily Mirror* places a high premium on creating visual interest in the presentation of its pages. A number of devices are used in the inside pages shown in **Figure 1**. These include:
  o The use of different fonts with different colours and different font sizes.
  o Overlays.
  o Style lines.
  o Boxed items.
  o Strapline ('DUCHESS STEPS IN ….').
  o Headline.

- o Standfirst.
- o Pull quote ('This is not to do with them ….').
- o Byline.
- o Exclusive tag.
- o Graphic feature (weather map).

- It could be argued that these devices are not really 'news values', but that their importance strongly influences choices made about the construction of the inside pages. This would lead to a conclusion that contradicts the statement in the question, at least in part. Alternatively, it could be argued that these presentational features are an integral part of the *Daily Mirror's* values; that the form and content of stories cannot really be separated. This would lead to a conclusion more fully in agreement with the statement in the question.
- The readership of the *Daily Mirror* is primarily C2DE, working wrestle and middle aged to elderly. It could be argued that choices about the construction of the newspaper are more strongly influenced by the needs of this audience than by the paper's news values. Alternatively, it may be concluded that the paper's news values derive from its readers. There are no right or wrong judgements and conclusions; we are assessing the competence with which they are formulated using evidence drawn from CSPs and ideas drawn from the theoretical framework.

Qu	Part	Marking guidance	Total marks
05		'In order to succeed, newspaper owners must use new technology to produce fresh, up-to-date news products.' How far do you agree with this statement? 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, media contexts and Close Study Products. 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)**	20

Level	Mark range	Description
4	16–20	• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of audience demand and developments in technology as influences on newspaper producers/products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistently appropriate and effective use of subject-specific terminology throughout.
3	11–15	• Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of audience demand and developments in technology as influences on newspaper producers/products. • Good judgements and conclusions that are usually supported by relevant examples. • Mostly appropriate and effective use of subject-specific terminology.
2	6–10	• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of audience demand and developments in technology as influences on newspaper producers/products. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples.

		• Occasional appropriate use of subject-specific terminology.
1	1–5	• Basic knowledge and understanding of the theoretical framework, demonstrated by occasional discussion of audience demand and developments in technology as influences on newspaper producers/products. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject-specific terminology throughout.
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).

Judgements and conclusions

Answers may make judgements which lead them to either agree or disagree with the statement in the question. Alternatively, responses may conclude that some aspects of the statement are true or that different circumstances apply to different audiences or different newspapers. Any of these approaches is equally valid as long as judgements and conclusions are supported by evidence drawn from the CSPs and from relevant areas of the theoretical framework.

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, media products and media audiences.
• How audiences may respond to and interpret media products.
• The nature of media production, including by large organisations, who own the products they produce, and by individuals and groups.
• The impact of production processes, personnel and technologies on the final product.
• The effect of ownership and control of media organisations.
• How the media operate as commercial industries on a global scale.

- 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.
- Understanding of the assumptions organisations make about their target audience(s).
- The role of media technologies in reaching and identifying audiences, and in audience consumption and usage.
- How audiences may respond to and interpret media products and why these responses and interpretations may change over time.
- The ways in which people's media practices are connected to their identity, including their sense of actual and desired self.

Indicative Content: Judgements and Conclusions

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.

Similarly, if judgements using the framework/media contexts lead to a balanced conclusion that is logical and well supported, this should be rewarded and could also reach the higher mark bands.

Arguments or points made in relation to the statement may include references to:

- The steep decline in sales of print newspapers since 1990 and the causes of this decline, for example:
  - Availability of constantly updated 24/7 news, initially on television and then online.
  - Availability of cheap or free news and entertainment online.
  - Apps and online news platforms offer consumers the opportunities for control and personalisation; each of us can create an individual package of news and entertainment tailored to our needs.
- Print newspapers still have their attractions for readers, including:
  - Detailed and in-depth coverage.
  - Pleasure of dealing with a tangible medium.
  - Sense of loyalty to the newspaper and confirmation of own identity and values.
  - Belief in traditional journalistic values, eg the integrity of factual information over 'fake news'.
- Newspapers have responded to the loss of print circulation and associated advertising revenue by creating successful online platforms. The online versions of traditional news brands have a reach that massively exceeds print readership.
- Online newspapers have steadily moved away from print conventions in order to meet consumer needs for 'bite size' news, wider range of choice, interactive content. Some (eg *The Times*) offer extra content, free gifts and advertisement-free reading to subscribers (paywall). Others (eg the *Mirror*) offer audio-visual material, navigability and up-to-the minute news with a focus on sport and entertainment. All provide multi-platform content and access via social media. In this way, newspaper brands have been able to reach new and younger audiences.

- Online newspaper brands have to compete with other online only news providers such as the *Huffington Post* as well as numerous sources of recycled news, especially in social media.
- By successfully building their online brands, newspapers have continued to wield considerable political and cultural influence by using their ability to set agendas and orchestrate national talking points.
- Newspaper brands produce most of their own content. This has helped them to establish more credibility with users than online publishers like *Google*, *Facebook* and *Twitter*. Online publishers are more susceptible to being hijacked for the purposes of spreading propaganda or misinformation. On the other hand, a great deal of content generated by newspapers is recycled on social media without the newspaper brands receiving any income for their material.
- Some readers may prefer other qualities in their news consumption to those of being 'fresh, different and up-to-date'. For example, broadcast media in the UK are required to conform to regulatory requirements to provide news that is balanced and unbiased. There is no such requirement for print or online news media, though some online news brands make their own claims of integrity and impartiality.

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	2						2
04					10	10	20
05	5	5				10	20
Total	9	5	5	5	24	36	**84**