OXFORD AQA
INTERNATIONAL QUALIFICATIONS

INTERNATIONAL GCSE

MEDIA STUDIES

9257

Paper 1 Media knowledge and understanding

Mark scheme

Specimen

Version: 1.0 Final

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 oxfordaqa.com.

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.

Many of the questions test two assessment objectives, AO1 and AO2. The weighting between AO1 and AO2 varies and this should be taken into account when determining a grade and a mark. However, do not attempt to assign marks separately for each AO before adding them together. Rather, consider the answer holistically and assign a total mark.

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.

Section A

Question	Part	Marking guidance	Marks
01	1	**Define the term 'genre convention'.** Give **2 marks** for an acceptable, accurate definition of a genre convention e.g. • The things we expect to see (and/or hear) in genre products. • Genre is a category (or type) of media product and its conventions identify it for the audience. • Genre conventions are the distinctive ways in which costume or props or mise-en-scène or locations or storylines are used in a genre such as science fiction. Give **1 mark** for a related general point that does not offer a definition or that offers a partially correct definition e.g. • Science Fantasy has things like myths or magic or the paranormal. • Genre conventions are all the things that must be included. Give **0 marks** for an answer that is inaccurate, vague or irrelevant. • Dr Who is a time traveller and Yaz is a time traveller. • The TARDIS and the ship that looks like a police box. • Dr Who is a genre convention.	2 AO1 - 2

Question	Part	Marking guidance	Marks
01	2	**Give two examples of the genre conventions of science fiction/ science fantasy from the study sequence.** Responses must focus on the Study Sequence for this examination. Credit must not be given to responses referring to other parts of this episode or to other episodes of *Doctor Who*. Give **1 mark** for each acceptable example of SF/SF genre conventions from the sequence up to **a maximum of two marks** in total. Acceptable examples include: • the TARDIS or space ship or time-machine • The Doctor's sonic screwdriver • the sudden appearance of the Kerblam man • automatons or robots • teleportation • arrival on the moon of the planet Kandoka, space travel. Give **0 marks** for an answer that is inaccurate, vague or which does not appear in the sequence, e.g. • futuristic weapons • wars in space • mythological beasts • it is dramatic. If a student provides two examples that use only one answer space in the answer book, reward both examples given. Give only one mark in total if the two examples are both correct but very similar, e.g. • Dr Who is a time traveller and Yaz is a time traveller • the TARDIS and the ship that looks like a police box.	2 AO1 – 2

Question	Part	Marking guidance	Marks
01	**3**	**Analyse the study sequence to explain how non-verbal codes create meaning.** **In your answer refer to:** • **Dress and appearance** • **Facial expression and body movement**	**8** **AO1: 4** **AO2: 4**

Level	Mark range	Description
4	7-8	• Excellent analysis of the sequence that is detailed and fully engaged with how dress/appearance and facial expression/body movement create meaning in the extract. • Consistently appropriate and effective use of the media studies framework throughout. • Consistently appropriate and effective use of media concepts and terminology.
3	5-6	• Good analysis of the sequence that is clear and generally engaged with how dress/appearance and facial expression/body movement create meaning in the extract. • Mostly appropriate use of the media studies framework but there are occasional inaccuracies/omissions. • Mostly appropriate and effective use of media concepts and terminology.
2	3-4	• Satisfactory analysis of the extract that engages only with obvious or straightforward ways that dress/appearance and/or facial expression/body movement create meaning in the extract. • Occasional use of the media studies framework is present, but it is of limited effectiveness. • Occasionally appropriate use of media concepts and/or terminology.
1	1-2	• Basic analysis of the extract with only a few simple examples of ways that dress/appearance and/or facial expression/body movement create meaning in the extract. Likely to be more descriptive than analytical. • Very little, if any, appropriate use of the media studies framework. • Very little, if any, appropriate use of media concepts and/or terminology.
0	0	Nothing worthy of credit

Responses must focus on the Study Sequence for this examination. Credit must not be given to responses referring to other parts of this episode or to other episodes of *Doctor Who*.

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

Deciding on a level

Better answers (Level 4. Level 3+) are likely to provide examples from both categories in the question (dress/appearance and facial expression/body movement) with explanations of the contribution made by each example to the overall meaning of the sequence.

Mid-range answers (Level 3, Level 2+) are more likely to list valid examples from the two categories but with a more limited reference to their roles in creating meaning.

Low-range answers (Level 2-, Level 1) are like to be descriptive rather than analytical with incomplete coverage of the two categories and few, if any, suggestions concerning the contribution to meaning. Some answers in Level 1 may be unfamiliar with the sequence or the terms in the question.

Indicative Content

Responses may demonstrate ability to analyse a media product using the media studies framework (media language, media representations) by making points such as the following about how dress and appearance and facial expression and body movement create meanings in the sequence:

Dress and appearance
- The costumes of all characters in the TARDIS do not seem to fit with the futuristic setting and action; this suggests that the characters do not belong in this world (a convention of science-fiction is ordinary people being in extraordinary places), or that this is a very unusual kind of science fiction drama.
- The Doctor's costume is more unusual than the others, suggesting that she is an alien, or slightly different compared to the other three. The dominant colour in her costume seems to be blue, which links her to the TARDIS (blue on the outside).
- Graham's costume (cardigan, smart trousers, shirt and tie) is stereotypical for a middle-aged man, suggesting that he is an ordinary person (contrasting with the futuristic setting). This makes him relatable to the older audience.
- The Kerblam! Man is dressed like an old-fashioned postman/ parcel delivery man. This suggests a slightly 'retro' version of the future as well as creating a clear link between Kerblam! and similar companies which the audience might be aware of

(another convention of science-fiction is making the familiar strange).

- Yaz's leather jacket and t-shirt might suggest that she is a more rebellious character, given the connotations of these items of clothing and teenage culture). However, they might also simply be used to make her relatable to a younger, more fashionable audience. Ryan's outfit is a little more conservative, suggesting he is a more straightforward character.
- The Doctor's reaction to the fez suggests a sense of humour and that she does not take herself too seriously. Fans of the show might be aware that a previous incarnation of the Doctor wore a fez, creating a continuity link (even more serious fans might remember that his fez was destroyed, explaining why s/he has ordered a new one).

Facial expression and body movement
- The opening moments suggest that the characters are in danger since all are being shaken around and look worried/ scared. This is replicated later when the characters head to Kerblam!, creating a sense of energy and drama.
- The Doctor's frantic movements, worried expression and attempts to activate the controls suggest that she is unable to solve the problem, creating an even more tense effect.
- The Doctor's response to recognising the teleport pulse contrasts with Ryan's, suggesting that she is no longer scared; the creates the effect that the Doctor knows more than her companions.
- The Doctor's reaction to the Kerblam! man (and the friendly facial expression of the android) contrast with the threat implicit in the chase sequence creating a bathetic/ comic effect; the other characters' confused response adds to this.
- The Doctor's expression when she receives the parcel suggests that this is something she is genuinely happy about.
- Yaz's expression when she sees the note contrasts with the Doctor's joy at finding the fez.
- The mood changes with the note, with all the characters now adopting serious expressions, suggesting that something is wrong.
- The expressions when the characters reach the moon of Kandoka suggests the scale of the buildings and the difficulty of task they have.

Accept any other valid response

Question	Part	Marking guidance	Marks
01	**4**	**Analyse how the study sequence uses narrative techniques to attract audience attention and keep them viewing.** **In your answer, refer to:** • **Enigma** • **Quest**	**8** **AO1: 4** **AO2: 4**

Level	Mark Range	Description
4	7-8	• Excellent analysis of the sequence that is detailed and fully engaged with the ways in which narrative techniques are used to attract audience attention and keep them viewing. • Consistently appropriate and effective use of the media studies framework throughout. • Consistently appropriate and effective use of media concepts and terminology.
3	5-6	• Good analysis of the sequence that is clear and mostly engaged with the ways in which narrative techniques are used to attract audience attention and keep them viewing. • Mostly appropriate use of the media studies framework but there are occasional inaccuracies/omissions. • Mostly appropriate and effective use of media concepts and terminology.
2	3-4	• Satisfactory analysis of the extract that engages only with obvious or straightforward ways in which narrative techniques are used to attract audience attention and/or keep them viewing. • Occasional use of the media studies framework is present, but it is of limited effectiveness. • Occasionally appropriate use of media concepts and/or terminology.
1	1-2	• Basic analysis of the extract with only a few simple examples of ways in which narrative techniques are used. Likely to be more descriptive than analytical. • Very little, if any, appropriate use of the media studies framework. • Very little, if any, appropriate use of media concepts and/or terminology.
0	0	Nothing worthy of credit

Responses must focus on the Study Sequence for this examination. Credit must not be given to responses referring to other parts of this episode or to other episodes of *Doctor Who*.

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

Deciding on a level
Better answers (level 4, Level 3+) are likely to refer to both quest and enigma in the sequence with explanations of the contribution made by each to attracting and maintaining the audience's attention.

Mid-range answers (Level 3, Level 2+) are more likely to offer definitions of quest and enigma but with a more limited reference either to the sequence or to their roles in attracting and maintaining the audience's attention.

Low-range answers (Level 2-, Level 1) are like to be descriptive rather than analytical with partial or only basic understanding of the terms quest and/or enigma. Some answers in Level 1 may be unfamiliar with the sequence or may not address the audience aspect of the question.
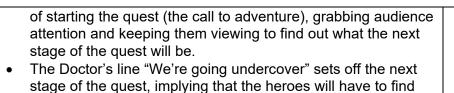
Indicative Content
Responses may demonstrate ability to analyse a media product using the media studies framework (media language, media representations) by making points such as the following about the ways in which narrative techniques including quest and enigma are used to attract audience attention and keep them viewing:

Enigma
- The opening of the episode grabs audience attention by starting with an enigma – what is causing the disturbance in the TARDIS? Graham's line about turbulence suggests that this is not usual, adding to the mystery.
- There is an initial enigma as to what the teleport pulse is and whether it is a danger; although the Doctor's response suggests it isn't, the companions are more wary, perhaps drawing the audience in and keeping them viewing to find out who is in the right. Ryan's line ("What's that?") adds to the enigma.
- The parcel carried by the Kerblam! Man offers some enigma– what is in the box (quickly solved)? Why is the Kerblam! Man dressed like a 20th Century postman? What is a Kerblam! Man (the audience are in the same position as the companions since the Doctor knows but they/ we do not)? By watching further, hopefully these enigmas will be solved.
- The fez arrives with no context; casual viewers may find its arrival intriguing whilst regular viewers might wonder if it will have some deeper significance later in the story.
- The first significant enigma – who has left the message in the box – is underscored by a menacing piece of music, creating intrigue and building suspense.
- Yaz has many lines which include enigma (for example, "how are we going to find out who sent that message?") Many of these link into the developing quest narrative.

Quest
- The Doctor has a mini-quest at the start to escape from the object which is chasing the TARDIS (quickly resolved) although the kinetic opening grabs audience attention straight away.
- The Kerblam! Man has apparently completed his quest (to give the Doctor the parcel). However, since this is the beginning of the episode, the audience is likely to want to keep viewing to find out how this will link to the main quest within the story.
- The main quest – finding out who sent the note and helping them – is clearly signposted by the change in mood both in terms of performance and tone.
- The extract establishes character types strongly associated with the quest narrative: the Hero (Doctor) and the Hero's Helpers (Doctor's companions).
- The Doctor's line – "Kerblam! here we come" – and focused activity once the story proper has begun have the clear effect

| | | of starting the quest (the call to adventure), grabbing audience attention and keeping them viewing to find out what the next stage of the quest will be.
• The Doctor's line "We're going undercover" sets off the next stage of the quest, implying that the heroes will have to find some way past threshold guardians, a convention of the quest.

Accept any other valid response. | |

Question	Part	Marking guidance	Marks
2		**This question refers to the whole episode 'Kerblam!', not just the Study Sequence.** **'Media products always use stereotypes to represent social groups positively.'** **How far do you agree with this statement?** **In your answer, refer to:** • **The representation of social groups in the *Doctor Who* episode 'Kerblam!'** • **The representation of social groups in any one of your other Selected Media Products (SMPs).**	**20** **AO1: 12** **AO2: 8**

Level	Mark Range	Description
4	16-20	• Excellent analysis of the two products that is detailed, evaluative and fully engaged with the statement in the question and with the representation of social groups. • Consistently appropriate and effective use of the media studies framework throughout. • Cogent and relevant use of evidence in support of a well-argued response. • Consistently appropriate and effective use of media concepts and terminology.
3	11-15	• Good analysis of the two products that is clear, includes some evaluative material and is generally engaged with the statement in the question and the representation of social groups. • Mostly appropriate use of the media studies framework but there are occasional inaccuracies/omissions. • Thoughtful, mostly appropriate use of evidence in support of a reasoned response. • Mostly appropriate and effective use of media concepts and terminology.
2	6-10	• Satisfactory analysis of the two products that engages only with obvious or straightforward aspects of the statement and the representation of social groups. • Occasional use of the media studies framework is present, but it is of limited effectiveness.

		- Some relevant use of evidence in support of the response, but this may not be fully appropriate. - Occasional appropriate use of media concepts and/or terminology.	
1	1-5	- Basic analysis of the two products with only a few simple responses to the statement in the question and/or the representation of social groups. Likely to be more descriptive than analytical. - Little, if any, appropriate use of the media studies framework. - Little, if any, relevant use of evidence in support of the response. - Little, if any, appropriate use of media concepts and/or terminology.	
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.

There is no requirement that answers should be evenly balanced in the consideration of the statement and the degree to which stereotypes are used to represent social groups positively.

Answers that refer to only one of the two products should not normally receive marks above Level 2+ (10 marks). Answers that make no reference to the use of stereotypes and/or social groups should not normally receive marks above mid-Level 2 (8 marks).

Responses may conclude that the assertion made in the statement is correct and can be corroborated by evidence drawn from the media studies framework. Alternatively, answers may judge that the statement is flawed and cannot be supported by evidence. Other answers may judge the statement to be only partially correct. Any of the above judgements and conclusions are valid if they are supported by evidence from the two products and reasoned argumentation.

Indicative Content
Responses may demonstrate analytical skill and ability to apply knowledge and understanding of the media studies framework, media concepts and terminology by discussing issues such as the following:

Representations in Kerblam!
It might be argued that the Doctor's companions are positive stereotypes of different age groups/ ethnicities and genders given their costumes, demographics and demeanour (particularly Graham for C2DE middle-aged men, especially given the job he is allocated). However, Ryan's comments about what he used to get

up to when he worked at a warehouse could be regarded as a negative stereotype of feckless youth. Ryan's mention of his dyspraxia might be considered an attempt to present a positive countertype of a condition which is often negatively stereotyped.

- The Doctor might not be considered as representing a stereotypical group given the alien nature of her character; however, it could also be argued that (in a broader social context) she is a positive stereotype of a strong modern woman.
- Kerblam! is represented (by itself) as a positive stereotype of a delivery company (as symbolised by the Kerblam! men/ Teammates and the mural on the wall) – the imagery/ tone is clearly based on organisations such as Amazon. However, this is seen to be something of a lie, given the narrative of the episode and the way the workings of Kerblam! are represented (for example, the implications of the 'Group Loop', the lack of privacy, the more sinister presence of the androids, the attitude of Slade), which seem to be a more negative stereotype of a big corporation which does not care about its workers (again, a charge which has been made about companies such as Amazon). The revelation that it is the Kerblam! system which sent the message flips back to a more positive representation, albeit one slightly affected by the overall issues with how Kerblam! as a company operates.
- Kira's approach to life suggests a positive stereotype of a worker making the best of her life (although this might also have negative connotations depending upon the ideological position of the viewer). It could also be argued that this is a negative comment on the general state of workers in retail who have to make do with difficult conditions and mundane, poorly rewarded jobs (Ryan's implied comments about his exciting life contrast with Kira's story about her one present).
- Dan is presented as a positive stereotype of a husband and father who has made mistakes; his story to Yaz about his life has a slightly redemptive quality about it (as does his featuring on the Kerblam! poster and his paternal concern over Yaz). His character has parallels with Graham, who fulfils a similarly paternal role in the Doctor's group.
- Slade is initially presented as a negative stereotype of a bad boss – his rudeness to Kira and his refusal to help the Doctor are designed to paint his character in very broad strokes. Kira's comments about workers going missing appear to be linked to Slade, adding to the negative representation. This appears to be designed to position the audience with the workers rather than the management (although there is a contrast with Maddox, the Head of People, who is a less stereotypical/ more sympathetic management figure). Once the Doctor challenges the Kerblam! management, Slade appears to become more sympathetic, suggesting a challenge to the stereotype. However, the uncertainty over how much he knows about what is happening make it challenging to pin down an interpretation.
- Charlie and Kira are represented as a stereotypical unrequited romantic couple (Graham comments on this) although given how the story ends, this might not be seen as positive, with Charlie being presented in a more negative way, becoming a stereotype

of the Gen Z activist who wants to change things without considering the consequences.

Representations in other media products:
- Responses may vary based on the choice of SMP since some are more likely to present positive stereotypes of social groups whilst others might be more varied in their use of stereotypes.
- It is likely that answers will refer to the following areas of the theoretical framework using examples from one SMP:
  - The different functions and uses of stereotypes:
    - How stereotypes become established.
    - How stereotypes may vary over time.
    - Positive and negative stereotypes.
    - How stereotypes enable audiences to interpret media quickly.
- Answers might also refer to one or more of the following areas of the theoretical framework which are relevant to discussion of stereotypes:
  - How the choice of elements in a media product can work to create stories, portray different aspects of reality, put over points of view and represent the world in different ways (with a focus on ideologies) (3.5.1.2)
  - The ways in which the media represent (rather than simply present) the world, and construct versions of reality (with a particular emphasis on realism and authenticity). (3.5.2.1)
  - The relationship between ideology and representation. (3.5.2.1)
  - Theoretical perspectives on representation including the processes of selection, construction and mediation. (3.5.2.1)
  - The ways aspects of reality may be represented differently depending on the purposes of the producers and the choices they make (with a particular emphasis on audience positioning). (3.5.2.1)
  - How and why particular social groups, individuals (including celebrities), places, issues may be under-represented or misrepresented (with a particular emphasis on dominant values. (3.5.2.1)

SMPs
Candidates must provide evidence in the form of relevant examples from an appropriate SMP as outlined in the selection parameters (3.2.1)
- Audio
  - Radio – depending upon the SMP, candidates might provide examples of where positive and/ or negative stereotypes are used. Generally, in territories where radio is regulated, there are protections in place to prevent negative stereotypes (e.g. Ofcom guidelines in the UK); however, in other territories, there is little or no regulation whilst in some countries (such as the US) freedom of speech laws can allow for biased broadcasting.
  - Podcasts – since regulation of podcasts is a grey area at best, candidates may provide examples of where podcasts have used stereotypes in a negative manner. Conversely,

they may give examples of where podcasts actively challenge stereotypes.

- E-media
  - Video games – many video games depend upon stereotypical representations which might be either positive or negative (depending upon the nature of the game). Usually, the player will be positioned as a member of a positively represented social group whilst any antagonist will be a negative stereotype. Due to the simplistic narratives and procedural design of many games and their characters, stereotyping is inevitable.
  - Social media – the nature of the representations on the social media channel will depend upon the choice of person or group. Given the lack of regulation of social media platforms, plus the huge variety of content, it is possible that examples either supporting or challenging the statement (or both) could be offered.
- Print
  - Magazines – most magazines will tend to present positive stereotyping of the social groups the magazine is aimed at (with, in some cases, negative stereotyping either implicit or explicit, depending upon how the magazine is pitched and what the regulatory situation is in the territory where it is published). It is less likely that magazines focusing on the areas required by the selection parameters will present negative stereotypes, although they are likely to use stereotypes of celebrities, artists, influencers etc. which might be interpreted in a negative way by some audiences - some genres of magazine (such as tabloid lifestyle) might offer such negative stereotypes.
- Film
  - Depending upon the age, origin and nature of the chosen film, a huge variety of positive and negative stereotypes are possible. Newer films are more likely to present social groups in a more positive way (or use stereotypes in a more sensitive manner than older films). However, given the limit of films to the end of the 20th Century, is likely that (to a modern audience) films will present social groups using more negative stereotypical features.
- News
  - Depending upon the news sources used, news stories might be unbiased, slightly biased or very biased either towards or against particular social groups. There is also the possibility that if a news story has been tracked across different news providers (e.g. a BBC TV report, a right-wing broadsheet newspaper and a commercial news website) that different representations of stereotypes (or lack of) might be in evidence.
- Advertising
  - In general, advertising is well known for using positive stereotypes of social groups to communicate messages in a quick and clear manner. Modern adverts are also likely to be quite careful with their representations (depending upon the regulations of the territory in which they are displayed/

| | | | shown). However, adverts from earlier years, particularly those from before the 1980s, are likely to include representations which were (at the time) deemed to be positive but which (from a contemporary point of view) might be considered negative. | |

Question	Part	Marking guidance	Marks
03	1	**Name two different companies that are media conglomerates.**	**2**
		Indicative Content Give **one mark** for each valid example up to a total of two marks. A valid example does not necessarily mean a 'parent company', but will be a media group with diverse component companies or subsidiaries involved in different activities with a substantial media element. Examples of a media conglomerate include: Alphabet Bauer Media Group Bertelsmann Comcast Corporation Essel Group Fox Meta Paramount Global Publicis Group SA Sony The Walt Disney Company Warner Bros. Discovery Vivendi. Accept shortened forms of names where these are in common use (e.g. Disney, Comcast). Accept any other valid response. Give **0 marks** for an answer that is inaccurate, vague or which does not include media interests. Also, give no marks for answers that attempt to define media conglomerate rather than naming a company. If a student provides two examples that use only one answer space in the answer book, reward both examples given.	**AO1: 2**

Question	Part	Marking guidance	Marks
03	2	**Complete the following sentences:** **For media companies, an advantage of conglomerate ownership is …… because ……….** **For media audiences, a disadvantage of conglomerate ownership is ……….. because ………** **Sentence One** Give **2 marks** per response for a relevant, accurate advantage and a valid reason, for example: For media companies an advantage of conglomerate ownership … • is lower production cost because of economies of scale. • is more market share because subsidiaries promote each other. • is more profitable because they don't need to rely on supply chains/distribution by other companies. • is reduced competition because rivals are bought out/taken over/merged. • is greater influence over governments/regulators because their size/wealth gives them political power. Give **1 mark** per response for: • a relevant, accurate advantage with no reason given. • a relevant reason but no related advantage. • the advantage and the reason are the same thing worded differently, e.g. higher funding because there is more money. • answers with some merit but no logical connection between the advantage and the reason. **Sentence Two** Give **2 marks** per response for a relevant, accurate advantage and a valid reason, for example: For media audiences a disadvantage of conglomerate ownership … • is that fewer viewpoints are represented because smaller/local/independent media producers are snapped up by conglomerates if they are successful. • is that diversity/innovation of media products is limited because conglomerates stick to tried and tested genre formulas or franchises/take fewer risks. • is that the price of media to consumers increases/poorer people are excluded because conglomerates prefer subscription models to free to air or one-off payments. • is that cultural diversity is poorly served/poorly represented because multination conglomerates promote/represent globalised culture. • is that areas of entertainment/sport/culture become restricted to smaller, more wealthy audiences because	4 AO1: 4

conglomerates maximise the profitability of investments in sport franchises/content production.

Give **1 mark** per response for:
- a relevant, accurate disadvantage with no reason given.
- a relevant reason but no related disadvantage.
- the disadvantage and the reason are the same thing worded differently, e.g. the media is more expensive because audiences have to pay more
- answers with some merit but no logical connection between the advantage and the reason.

For both sentences

Reward any other valid response.

Give **0 marks** per response for an answer that is inaccurate, vague or irrelevant, including advantages listed as disadvantages and vice versa.

Question	Part	Marking guidance	Marks
4		**Explain how the owners of media organisations influence the content of media products.** **In your answer, refer to any two of your Selected Media Products (SMPs).**	**8** **AO1: 4** **AO2: 4**

Level	Mark range	Description
4	7-8	• Excellent knowledge and understanding of the media studies framework that is fully engaged with the influence of media organisations on media products. • Excellent, cogent and relevant use of two SMPs in support of a well-argued explanation. • Consistently appropriate and effective use of media concepts and terminology.
3	5-6	• Good knowledge and understanding of the media studies framework that is mostly engaged with the influence of media organisations on media products. • Mostly appropriate use of SMPs in support of a reasoned explanation. • Mostly appropriate and effective use of media concepts and terminology.
2	3-4	• Satisfactory knowledge and some understanding of the media studies framework that begins to engage with the influence of media organisations on media products. • Some relevant use of SMPs in support of the explanation, but may not be fully appropriate. • Occasional appropriate use of media concepts and terminology.
1	1-2	• Basic knowledge of the media studies framework that engages only to a limited extent with the influence of media organisations on media products. • Few, if any, references to SMPs. • Very little, if any, appropriate use of subject-specific terminology.
0	0	Nothing worthy of credit.

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

Deciding on a level

Answers that refer to only one of the two products should not normally receive marks above Level 2+ (4 marks).

Better answers (Level 4. Level 3+) are likely to refer to two media SMPs with relevant evidence drawn from these to support an explanation of the influence of the owners of media organisations.

Mid-range answers (Level 3-, Level 2+) are more likely to offer some explanations of the relationship between ownership of organisations and the content of media products, but with a more limited reference to concepts drawn from the media studies framework.

Low-range answers are like to be insubstantial and descriptive with partial or very basic understanding of the issues raised by the question and/or the SMPs. At this level some answers are likely to refer only to one SMP.

SMPs
Any two SMPs may be chosen (including the prescribed television SMP) but they must meet the selection criteria set out in the specification (3.2.1). The two SMPs may be examples of the same media form (eg, both could be audio SMPs or E-media SMPs).

Answers may compare the ways in which the two chosen SMPs are influenced by their ownership, pulling out key differences or similarities. Alternatively, answers that treat the two SMPs separately are equally valid.

Indicative Content
Answers might refer to one or more of the following areas of the theoretical framework which are relevant to discussion of ownership of media organisations and their influence over content:

Media Industries
- The effects of ownership and control of media organisations on media products. (3.5.3.1)
- The role and power of 'media barons'. (3.5.3.1)
- The increasingly multinational nature of media production. (3.5.3.3)

- Different funding models such as state funded, not-for-profit and commercial models. (3.5.3.4)

Answers are likely to explain the ownership model of each of the selected SMPs. They may also explore the ideology of the owners as seen through the products they create or through the actions of dominant individuals or of the company itself.

Information could be put forward about the purposes of the organisation and its owners, such as: public service broadcasting; maximising profit by meeting the needs of mainstream audiences; wielding/influencing political power.

Answers could show an awareness of how a product in regular production has changed following a takeover of the organisation.

Answers could explore the relation between a commercial organisation and its sponsors, whereby the products created must not offend against the values of the sponsors if the commercial relationship is to be maintained.

The difference between conglomerate and independent ownership could be explored, and particularly the influence of multinational corporations compared to domestic companies. This could be extended to discuss the awareness or lack of awareness of different audience cultures, and cultural imperialism.

Media Representations
- The relationship between ideology and representation. (3.5.2.1)
- Theoretical perspectives on representation including the processes of:
  - selection
  - construction
  - mediation. (3.5.2.1)
- The ways aspects of reality may be represented differently depending on the purposes of the producers and the choices they make. (3.5.2.1)
- How and why particular social groups, individuals (including celebrities), places, issues may be under-represented or misrepresented. (3.5.2.1)
- How the news media construct versions of reality.
- How and why versions of the same event, person or issues may be represented differently by different news media. (3.5.2.3)
- How individuals and groups represent themselves to communicate ideas about their identity, values and beliefs. (3.5.2.4)

Answers are likely to include exemplification of the effects of influence, by discussing examples from each of the two SMPS. These should be linked to information about ownership in order to fully answer the question.

Answers could concentrate on the effects of political influence, perhaps contrasting two different ideological standpoints seen within the two selected SMPs – this would most obviously done with reference to the two News SMPs, but careful selection of other SMPs could make these equally valid.

Explanations could discuss the inclusion or omission of information, social groups and/or issues within the media content, as well as positive and negative representations of these. Some detail of analysis could be included to show how these representations have been created and how these denote an ideology.

Answers could discuss the cultural styling of the SMPs, and how this has been influenced by the cultural context of the media organisation owners.

Answers could concentrate on details such as the brand/personality of media presenters, characters or influencers, and how these are related to the ownership model.

Question	Part	Marking Guidance	Marks
05		**How useful are audience theories in explaining the audience appeal of any two of your Selected Media Products (SMPs)?** **In your answer, refer to:** • **Uses and Gratifications** • **Effects Theory.**	**16** **AO1: 8** **AO2: 8**

Level	Mark range	Description
4	13-16	• Excellent knowledge and understanding of the media studies framework, demonstrated by consistently effective discussion of the usefulness of audience theories with valid references to both Uses and Gratifications and Effects Theory. • Excellent, cogent and relevant use analytical evidence drawn from the two chosen SMPs in support of a well-argued response. • Consistently appropriate and effective use of media concepts and terminology.
3	9-12	• Good knowledge and understanding of the media studies framework, demonstrated by effective discussion of the usefulness of audience theories with some valid references to Uses and Gratifications and effects theory. • Mostly appropriate analytical evidence drawn from one or both of the two chosen SMPs in support of a reasoned response. • Mostly appropriate and effective use of media concepts and terminology.
2	5-8	• Satisfactory knowledge and understanding of the media studies framework, demonstrated by some appropriate but inconsistently effective discussion of the usefulness of Uses and Gratifications and/or Effects Theory. • Some relevant use of at least one SMP in support of the response, but may not be fully appropriate. • Occasional appropriate use of media concepts and terminology.
1	1-4	• Basic knowledge of the media studies framework, demonstrated by limited and ineffective discussion of the usefulness of either Uses and Gratifications or Effects Theory. • Few references to SMPs.

		• Very little, if any, appropriate use of media concepts and/or terminology throughout.	
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.

There is no requirement that answers should be evenly balanced in the consideration of the two SMPs or the two audience theories referenced in the question.

Answers that refer to only one SMP and only one of the two audience theories should not normally receive marks above low Level 3 (12 marks). Answers that make no reference to SMPs or no reference (even implicitly) to the two audience theories should not normally receive marks above mid-Level 2 (8 marks).

Responses may conclude that the theories, either individually or collectively, are very useful, quite useful or of no use whatsoever in explaining the audience appeal of the chosen SMPs. Any point of view is valid if supported by evidence from the SMPs, the theories themselves and reasoned argumentation.

There are many different versions of Uses and Gratifications and Effects Theory. Examiners should reward any legitimate version of these approaches to the media audience.

Indicative Content
SMPs
Any two SMPs may be chosen (including the prescribed television SMP) but they must meet the selection criteria set out in the specification (3.2.1). The two SMPs may be examples of the same media form (e.g., both could be audio SMPs or E-media SMPs), or could be drawn from two different media forms.

Media Audiences
• Theoretical perspectives on audiences including:
  o effects theory
  o active and passive audiences
  o audience response
  o audience interpretation
  o audience positioning
  o reception theory
  o diffused audience (3.5.4.4).
• Blumler and Katz's Uses and Gratifications theory. (3.5.4.4)
• The ways in which people's media practices are connected to their identity, including their sense of actual and desired self.

- Audience pleasures. (3.5.4.5)

Responses may demonstrate knowledge and understanding of the media studies framework in the context of the question by making points such as the following:

Uses and Gratifications theory

Answers are likely to attempt to apply the different uses and gratifications to the SMPs being discussed. They could apply all four/five common uses or could show that with most audiences only one or two of these are usually applicable.

Argument could be put forward that the original uses and gratifications need to be expanded to include new concepts of audience engagement, particularly those offered by e-Media and media that can be accessed across different platforms.

- Audiences may choose their platform because it offers more or less realism, and more or less interaction (from the user and from others).
- Audiences may be seeking agency within the media format, such as controlling an avatar in a video game, or adding UGC to an online platform.
- Levels in a game offer satisfaction and potentially a cerebral challenge.

Other approaches could argue that these are encompassed in the original theories, as part of escapism, for example.

Answers could argue that audiences may not have chosen the specific product, if there are few choices available in a given location or at a given time.

Effects Theories
Answers are likely to apply the chosen effects theory to the selected SMPs. This would be most effective when the target audience or actual audience is defined in the response, using demographics and / or psychographics.

The preferred reading/assumed encoding of meanings in the product could be contrasted with other potential audience readings/decodings, especially if there is a disconnect between the context of the media producer and that of the audience(s) being discussed.

The response may consider that there will be different readings/decodings of the same SMP(s) by different audiences, showing how their experience and cultural understanding influences those readings. This may be particularly valid for the film created between 1960 and 2000, and the advert created before 1980, but could also be applied to any of the other SMPs. Events since the creation of the product may affect the potential meanings for the

audience.

Critique of the theory could include that some products are deliberately created with different interpretations in mind, and that 'if you don't understand it, it's not aimed at you.'

Argument could also centre on the deliberate use of intertextuality/existing media products within (especially) social media and advertising to convey new meanings that weren't originally encoded. This goes beyond the initial theories as media products are repurposed by new individuals and organisations, with new meanings layered over older ones, and both available to the new audience.

Both
Answers could critique the two theories as being active audience theories and could argue that passive audience theories should also be applied to the SMPs, especially if there is evidence of direct effect on the audience – this could be particularly the case with the news SMPSs or the advertising SMPs, but could also be applied to any other product.

Answers could merge the two theories, by arguing, for example, that active audiences may choose an oppositional reading to a product (reception theory) as a form of entertainment or diversion (UGT) – such as electing to play a video game with different goals to those intended by the creator, or choosing to watch a TV programme or film in order to ridicule it.

Question	Part	Marking guidance	Total marks
6		**Define 'cultural imperialism'.**	**2**
		Give **two marks** for a clear definition of the term 'cultural imperialism', e.g.: • The power (or influence) of one nation's media (or dominant culture) over another part of the world. • The ways in which the biggest or most powerful media organisations (or countries) can project their values on to smaller or less powerful countries. • Ideological domination of one place over another through the power of its mass media. Give **one mark** for a brief or incomplete definition of the term 'cultural imperialism', e.g.: • This is when some cultures think they are better than others. • This occurs when one country dominates another country. • Hollywood superhero films are an example of American cultural imperialism. Give **zero marks** for any attempted definition that communicates no understanding of the term of the term 'cultural imperialism'.	**AO1: 2**

Question	Part	Marking guidance	Marks
07		**Explain how cultural and historical contexts influence the meanings of your two advertising Selected Media Products (SMPs).**	**8** **AO1: 4** **AO2: 4**

Level	Mark range	Description
4	7-8	• Excellent analysis of the two advertising SMPs that is detailed and fully engaged with how cultural and historical contexts influence their meanings. • Consistently appropriate and effective application of the media studies framework in support of a convincing explanation. • Consistently appropriate and effective use of media concepts and terminology.
3	5-6	• Good analysis of the two advertising SMPs that is clear and mostly engaged with how cultural and historical contexts influence their meanings. • Generally appropriate use of the media studies framework in support of a reasoned explanation. • Mostly appropriate and effective use of media concepts and terminology.
2	3-4	• Satisfactory analysis of the one or both advertising SMPs that begins to engage with how cultural and historical contexts influence their meanings. • Some relevant use of the media studies framework in support an explanation that may not be fully appropriate. • Occasional appropriate use of media concepts and/or terminology.
1	1-2	• Basic analysis of the extract with only a few simple examples of the influence of contexts on an advertisement. • Few, if any, references to the media studies framework. • Very little, if any, appropriate use of media concepts and/or terminology.
0	0	Nothing worthy of credit

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

Deciding on a level

Better answers (level 4. Level 3+) are likely to provide examples from both of the advertising SMPs of the ways that cultural and historical contexts influence their meanings

Mid-range answers (Level 3-, Level 2+) are more likely to compare the two advertising SMPs in general terms without a such a clear focus on the relationship between contexts and meanings.

Low-range answers are like to be insubstantial and descriptive with partial or very basic understanding of the contexts of the media and with only limited evidence that advertising SMPs have been studied.

Indicative Content
SMPs
Candidates must provide evidence in the form of relevant examples from appropriate SMPs as outlined in the selection parameters (3.2.1). Specifically, these must be a print or moving image advertisement created before 1980 and a contemporary print or moving image advertisement

Responses may demonstrate knowledge and critical understanding of the media studies framework (AO1) and ability to apply to apply that knowledge to support analysis and evaluation (AO2) by making points such as the following in relation to the influence of cultural and historical contexts on the meanings of two advertising products:

Media Language
- How media language is used to create and communicate media messages. (3.5.1.1)
- How to analyse media products to understand the different meanings that are communicated. (3.5.1.1)
- How the codes and conventions of media language function to create meanings. (3.5.1.2)

Answers may explore the ways in which the type of message (persuasive, informative, entertaining) has influenced the form of the advert, for example in the mode of address of the language, the layout, the design, the non-verbal presentation and the codes used in the adverts. The different target audiences will no doubt play a role in the ways in which meanings are constructed. The historical and cultural location of the 1980s audience is likely to contrast strongly with the contemporary target audience; they will have different life experiences, different expectations and different sets of values.

Answers may use semiotic techniques in explaining the relationship between contexts and the creation of meaning. For example, the connotations of the 1980s advert may be very different to a contemporary audience: what was then cutting edge, modern and desirable may appear old-fashioned, jaded and even embarrassing.
- How and why codes and conventions are used to establish genres. (3.5.1.2)
- How stories are structured as narratives. (3.5.1.3)

Answers could make productive use of the concepts of genre and/or narrative to help explain the impact of contexts on meaning. Advertisements often place members of the target audience within a narrative, for example as someone with a 'problem' that the advertised product or service will be able to solve for them. These 'problems', such as the need for friendship, acceptance or personal fulfilment are themselves conditioned by cultural and historical circumstances. Not only do they change over time, but they are also determined by the membership of different social groups with their own sets of values and sense of identity.

In the same way, genres change over time and are perceived differently by groups with contrasting cultural identities. Advertisers often 'hijack' the positive connotations of certain genres, e.g. film noir, 1960s pop music or action-adventure films and re-purpose them to create persuasive advertisements.

Media Representations
- The ways aspects of reality may be represented differently depending on the purposes of the producers (…) (3.5.2.1)
- How and why particular social groups (…) may be under-represented or misrepresented. (3.5.2.1)
- Why audiences accept or reject versions of reality presented to them by the media. (3.5.2.4)

Explanations may well focus on the representation of individuals, places or groups in the two advertising SMPs. Representation is certainly strongly linked to the creation of meaning in advertising, but here, answers will need to focus specifically on the influence of cultural and historical factors. The study of two advertising products from different time periods will have provided many examples of the ways that representations evolve as society's dominant value system changes. Sometimes, advertising plays a role in this evolution, for example by challenging stereotypes or by providing positive representations of previously misrepresented groups.

Answers may also consider the historical and cultural factors that influence the acceptance or rejection of the preferred readings of the advertising products. For example, advertisements may use stereotypical or negative representations of groups in ways which members of those groups find demeaning or offensive and therefore unacceptable.

Media Industries and Media Audiences
Although most answers are likely to focus on the Media Languages and Media Representations sections of the framework, it is possible that relevant references to Industries and Audiences may be made and these should be rewarded. For example:
- Globalisation: the increasingly multinational nature of media production. (3.5.3.3)

Advertisements may both reflect and facilitate cultural imperialism by generating meanings that project values and beliefs of globally dominant cultures. Study of a 1980s advertisement may highlight changes in patterns of cultural power.

- The ways in which people's media practices are connected to their identity, including their sense of actual and desired self. (3.5.4.5)

Advertising is closely associated with identity and audiences may use advertisements to confirm a sense of shared identity; a sense of cultural belonging. Alternatively, advertisements may project idealisations (the expensive clothes, the designer watch, the fast car) that may be unobtainable, creating meanings that develop a sense of alienation.

Question	Part	Marking guidance	Marks
08		**Media organisations do not meet the needs of everybody in society fairly and equally because it would not be profitable to do so.'** **How far do you agree with this statement?** **In your answer, refer to:** • **At least two Selected Media Products (SMPs)** • **Cultural and economic contexts of the media.**	**20** **AO1: 12** **AO2: 8**

Level	Mark range	Description
4	16-20	• Excellent knowledge and understanding of the theoretical framework, cultural and economic contexts of the media, demonstrated by consistently effective discussion of the issues raised by the statement in the question. • Excellent, cogent and relevant use evidence drawn from the two chosen SMPs in support of a well-argued response. • Consistently appropriate and effective use of media concepts and terminology.
3	11-15	• Good knowledge and understanding of the theoretical framework, cultural and economic contexts of the media, demonstrated by effective discussion of the issues raised by the statement in the question. • Thoughtful and mostly appropriate evidence drawn from the two chosen SMPs in support of a reasoned response. • Mostly appropriate and effective use of media concepts and terminology.
2	6-10	• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by some appropriate but inconsistently effective discussion of some issues raised by the statement in the question. Some reference to contexts of the media. • Some relevant use of a chosen SMP in support of the response, but this may not be fully appropriate. • Occasionally appropriate use of media concepts and/or terminology.

1	1-5	• Little, if any, appropriate use of the media studies framework with minimal, if any, reference to contexts of the media. • Little, if any, relevant use of a chosen SMP in support of the response. • Very little, if any, appropriate use of media concepts and/or terminology.
0	0	Nothing worthy of credit

Deciding on a Level

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.

Answers that refer to only one SMP and only one of the two contexts should not normally receive marks above Level 2 (10 marks). Answers that make no reference to SMPs **or** no reference (even implicitly) to contexts should not normally receive marks above mid-Level 2 (8 marks).

Indicative Content

SMPs
Any two SMPs may be chosen (including the prescribed television SMP) but they must meet the selection criteria set out in the specification (3.2.1). The two SMPs may be examples of the same media form (e.g., both could be audio SMPs or E-media SMPs). Normally, the chosen SMPs would be those associated with the cultural and economic contexts, i.e. Audio (radio), E-media, Print (magazine), Video (film, TV), News. However, answers that draw on SMPs of other forms should not be penalised if they include relevant references to the cultural and economic contexts.

Responses may demonstrate knowledge, critical understanding and an ability to apply the media studies framework in the context of the question by making points such as the following:

Media Industries

- Different funding models such as state funded, not-for-profit and commercial models. (3.5.3.4)
- The functions and types of regulation of the media. (3.5.3.4)

Contrasts may be drawn between media production that is motivated by profitability and production that is state funded or not for profit. Producers often claim that the needs of the audience are paramount because media products must meet the needs of their audience in order to be viable; if nobody buys the magazine or subscribes to the TV streaming service, their owners face failure and bankruptcy. However, the argument that audiences are all powerful in commercially competitive media environment doesn't always acknowledge that it is only the needs of those audiences with economic power that are fully met. Fairness and equality do not really enter the equation if profit is the *only* motivation.

However, many countries constrain media producers with laws and regulations that restrict their ability to operate with complete freedom to make as much money as possible. For example, countries may not allow foreign companies to dominate their domestic media marketplace, or they may prevent big companies from becoming too dominant through buyouts and takeovers.

Media Representations

- The relationship between ideology and representation. (3.5.2.1)
- How and why particular social groups, individuals (including celebrities), places and issues may be under-represented or misrepresented. (3.5.2.1)
- How the news media construct versions of reality. (3.5.2.3)
- How and why versions of the same event, person or issues may be represented differently by different news media. (3.5.2.3)

Answers may explore the cultural values that are communicated by their chosen SMPs in ways that are either detrimental or beneficial to certain groups. Such representations may be linked to the importance of profitability in the process of selection and construction.

If a News SMP is chosen, answers may discuss the impact of cultural and economic contexts on the selection and representation of a news story. Is everybody in society represented 'fairly and equally' or do economic and cultural considerations influence news providers to create news products that are biased, partial and discriminatory?

Media Audiences

- How and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences. (3.5.4.1)
- Audience members as active producers of media products. (3.5.4.5)

Students may choose their own interpretations of 'fairly and equally', possibly arguing that the media industries provide a huge range of products adapted to the needs of many different audiences.

| | | Answers may point out the cultural and economic shift from passive to active audiences, exploring the greater power and agency that social media have given to previously disenfranchised groups.

This question provides, to some extent, scope for students to set their own agendas and to range across the entirety of the media studies framework in formulating responses. All valid responses should be rewarded. | |

9257/1 Assessment Objective Grid

Assessment objective - AO1

Demonstrate knowledge and critical understanding of the media studies framework including media contexts.

Assessment objective - AO2

Apply knowledge and understanding of the media studies framework to support analysis and evaluation.

	Question	AO1	AO2	Total
SECTION A	01.1	2	0	2
	01.2	2	0	2
	01.3	4	4	8
	01.4	4	4	8
	02	12	8	20
Total Section A marks		**24**	**16**	**40**
SECTION B	03.1	2	0	2
	03.2	4	0	4
	04	4	4	8
	05	8	8	16
Total Section B marks		**18**	**12**	**30**
SECTION C	06	2	0	2
	07	4	4	8
	08	12	8	20
Total Section C marks		**18**	**12**	**30**

	Total	60	40	100