



GCSE
MEDIA STUDIES
8572/2

Paper 2 Media Two

Mark scheme

Sample set 1

Version: 1.0

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.

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Qu	Part	Marking guidance	Total marks
01	1	<p style="text-align: center;">Assessment objective – AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media studies. (2 marks)</p> <hr/> <p>Acceptable answers include:</p> <p>A genre which combines the properties of several distinct (or different) genres (2 marks)</p> <p>A combination of two or more things joined together (1 mark)</p> <p>A type or category of media product (1 mark)</p> <p>(Award one mark for a reasonable attempt to define genre or hybrid in isolation. Award one mark for a reasonable attempt to define both genre and hybrid in isolation.)</p>	2

Qu	Part	Marking guidance	Total marks																		
01	2	<p>Assessment objective – AO2 1a</p> <p>Analyse media products using the theoretical framework of media, including in relation to their contexts.</p> <p>(8 marks)</p>	8																		
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	<p>Responses must focus on the extract shown from '<i>The City of Magpies</i>'. Credit must not be given to responses solely referring to other parts of this episode or to other episodes of <i>His Dark Materials</i>.</p> <p>Deciding on a level</p> <p>Better answers may demonstrate a detailed and more critical engagement and a more nuanced approach by dealing with the various ways in which genre is demonstrated in the extract. Mid-range answers are more likely to list examples of genre features with a more limited reference to how they are demonstrated.</p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for students to identify a specific number of genre conventions, components of hybrid genre or examples from the extract.</p> <p>Indicative Content</p> <p>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 is demonstrated in the extract:</p> <ul style="list-style-type: none"> • in general, genre is demonstrated in the extract through use of mise-en-scene, choice of characters, typical storylines, lighting, colour palette, typography and use of sound reflecting a range of codes and conventions recognisably drawn from a range of genres (primarily fantasy and science fiction but with some reference to YA/ teen and domestic drama). • 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 Lyra is dealing with the impact of Asriel's murder of Roger and the consequences of her "running away" (in conversation with Pan, a fantasy version of a teen character). • 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 suggested in the extract during the sequence where Mrs Coulter comes across the photographs of Lyra in the book, suggesting something about the relationship between them. • the mise-en-scene of Lyra's sections demonstrate conventions of fantasy YA which might be familiar from films such as <i>The Hunger Games</i> (locations such as caves and rainy forests) whilst wide angle shots of Asriel's portal and the fleet of airships suggest science-fiction to the viewer. The dramatic nature of the genre is reinforced with high contrast, low key lighting with blue hues, a dominant code in the sci-fi genre being evident in many shots in the extract, particularly those in Lyra's world. 	
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	<ul style="list-style-type: none"> • in science fantasies, the everyday is often juxtaposed with fantastical events. In the extract, this can be seen in the sequences with Lyra and Pan as well as the shots of the laboratory and the portal. 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 CGI used for the portal whilst the realisation of Pan (and Mrs Coulter’s monkey) give them a realistic quality. • costumes, hair, and makeup range from the clothes worn by Lyra (which have a vaguely contemporary quality) to Mrs Coulter’s more old-fashioned garments (which link to the steampunk influences of Lyra’s world) to the witches’ robes, which are clearly more fantasy-oriented. • witches are a typical feature of the fantasy genre. In the extract, we see the witches demonstrating their power by flying. The idea of a human having a talking animal companion is another stock device of fantasy fiction. In the extract, we see Lyra talking with Pan (albeit their relationship is not quite the same as other examples of the genre). • the dominant storyline established in the extract is a typical sci-fi/fantasy plot of “a world in chaos”, “a powerful prophecy... that could destroy all existence”; the voiceover at the start suggests that “it is time... to drawn sides”. The use of the voice-over might remind some viewers of a similar device used in The Lord of the Rings movies, or the opening crawls of the Star Wars films. • the dramatic orchestral soundtrack is also a genre feature of many sci-fi/ fantasy dramas. 	
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01	3	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																		
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	<p>Deciding on a level</p> <p>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.</p> <p>Note: This question refers to the screened extract. References to other material or examples drawn from elsewhere in the episode should not be rewarded.</p> <p>Indicative Content: Judgements and Conclusions</p> <p>Students may argue that narrative features are used effectively, ineffectively or may take a more nuanced view. Any judgements and conclusions are valid if they are supported by the analysis of evidence drawn from the extract.</p> <p>Responses may conclude that narrative techniques go a long way towards grabbing and holding audience attention because the action starts almost immediately and is sustained throughout the pre-title sequence, because there are disruptions, enigmas and conflicts suggested. Audience attention may be enhanced because genre expectations are reinforced by narrative features.</p> <p>Alternatively, it is equally valid to conclude that the audience’s attention is not grabbed and held to much extent because the emphasis on narrative disruption is confusing or suggests commitment that some are unwilling to make. Some may find that there is a disjunction between their genre expectations and narrative features.</p> <p>Finally, valid answers may combine aspects of the two conclusions outlined immediately above.</p> <p>Indicative Content</p> <p>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:</p> <ul style="list-style-type: none"> to quickly grab the attention of the audience, the episode begins with a dramatic voice-over which summarises a disequilibrium which was one of the cliffhangers/ enigmas set up at the end of the previous season. This can grab the audience’s attention by quickly establishing genre while refreshing the audience’s memory of ongoing storylines. Based on previous knowledge of the genre, audiences may easily recognise the dominant plotlines and thus remain engaged as they watch to see if their narrative predictions are satisfied. They may, however, fail to engage since the voice-over does not really deal with specifics and only refers cryptically to Lyra, the main character, which might be off-putting. 	
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	<ul style="list-style-type: none">• the extract reintroduces some of the main characters in a series of short (sometimes dramatic) vignettes – Lyra, the witches, Mrs Coulter, and representatives of the Church. This may grab the audiences’ attention as they carry on watching to see how these characters might interact and how they will deal with the threat suggested by the (anonymous) voice-over. Attention may be held as the target audience is rewarded with characters dealing with danger and appearing to be responding to the dramatic situations presented. Audience attention may also be held as the characters offer a range of spectating positions from which to engage in the narrative. The audience may, however, fail to engage if the characters appear to conform to stereotypes or their function in the narrative is seen as too predictable. Furthermore, some audiences might be disappointed that some of their favourite characters are not present in the opening sequence.• narrative is driven by conflict. The brief opening shot showing Lyra being awakened by Roger’s voice grabs the audience’s attention by reminding them of the shocking conclusion to the previous series suggesting that Lyra is still dealing with this disruption to her narrative equilibrium. Attention is held as the montage of shots showing machines of war and the threat of the portal (emphasised by the somewhat menacing voiceover) develops the conflict: the implication is that the audience will need to watch the remainder of the episode/ series to find out if the equilibrium will be restored and catharsis found through narrative closure. Audiences may reject the invitation to join the quest being unwilling to invest in the effort of engaging with a complicated narrative format. The extract may suggest that a degree of commitment is needed to engage with multiple characters and storylines over an extended period, particularly given the requirement to have seen the first series to understand who the characters are and what their narrative role is. Some audience members may be unwilling to commit their attention and involvement to the degree suggested by narrative features in the extract.• narrative enigma is a common technique used to grab and retain audience interest. A series of enigmas are posed in the opening sequence (what will the effect of the portal be? Will Mrs Coulter find Lyra? What will the Church/ the witches do? What is the prophecy?), many of which will span the lifetime of the series and will engage the audience as they get narrative pleasure from helping solve the puzzles and tasks set and seeing their decisions have positive outcomes for the main characters. However a specific enigma which will be the narrative complication for this episode is designed to grab the audience’s attention as it offers the audience the possibility of resolution if they watch on – what will Lyra find in “the city in the sky”? Solving some enigmas will satisfy audience needs and encourage loyalty to the show but again predictability or lack of credible solutions can lead to loss of interest.• variations in narrative style can also grab the audience’s attention. The extract begins with a montage which builds excitement and tension meant to reflect the style and pace of the show promising the audience an epic experience. However, there is little action (really, only the image	
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	<p>of the witches in flight) and audiences may become dissatisfied as the pace of storytelling slows replacing action with voice-over or character development scenes (for example, Mrs Coulter). The crosscutting in the sequence could also cause confusion and put viewers off. Consequently the snippets of dialogue used in the extract (Roger’s voice-over, the angel’s voice-over, Pan’s reference to “miss[ing] Roger” and “Asriel’s photogram”) could possibly leave audiences feeling uncertain as to what is happening and their attention may not be held.</p> <ul style="list-style-type: none"> • the montage sequence concludes with a short scene introducing the new episode using the juxtaposition of the photos of Lyra with Lyra herself which moves the audience from the introductory exposition Lyra’s individual narrative where the audience see the impact events have had on her. The revelation of the city acts as the narrative hook which ends the pre-title sequence. While this could be seen as an exciting point at which to pick up the action for the new episode, it could be seen as too disruptive if viewers would prefer to experience a more conventional or traditional narrative arc: exposition – climax – resolution. • the extract suggests certain character archetypes (for example, Lyra as the hero, Pan as the helper) which might appeal to audiences. However, without context it is impossible to identify which functions other characters might have (particularly the witches and Mrs Coulter) whilst the voiceover implies that Asriel could be false hero or even villain; this confusion might alienate rather than appeal to the audience. 	
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02		<p>Assessment Objectives – AO1 2a, AO1 2b and AO2 1b</p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes. (5 marks)</p> <p>Demonstrate understanding of contexts of media and their influence on media products and processes. (5 marks)</p> <p>Make judgements and draw conclusions. (10 marks)</p>	20												
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		<ul style="list-style-type: none"> Occasional appropriate and effective use of subject-specific terminology, but inconsistently effective.
1	1–5	<ul style="list-style-type: none"> Basic understanding of the contexts of media and their influence on media products and processes, demonstrated by very little, if any, appropriate discussion of how young characters are represented in television drama 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	<ul style="list-style-type: none"> 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 social and cultural contexts have always influenced the representation of young adults in television drama 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.

It could be concluded that other factors: technical, technological, the demands of the audience, for example, have also influenced the representations of young adults in TV drama, but it could also be concluded that these other factors are themselves inextricably bound up with broader social and cultural contexts.

Alternatively, responses may conclude that any changes in social and cultural contexts have had little influence because representations of young adults have demonstrated greater continuity than change.

Another viable conclusion would be that, despite a certain degree of continuity, the social and cultural context of drama on television today has led to radical changes in the representation of young adults.

	<p>Any of the above judgements and conclusions are valid if they are supported by evidence relevant to the two CSPs.</p> <p>Indicative Content</p> <p>In 1963, audiences were still unused to seeing younger characters in central roles in dramas not aimed explicitly at children. With only two channels available, the BBC needed to win a mass audience for new dramas such as <i>Doctor Who</i> and this influenced the representation of Susan (the only young adult) to a large extent. <i>Doctor Who</i> 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 young adults are different in their cultural tastes, (e.g. 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 <i>His Dark Materials</i> are absent from <i>Doctor Who</i>, e.g., family breakdown, social conflict, criminality, abandonment etc.</p> <ul style="list-style-type: none"> • 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, represented young people in a non-controversial way. • The UK of 2020 was a very different place to the UK of 1963 and this is reflected in various aspects of <i>The City of Magpies</i>. Television as a media form is much changed, with a multi-channel, multi-platform environment replacing the two channels of 1963. Although <i>His Dark Materials</i> is directed at the same family audience as <i>Doctor Who</i>, the story is built around a range of viewpoints – mainly the young adult characters – reflecting a more sophisticated audience which is more familiar with multi-strand, multi-perspective drama and which is more willing to accept mainstream drama from a young adult point of view. • The representation of young adults in television drama shows elements of both continuity and change. Both trends are illustrated within the two CSPs. This demonstrates how, though social and cultural norms change those norms and contexts impact on media products, some elements remain constant. • The dominant attitudes and values of the 1960s included the expectation of greater respect and obedience to be shown by young adults towards adults. Any representation of a teenager breaking these social codes would be more shocking in the 1960s than it would today. Part of Susan’s “unearthly” quality is her willingness to challenge Ian and Barbara in the classroom, although her relationship with the Doctor is a lot more traditional for the patriarchal 1960s. • Modern social and cultural contexts place a high premium on diversity so any representation of young adults which excluded diversity in (for example) ethnicity, social class, gender etc. would be more shocking to today’s audience than those of the 1960s. This is clearly evidenced in the 	
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	<p>casting of Amir Wilson as Will, since the ethnicity of the character in the book is not mentioned (the dominance of female characters demonstrates a broader feminist social trend which has developed from the 1960s onwards, just after the creation of <i>Doctor Who</i> and reflected across society and culture).</p> <ul style="list-style-type: none"> • The dominant representation of young adults in media products is often negative. Stereotypically, they are represented as a problem: selfish, lazy, uncommunicative, rebellious with a focus on bad behaviour. These ideas are reinforced to an extent in the two dramas (Susan's disobedience at the end of <i>AUC</i>; Lyra's initial attitude to Will; Paola and Angelica's behaviour later in the episode) but the two dramas also offer more positive representations as well (Susan is, at first, quite an intriguing character; Will is clearly a countertypical teenage boy given his domestic skills and generally calm attitude; Lyra herself is clearly heroic). Despite the social and cultural contexts being separated by 50 years, both elements can be seen in both products. • Despite being made more than 50 years apart, there are many similarities between Susan in <i>An Unearthly Child</i> and Lyra in <i>The City of Magpies</i>. Both girls are intelligent, articulate, high achieving students challenging the dominant stereotypes of young adults. At the same time Susan and Lyra conform to the dominant representation by being rebellious and by confronting the knowledge and authority of the adults who are nominally in charge of them. In three flashback scenes Susan challenges the tasks set by her tutors while Lyra's quest is focused on undermining the work of both her father and her mother. In both cases, these teenage characters are represented as having more interest in the approval of their peers than of adults in general and, specifically, Susan's teachers and Lyra's parents. • The main young adult characters come from non-traditional family units: Susan lives with her grandfather; Lyra was abandoned by (and unaware of the identities of) her father and mother; Will is the carer for his mother and has (seemingly) been abandoned by his father. Both girls are seen to challenge parental authority and both behave petulantly when they don't get their own way; Will has learned self-reliance from his situation. The issue of parenthood and its effects on teenagers as a social context is foregrounded in the 2016 example. • Lyra in particular and young adults in general are often represented as carrying burdens of stress and anxiety placed on them by the adult world. In the social context of the 1960s, the 'teenager' was less well developed as a distinctive category and teenagers such as Susan were often represented as having more childlike qualities. It could be argued that this is culturally influenced by properties such as <i>The Hunger Games</i> or <i>Divergent</i>, which include similarly-burdened female characters. • Susan is a lone teenager in an adult world; she is less prominent in the story than her teachers and her grandfather and does not have the power to assert her own will (and when she does, it leads to disaster). Lyra offers a more modern, active representation. She makes her own 	
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	<p>decisions and is physically capable of challenging other characters (her taking down of Will; chasing Paola and Angelica) which would indicate some changes in the social and cultural contexts.</p> <ul style="list-style-type: none"> • A key difference is that <i>His Dark Materials</i> includes (and indeed <i>The City of Magpies</i> is predicated on) a friendship between young adult characters – a very important feature of contemporary representations of youth. The representations are diverse and represent a range of teenage identities, male/female, white/mixed race. The relationship between Will and Lyra is depicted as being (by the end of the episode) loyal, supportive, reasoning, socially aware and thoughtful of each other's needs. This reflects changes in the contexts as seen in the products. • The differences relate directly to the choices media producers make about how to represent young adults as a social group. In the cultural context of 1963, with only two channels on offer, producers had to appeal to a much broader audience demographic. To succeed, <i>Doctor Who</i> had to appeal to a family audience and the representation of youth offered by Susan is one that is acceptable to older viewers of that time. In 2020's cultural context, the range of products and platforms on offer is vast. <i>His Dark Materials</i> is positioned to aim at the same mass family audience but, to be successful, it must offer a range of representations that meets the needs of an audience which expects a more sophisticated and broad set of representations. 	
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Qu	Part	Marking guidance	Total marks
03		<p style="text-align: center;">Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies. (2 marks)</p> <hr/> <p>Acceptable answers include:</p> <p>PEGI provides age ratings for video games (or games apps) PEGI rates the content of video games (or games apps) PEGI provides information about video games PEGI provides descriptions of the content of video games (to help consumers make informed choices)</p> <p>PEGI gives information about games (1 mark) PEGI does age ratings (1 mark) PEGI protects young people (1 mark)</p>	2

Qu	Part	Marking guidance	Total marks															
04		<p>Assessment Objectives – AO1 1a, AO1 1b, AO2 1b Demonstrate knowledge of the theoretical framework of media (5 marks) Demonstrate understanding of the theoretical framework of media (5 marks) Make judgements and draw conclusions. (10 marks)</p>	20															
		<table border="1"> <thead> <tr> <th data-bbox="300 618 416 719">Level</th> <th data-bbox="416 618 544 719">Mark range</th> <th data-bbox="544 618 1294 719">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="300 719 416 1055">5</td> <td data-bbox="416 719 544 1055">17-20</td> <td data-bbox="544 719 1294 1055"> <ul style="list-style-type: none"> Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of gender representation in the specified video games. Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. Consistent appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="300 1055 416 1357">4</td> <td data-bbox="416 1055 544 1357">11-15</td> <td data-bbox="544 1055 1294 1357"> <ul style="list-style-type: none"> Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of gender representation in the specified video games. Good judgements and conclusions that are usually supported by relevant examples. Mostly appropriate and effective use of subject specific terminology. </td> </tr> <tr> <td data-bbox="300 1357 416 1704">3</td> <td data-bbox="416 1357 544 1704">9-12</td> <td data-bbox="544 1357 1294 1704"> <ul style="list-style-type: none"> Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of gender representation in the specified video games. Satisfactory judgements and conclusions that are sometimes supported by examples. Often appropriate use of subject specific terminology, but inconsistently effective. </td> </tr> <tr> <td data-bbox="300 1704 416 2040">2</td> <td data-bbox="416 1704 544 2040">5-8</td> <td data-bbox="544 1704 1294 2040"> <ul style="list-style-type: none"> Basic knowledge and understanding of the theoretical framework, demonstrated by occasional appropriate discussion of gender representation in the specified video games but with limited effectiveness. Basic judgements and conclusions that are generally unsupported by examples. Occasional appropriate use of subject specific terminology and with limited effect. </td> </tr> </tbody> </table>	Level	Mark range	Description	5	17-20	<ul style="list-style-type: none"> Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of gender representation in the specified video games. Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. Consistent appropriate and effective use of subject specific terminology throughout. 	4	11-15	<ul style="list-style-type: none"> Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of gender representation in the specified video games. Good judgements and conclusions that are usually supported by relevant examples. Mostly appropriate and effective use of subject specific terminology. 	3	9-12	<ul style="list-style-type: none"> Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of gender representation in the specified video games. Satisfactory judgements and conclusions that are sometimes supported by examples. Often appropriate use of subject specific terminology, but inconsistently effective. 	2	5-8	<ul style="list-style-type: none"> Basic knowledge and understanding of the theoretical framework, demonstrated by occasional appropriate discussion of gender representation in the specified video games but with limited effectiveness. Basic judgements and conclusions that are generally unsupported by examples. Occasional appropriate use of subject specific terminology and with limited effect. 	
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1	1–4	<ul style="list-style-type: none"> • Minimal knowledge and understanding of the theoretical framework, demonstrated by very little appropriate discussion of gender representation in the specified video games. • Minimal, if any, judgements and conclusions that are rarely supported by examples – the response lacks reasoning. • Little, if any, appropriate use of subject specific terminology with no real effectiveness.
0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.

Indicative content

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.

Responses may demonstrate knowledge and understanding of the theoretical framework (media language, media representations) and ability to reach judgments and draw conclusions by discussing points such as the following:

- Protagonists and hero characters in video games are much more likely to be male than female. The world re-presented in video games is one in which traditional sex role stereotypes are, in the overwhelming majority of cases, strongly reinforced.
- A high proportion of video games include acts of violence or cruelty often directed by male characters towards females.
- Over the history of video games, female characters have had much less important roles in the action, often appearing as ‘damsel in distress’, or ‘princesses made available as the reward for successful male characters.
- Other common stereotypes have included the highly sexualised but non-active vamp, the ditzy blond and the evil witch.
- Male characters are similarly stereotypical: men of action, rational thinkers, winners, skilled in handling cars, weapons and machines.
- Gender stereotyping has been very common in video games, but there has been evidence of slight improvement in recent years.
- Tomb Raider (1996) was the first major video game to have a female protagonist – Lara Croft – and it has continued to be a successful franchise including the successful mobile game app Lara Croft Go.
- Lara Croft is strong, resilient and self-reliant but the depiction of her body is sexualised.

	<ul style="list-style-type: none"> • As a turn-based puzzle game, the actions of Lara Croft in Lara Croft Go are dictated by the player and puzzle solutions often involve killing opponents. • The emphasis, though, is on the solution to puzzles with minimal sex-role stereotyping, making LCGo unusual in the context of video games. • The dominance of male gamers has declined over the past 5-10 years and more games reflect the needs of a female or mixed gender audience. However, even those games directed at a primarily female audience such as Kim Kardashian Hollywood are based largely on a set of stereotypical assumptions that girls like to dress up, go to parties and seek the attention of boys. • Feminist critics have pointed out that the diversity of women’s real-life roles is barely reflected at all in video game representations of women. <p>Points such as these may be used to support an argument that gender representation in video games is fair and balanced or that it is unfair and unbalanced. Responses in the higher levels may draw distinctions between ‘fair’ and ‘balanced’ and may suggest that such representations are part of a process of change and development.</p>	
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Qu	Part	Marking guidance	Total marks																		
05		<p style="text-align: center;">Assessment Objectives – AO2 1a and AO2 1b Analyse media products using the theoretical framework of media, including in relation to their contexts (10 marks). Make judgements and draw conclusions. (10 marks)</p>	20																		
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	<p>Deciding on a level</p> <p>Answers in the higher bands must:</p> <ul style="list-style-type: none"> • 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. <p>If answers do not demonstrate both of the above then they must not be awarded marks in the highest band (i.e. 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 (i.e. the maximum mark should be 10).</p> <p>Judgements and conclusions</p> <p>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.</p> <p>Indicative Content: Synoptic Response</p> <p>Synoptic responses could cover aspects of the theoretical framework such as any of the following:</p> <ul style="list-style-type: none"> • 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. 	
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	<p>Indicative Content: Judgements and Conclusions</p> <p>There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on either side of this debate, showing astute knowledge and understanding using the theoretical framework/ media contexts, then this should not prevent them from reaching the higher mark bands.</p> <p>Similarly, if 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.</p> <p>Arguments or points made in relation to the statement may include references to:</p> <ul style="list-style-type: none"> • The extent of an individual’s success can be easily seen by the number of followers/ likes on social media sites. Both Kim Kardashian and Marcus Rashford are certainly successful in terms of attracting an online audience. Kardashian was ranked the tenth most-followed influencer in the world in 2021 whilst Rashford has over 20 million followers across his social media sites. This information can be useful in showing the overall appeal of celebrity influencers and is evidence of the reach/ appeal of the celebrity. However, it is probably true that more “traditional” celebrities (for example, Victoria Beckham as exemplified on the cover of <i>Heat</i>) might have the same kind of influence without needing social media. • Social media enable the creation of shared social networks, which reinforce the appeal and reach of individuals. The use of frequent intertextual references, motifs and repeated elements ensures that the stars and fans of social media build a shared lexicon and understanding of the world that is being inhabited/ shared and can create a sense of familiarity. Many of Kim Kardashian’s friends are also celebrity influencers (her fans are most likely to also be fans of other members of the Kardashian family or the people they follow), many of them appearing on each other’s feeds. Rashford is linked with many other footballers, which again creates a clear sense of community. This shared intimacy creates a social network of famous and interesting people who reveal their life and times together. Again, this is not a new phenomenon (magazines like Hello! and Tatler revel in this shared world of celebrity and fame; social media perhaps only make it more visible/ accessible). • In terms of Uses and Gratifications, audiences are looking for information, relaxation, diversion, identity, and companionship. Social media sites can be seen to fulfil all these audience goals by providing interesting and informative content, the opportunity to ‘switch-off’ from real life and be distracted. The additional opportunity to interact with other user heightens the sense of companionship that could be created by other media products. Both Kardashian and Rashford provide opportunities for all these recognised audience goals by offering: <ul style="list-style-type: none"> ○ information about make-up, clothes/ trends, and fashion (Kardashian) or sport and social awareness (Rashford) 	
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	<ul style="list-style-type: none"> ○ both provide entertaining posts (Kardashian more frequently than Rashford) with photos and videos from their lives which are easy to watch and generally engaging – the level of insight is not something which more traditional celebrities were willing or able to provide and has perhaps allowed the development of loyal followings which might not have previously existed ○ the posts are not challenging and provide an easy diversion and distraction from other concerns in life – they offer escapism for followers (although it could be suggested that more traditional media such as tabloid newspapers and gossip/ lifestyle magazines also fulfilled this function) ○ the informal, candid content of some of the posts and the personal nature of some of the content provides a sense of companionship for viewers – they create a feeling of friendship and shared experience (although it is certainly debatable whether either Kardashian or Rashford are responsible for their own posts) ○ the opportunity to interact with other followers creates a social interaction which for some will be at least as important as the interactions they have in their “real” lives; this is certainly something which more traditional celebrities are unable to facilitate. <ul style="list-style-type: none"> ● All of these are likely to be very appealing and interesting to a broad range of audiences and, as they are likely to be familiar with the format this supports the idea that social media sites have helped a new type of celebrity to build a huge audience of fans. Crucially, the topics that both Rashford and Kardashian cover are likely to be of interest to a range of different audiences, since consumers of all ages are motivated by the same desires in terms of the media they consume (information, distraction, companionship etc.) Furthermore, both Kardashian and Rashford have used social media in activist ways (Kardashian in campaigns to help those she believes have been unfairly treated by the US justice system, Rashford famously with his free school meals campaign) which has provided them with fans who might not necessarily have followed them based on their “typical” output; it has also made them more likely to be attacked directly by those who do not agree with their ideological positions, something which more traditional celebrities were (to a certain extent) protected from. ● Social media sites offer users the impression of being part of a group and cast the audience in the role of active rather than passive consumer – either as part of the circle represented in the content (if prosumer) or as a part of the fan base. Analyses of the social media output of both Rashford and Kardashian supports this – both appear friendly and approachable and their content often includes friends and family which makes their followers feel like part of the group. As noted above, there is ample opportunity to interact with other fans. However, it could be argued that this has always been part of being a celebrity. Additionally, there are many ways in which fans can feel like they are part of a community that are not dependent on social media sites (music and sports fans, for example, have often formed real life 	
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	<p>friendships because of their shared interest before social media sites existed).</p> <ul style="list-style-type: none"> • The fans’ roles as active consumers can help to shape the nature of the output on social media sites and this helps to make them feel more involved – Rashford will often reference his fans (for example, posting photos of himself with fans or sharing images fans have drawn of him). However, it could be argued that this has always been the case and that the only real difference between social media sites and more conventional media formats is that customer feedback is more immediate – it has, however, always been sought through, for example, focus groups, surveys or polls. • People’s media practices are connected to their identities and social media sites create an opportunity for celebrities to show their audiences that they are ‘real’ and just like them which, in turn, can increase their appeal as they show fans that it is normal to struggle with the problems they might encounter. Rashford has used social media to call out his critics (for example, the <i>Daily Mail</i> when it ran an “exclusive” on some investments he had made or responding to racist comments he received). However, it could be argued that celebrities have, for a long time and without the use of social media sites, exposed a range of vulnerabilities to their fans and that the context of both Kardashian’s and Rashford’s various sites could easily appeal to audiences from a broad age range, focusing as they do on a very wide range of topics. • Social media sites were often seen as the domain of young people. However, as more people are becoming digitally literate and the internet is getting easier and cheaper to access from anywhere, it could be argued that age exclusivity is not actually a factor as anyone could find the content and may find it entertaining. It is notable that Facebook has become less appealing to the younger audience and, at least up until November 2022, Marcus Rashford had not updated his feed since December 2021, suggesting perhaps that he was focusing more on other platforms. Kardashian is active across Facebook, Twitter, and Instagram, although most posts are shared content. • The accessibility of multi-platform online products (via mobile phone, tablets, computers, and television), the 24/7 availability of media content is not reliant on social media. Many influencers would not have been able to launch a career without social media and might not have been able to find a more traditional route to stardom. It could be argued, however, that stars have always been able to build huge audiences via other media forms and social media sites are not really much more effective than other media forms. Both Rashford and Kardashian had achieved fame without social media (Kardashian was effectively an early adopter, being a celebrity before the creation of social media, whilst Rashford’s celebrity was as a result of his footballing skill). The social and cultural context is one in which the popularity of online influencers matches that of the most successful music, sport, film or television celebrities. It could be argued that the “new” celebrities of social media don’t have any more of an audience than other celebrities 	
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		<p>do or that their success isn't necessarily dependent on social media sites.</p> <ul style="list-style-type: none"> • Answers in higher bands might draw together knowledge and understanding from the course as a whole by referring to, for example: <ul style="list-style-type: none"> ○ The significance of social as a cultural phenomenon amongst, primarily, youth audiences, and its impact on more traditional media such as newspapers and magazines. ○ The genre conventions of social media sites, particularly the 'authenticity' of posts and how these contrast with the more professional content of traditional media. ○ The relationship between social media and advertisers or sponsors. ○ The ways in which social media construct reality and how this is done to present a narrative to the audience (which may be seen as similar or different to traditional media). ○ The appeal of celebrity influencers in relation to the appeal of celebrities created by traditional media institutions and forms. ○ The social and cultural significance of the increase in the number and popularity of social media as a platform in comparison to more traditional platforms. ○ How social media reflect the viewpoints and beliefs of the target audience and how this can attract new audiences and/or cause controversy. 	
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8572/2 assessment objective grid

Assessment objective 1

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

Assessment objective 2

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

Question	AO1				AO2		Total
	1a	1b	2a	2b	1a	1b	
01.1	2						2
01.2					8		8
01.3					6	6	12
02			5	5		10	20
03	2						2
04	5	5				10	20
05					10	10	20
Total	9	5	5	5	24	36	84