

GCSE
MEDIA STUDIES
8572/2

MEDIA TWO

Mark scheme

ADDITIONAL SPECIMEN MATERIAL

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 Assessment Writer.

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

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Qu	Part	Marking guidance	Total marks
01	1	<p style="text-align: center;">Assessment objective – AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media studies (2 marks)</p> <p>Acceptable answers include:</p> <p>A puzzle or mystery or dilemma or question raised for the audience which they anticipate will be resolved later in the narrative. (2 marks)</p> <p>A narrative code OR a type of narrative (1 mark)</p> <p>Do not award marks for simply re-stating the question, eg ‘An enigma attracts and holds the audience’s attention’. The answer should state what an enigma <i>is</i> (in the context of drama) not what it is <i>for</i>.</p>	2

01	2	Assessment objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts (8 marks)	8																		
		<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Level</th> <th style="text-align: center;">Mark range</th> <th style="text-align: center;">Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">4</td> <td style="text-align: center;">7-8</td> <td> <ul style="list-style-type: none"> • Excellent analysis of the product(s) that is detailed and critically engages with the nuanced aspects of how both aspects of Susan’s character are represented in the extract. • Consistently appropriate and effective use of the theoretical framework throughout. • Consistently appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">5-6</td> <td> <ul style="list-style-type: none"> • Good analysis of the product(s) that is clear and generally engages with the nuanced aspects of how both aspects of Susan’s character are represented in the extract. • Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions. • Mostly appropriate and effective use of subject specific terminology. </td> </tr> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">3-4</td> <td> <ul style="list-style-type: none"> • Satisfactory analysis of the product(s) that engages with obvious or straightforward aspects of how Susan’s character is represented in the extract. • Some use of the theoretical framework is present but it is often of limited effectiveness. • Occasionally appropriate use of subject specific terminology. </td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">1-2</td> <td> <ul style="list-style-type: none"> • Basic analysis of the product(s) only focusing on the more straightforward aspects of how Susan’s character is represented in the extract. Likely to be more descriptive than analytical. • Very little, if any, appropriate use of the theoretical framework. • Very little, if any, appropriate use of subject specific terminology. </td> </tr> <tr> <td style="text-align: center;">0</td> <td style="text-align: center;">0</td> <td>Nothing worthy of credit.</td> </tr> </tbody> </table>	Level	Mark range	Description	4	7-8	<ul style="list-style-type: none"> • Excellent analysis of the product(s) that is detailed and critically engages with the nuanced aspects of how both aspects of Susan’s character are represented in the extract. • Consistently appropriate and effective use of the theoretical framework throughout. • Consistently appropriate and effective use of subject specific terminology throughout. 	3	5-6	<ul style="list-style-type: none"> • Good analysis of the product(s) that is clear and generally engages with the nuanced aspects of how both aspects of Susan’s character are represented in the extract. • Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions. • Mostly appropriate and effective use of subject specific terminology. 	2	3-4	<ul style="list-style-type: none"> • Satisfactory analysis of the product(s) that engages with obvious or straightforward aspects of how Susan’s character is represented in the extract. • Some use of the theoretical framework is present but it is often of limited effectiveness. • Occasionally appropriate use of subject specific terminology. 	1	1-2	<ul style="list-style-type: none"> • Basic analysis of the product(s) only focusing on the more straightforward aspects of how Susan’s character is represented in the extract. Likely to be more descriptive than analytical. • Very little, if any, appropriate use of the theoretical framework. • Very little, if any, appropriate use of subject specific terminology. 	0	0	Nothing worthy of credit.	
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		<p>Indicative content:</p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by referring to the points below.</p> <ul style="list-style-type: none"> • Susan is first introduced in a close up shot which highlights her short trendy haircut and the fact that she is listening to pop music 																			

	<p>on a transistor radio held to her ear. The camera tilts down and we see Susan swaying and moving her hand in time to the music. Her fashionable dress and actions conform to expectation of a normal teenager however there is an intensity in her eyes which creates an enigma for the viewer.</p> <ul style="list-style-type: none"> • As the teacher enters, she is excited to discuss the song playing and refers to the Hit Parade – familiar areas of discussion for a teenager and as expected she is surprised that Ian knows background information about the artist. She also fails to recognise that the music is too loud and doesn't turn it off until asked to. Again, stereotypical teenage behaviour. • Barbara is carrying a large leather bound book which, perhaps unusually for a typical teenager, Susan is keen to borrow. When she states that she will return it tomorrow as she will have read it suggests special skills and abilities. She refuses a lift home claiming that she likes to walk home in 'the English fog'. This again would suggest that she is from somewhere else and the idea is reinforced by a strange lip pout together with a faraway look into some unseen distance. • When the teachers leave, Susan crosses the classroom, sits on a desk and picks up a pen which she dips in ink. Initially she starts making ink blots on a piece of paper – mucking about like a normal teenager however she starts to make a hexagonal diagram with some urgency. The music becomes very intense and dramatic at this point connoting something important is going on and a final shot of Susan's very serious face suggests she has just made a frightening discovery. The audience is left wondering who she really is and what the significance of what she has just realized is. Her 'earthliness' is being questioned. <p>Better answers may demonstrate a detailed and more critical engagement and a more nuanced approach by dealing with the ways in which Susan's character is ambiguous. Mid-range answers are more likely to list elements of the extract associated with performance.</p> <p>Responses must focus on the extract shown from <i>An Unearthly Child</i>. Credit must not be given to responses covering the different genres or the show without focus on the extract.</p>	
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01	3	<p>Assessment objectives – AO2 1a and AO2 1b</p> <p>Analyse media products using the theoretical framework of media, including in relation to their contexts (6 marks)</p> <p>Make judgements and draw conclusions (6 marks)</p>	12															
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		<p>Indicative content:</p> <p>Responses may demonstrate the ability to analyse a media product using the theoretical framework (media representations, media audiences) and ability to reach judgements and draw conclusions by making references such as those shown below.</p> <ul style="list-style-type: none"> • Technical limitations restrict many aspects of this extract. • The extract is shot in black and white and recorded on low quality video tape giving the drama grainy, low definition visuals which contrast greatly with today's TV output. The technology to record in colour did not exist in 1963. 																

- The extract is two and a half minutes long yet consists of only four shots. Three of these are in the first 20 seconds and from the entry of the teachers into the classroom, the rest of the scene is shot using one continuous camera movement. This limits the pace of the action and the style of storytelling is closer to theatre than film.
- This was common for drama of this period where action was confined to sets constructed in television studios as TV cameras were huge and heavy and although mounted on dolly bases were limited in movement. In the extract camera movement is easy to spot, sometimes unsteady and the noise of camera movement can be detected when played on today's sensitive television systems.
- Technical limitations mean that the extract has to be dialogue driven. The actors remain static most of the time and are placed in stage positions where two and three shots are easily framed by the camera. There is limited room for character movement and only one actor ever moves at a time followed by the camera which tries to keep them 'in shot'. There is one particularly clumsy camera movement in the extract when Susan moves from stage right to stage left after receiving the book from Barbara. Towards the end of the scene when Susan has created her ink blot drawing the camera almost loses direction as it attempts to tilt up to her face.
- Throughout the extract there are many examples of the camera struggling to keep focus as emphasis changes from one part of the scene to the other. There is quite a lengthy period when the teachers are in the background and Susan in the foreground where they are out of focus even though they are doing most of the talking. Today focus pulling is electronic but in the 1960s TV studio cameras had manual focus making rapid adjustments very difficult.
- Sound also has limitations. Sound would have been recorded by a technician mounted on a platform balancing a very long swinging pole with a single microphone attached at the end. This was called a 'boom' and it was easy to miss lines of dialogue if actors are slightly out of position. This happens at the beginning of the extract when the teachers enter the classroom and their dialogue is almost impossible to hear while the radio music is too loud.
- Altogether the extract seems quite amateurish compared to today's slick professionally produced drama but we need to remember that scenes had to be recorded in one take. Facilities for stopping and re-recording were limited and time consuming and producing TV drama was a labour intensive, expensive business.

Responses may conclude that the limitations of 1960s television technology went a long way towards dictating the pace of the drama. However, these same limitations may well have been responsible for some of the narrative devices, for example the use of ellipsis. Often, characters *tell* us what has happened or what is going to happen as a way of reducing the amount of story material that the audience has to be *shown*. Audiences in 1963 were very used to having to use their imaginations to 'fill in the gaps' of a narrative.

	<p>Also, answers may point out that the slow pace of 1960s television drama is only relative. Today's audience may find the pace of early Dr Who slow, but there is no reason to think that the original audience found it so. Many aspects of the media language in the extract from of <i>An Unearthly Child</i> have stood the test of time, notably the music.</p> <p>Most answers will agree with the proposition but at the higher levels, substantial evidence and supporting argument based on the extract will be used to demonstrate and illustrate the relationship between television technology and the pace of television drama.</p>	
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02	<p style="text-align: center;">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> <table border="1" data-bbox="331 618 1257 1787"> <thead> <tr> <th data-bbox="331 618 435 689">Level</th> <th data-bbox="435 618 555 689">Mark range</th> <th data-bbox="555 618 1257 689">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="331 689 435 1066">5</td> <td data-bbox="435 689 555 1066">17-20</td> <td data-bbox="555 689 1257 1066"> <ul style="list-style-type: none"> • Excellent knowledge and understanding of the social and cultural contexts of media products, demonstrated by consistently effective discussion of how these contexts influence the form and content of television sci-fi as a genre. • 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="331 1066 435 1406">4</td> <td data-bbox="435 1066 555 1406">13-16</td> <td data-bbox="555 1066 1257 1406"> <ul style="list-style-type: none"> • Good knowledge and understanding of the social and cultural contexts of media products, demonstrated by frequent effective discussion of how these contexts influence the form and content of television sci-fi as a genre. • 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="331 1406 435 1787">3</td> <td data-bbox="435 1406 555 1787">9-12</td> <td data-bbox="555 1406 1257 1787"> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the social and cultural contexts of media products, demonstrated by some appropriate and effective discussion of how these contexts influence the form and content of television sci-fi as a genre. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Often appropriate use of subject specific terminology, but inconsistently effective. </td> </tr> </tbody> </table>	Level	Mark range	Description	5	17-20	<ul style="list-style-type: none"> • Excellent knowledge and understanding of the social and cultural contexts of media products, demonstrated by consistently effective discussion of how these contexts influence the form and content of television sci-fi as a genre. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject specific terminology throughout. 	4	13-16	<ul style="list-style-type: none"> • Good knowledge and understanding of the social and cultural contexts of media products, demonstrated by frequent effective discussion of how these contexts influence the form and content of television sci-fi as a genre. • 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 social and cultural contexts of media products, demonstrated by some appropriate and effective discussion of how these contexts influence the form and content of television sci-fi as a genre. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Often appropriate use of subject specific terminology, but inconsistently effective. 	20
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2	5-8	<ul style="list-style-type: none"> • Basic knowledge and understanding of the social and cultural contexts of media products, demonstrated by little appropriate discussion of how media contexts influence the form and content of television sci-fi as a genre. • Basic judgements and conclusions that are generally unsupported by examples. • Occasional appropriate use of subject specific terminology and with limited effect.
1	1-4	<ul style="list-style-type: none"> • Minimal knowledge and understanding of the social and cultural contexts of media, demonstrated by very rare, if any, appropriate discussion of how media contexts influence the form and content of television sci-fi as a genre. • Minimal, if any, judgements and conclusions that are rarely unsupported by examples – the response lacks reasoning. • Little, if any, appropriate use of subject specific terminology with no real effectiveness.
0	0	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 contexts of media and their influence on media products and processes and ability to reach judgements and draw conclusions by discussing issues such as those shown below.

- Both episodes of the two sci-fi dramas are set in London in the contemporary present of their production. This provides a starting point for referential normality for audiences. Both productions then introduce the idea of alien lifeforms living in their midst.
- In *An Unearthly Child* the alien takes the form of Susan, a 15 year old student whose exceptional intelligence both impresses and intrigues her teachers. She has superior mathematical, scientific and historical knowledge but is recognisable as a ‘normal’ teenager with her fashionable haircut and dress and interest in pop music. Susan is not a threat and her knowledge and abilities signify the positive experience that engaging with ‘otherness’ could be.
- This reflects the hopefulness that surrounded the scientific communities in the early 1960s. This was a positive time with improvements in medicine and health care meaning that many formerly deadly diseases had been defeated - a post second world

		<p>war world where advances in research and technology meant that astronauts could circle the earth and man was preparing to fly to the moon. There was widespread faith and optimism in the idea of 'progress'. Experts, scientists and engineers were held in high regard.</p> <ul style="list-style-type: none"> • Susan's teachers follow her home and discover the TARDIS – a time machine - a staple science fiction convention. When the teachers move from the dark and gloom of the junk yard into the brightly lit futuristic interior of the ship it's like accessing a better, more enlightened world, again suggesting that scientific developments and technology will make the future better for viewers. • The Dr. Who character introduces a note of caution. He dresses eccentrically, has long hair despite being quite old and is arrogant and confrontational, effectively taking the teachers prisoner. 'The other' has now become a threat, perhaps allowing audiences to explore their attitudes to the arrival of other races, mainly from former British colonies at this time. Lack of understanding leading to suspicion and division was the basis of racism – a dominant social and cultural context in this period. • <i>Co-Owner of a Lonely Heart</i> is set in the present and reflects a more cynical world. There is little or no reference to the value of science and technology and little on offer in the way of optimism or reassurance. The characters are constantly under threat from multiple sources – in April's case even from her own father recently released from prison. • The aliens take many different forms even in one episode. There is the continuing threat from the Shadow King and his people – the recognisable alien from the dystopian world, ugly and grotesque whose only goal is the destruction of the human race. The Shadow King uses a scimitar to behead his own followers who disappoint him referencing stories from today's Middle East, drawing on fears of extremist organisations who have openly declared war on western values. • Then there are the unexplained pink flower petals which fall throughout the episode. They are ordinary, seemingly a natural part of the environment, raise little suspicion but draw blood when touched. Described as 'a plant with an appetite – multiplying from a single drop of blood' they raise issues of fear of the unrecognised threat. Viewers may relate this to the social and cultural context of home grown terrorism. • As in <i>An Unearthly Child</i> there are aliens living in the midst who look like the humans. Prince Charlie, the king of a destroyed planet who has a box full of souls which he must keep safe, reminds viewers that he has the power to release the souls who can then destroy and take over the bodies of the conquered. Although one of the friendship group, he has the potential qualities of a dictator and is reminded by Tanya that 'people don't start out to be monsters, they get a little taste for it and like it and want more'. This is a 	
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		<p>sentiment which would resonate with audiences familiar with various current regimes in the world.</p> <ul style="list-style-type: none"> • Charlie also dominates Miss Quill, another alien posing as a teacher, who has had a creature placed in her brain as a means of controlling her behaviour. This relationship between Miss Quill and the alien creature symbolises the fear of losing self-control to become the puppet of an external force. A wider cultural fear of the loss of decision making ability and self-determination is reflected here. • In the face of all these threats the main characters have to rely on their own skills and abilities to keep safe. The hybrid nature of this programme drawing on the genres of science fiction and teen drama may explain the emphasis on personal relationships and group loyalty as a way of overcoming danger. The targeting of niche audiences within the changing social context of television viewing can also account for the foregrounding of these teen values. • The message of hope of this TV drama is that society is becoming more tolerant and accepting as certain barriers of gender, race and sexuality are being breached. The friendship group consists of males and females, black, Asian, white British, white Polish ethnicities and both straight and gay couples. The young adult audience is able to identify with the heterogeneous group of students but also with the strength and power of individuals to solve problems and assert control. <p>Answers may draw on examples such as these to present an argument that the social and cultural contexts of the 1960s were highly distinct from those of today and that this difference is fully reflected in a radically changed version of television sci-fi to be found in <i>Class</i>. Conversely, answers may conclude that the continuity of certain key themes such as fear of the unknown and faith in scientific 'fixes', reveal that sci-fi is relatively unchanging in its core messages and values, with social and cultural contexts weighing in very similar ways on products of the 60s and those of the recent past.</p>	
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03	<p style="text-align: center;">Assessment objective – AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media studies (2 marks)</p> <p>Acceptable answers include: (1 mark)</p> <p>03.1</p> <p>Give one mark for option C, correct answer Give zero marks for options A or B Give zero marks if two or more options are shaded without clear correction</p> <p>03.2</p> <p>Give one mark for option A, correct answer Give zero marks for options B or C Give zero marks if two or more options are shaded without clear correction</p>	2
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04	<p style="text-align: center;">Assessment objectives – AO1 1a, AO1 1b and AO2 1b</p> <p>Demonstrate knowledge of the theoretical framework of media (5 marks)</p> <p>Demonstrate understanding of the theoretical framework of media (5 marks)</p> <p>Make judgements and draw conclusions (10 marks)</p> <table border="1" data-bbox="347 618 1275 2031"> <thead> <tr> <th data-bbox="347 618 454 689">Level</th> <th data-bbox="454 618 574 689">Mark range</th> <th data-bbox="574 618 1275 689">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="347 689 454 999">5</td> <td data-bbox="454 689 574 999">17-20</td> <td data-bbox="574 689 1275 999"> <ul style="list-style-type: none"> • Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of selection criteria in the two specified newspapers. • 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="347 999 454 1274">4</td> <td data-bbox="454 999 574 1274">13-16</td> <td data-bbox="574 999 1275 1274"> <ul style="list-style-type: none"> • Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of selection criteria in the two specified newspapers. • 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="347 1274 454 1583">3</td> <td data-bbox="454 1274 574 1583">9-12</td> <td data-bbox="574 1274 1275 1583"> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of selection criteria in the two specified newspapers. • 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="347 1583 454 1892">2</td> <td data-bbox="454 1583 574 1892">5-8</td> <td data-bbox="574 1583 1275 1892"> <ul style="list-style-type: none"> • Basic knowledge and understanding of the theoretical framework, demonstrated by occasional appropriate discussion of selection criteria in the two specified newspapers 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> <tr> <td data-bbox="347 1892 454 2031">1</td> <td data-bbox="454 1892 574 2031">1-4</td> <td data-bbox="574 1892 1275 2031"> <ul style="list-style-type: none"> • Minimal knowledge and understanding of the theoretical framework, demonstrated by very little appropriate discussion of selection criteria in the two specified newspapers. </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 selection criteria in the two specified newspapers. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject specific terminology throughout. 	4	13-16	<ul style="list-style-type: none"> • Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of selection criteria in the two specified newspapers. • 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 selection criteria in the two specified newspapers. • 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 selection criteria in the two specified newspapers 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. 	1	1-4	<ul style="list-style-type: none"> • Minimal knowledge and understanding of the theoretical framework, demonstrated by very little appropriate discussion of selection criteria in the two specified newspapers. 	20
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0	0	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, media industries, media audiences) and ability to reach judgements and draw conclusions by discussing points such as the following:

- News values may be defined using Galtung and Ruge specialist vocabulary like threshold, consonance or personalisation for example, but it is equally valid for candidates to refer to news values in more general terms like 'how important the story is in terms of numbers affected' or 'how close to home it is'.
- The *Daily Mirror* front page has a lead story exposing a Tory MP being interviewed by police for possible election fraud. It has been chosen because an MP is an elite person, tax payers' money is involved, it's easy for readers to understand the issues and the failure of MPs to declare all their finances is an ongoing story.
- All recognised news values and justification for a front page story but this story also fits with *Daily Mirror's* news agenda trying to discredit the Conservative party as much as possible.
- The *Mirror* is also assuming the role of crusader in this story claiming credit for a 'probe' into election overspending and suggesting that the general election result can be called into question something that might be meaningful to their readers.
- A small teaser story in the top right hand corner reinforces the 'watchdog' status of the *Daily Mirror* as it promises the reader an exclusive expose of 'car park vultures'. Again, this is a story with news values of negativity, human interest and surprise but suggests investigative journalism rather than 'hard news'. It could be argued that front pages need specialist 'sensationalist' stories to attract readers rather than traditional news values in these days of falling sales.
- A third of the front page is dominated by an advert for an internal pull out section within the *Daily Mirror* offering comprehensive coverage of a horse racing festival plus a free bet. Clearly this has

	<p>little to do with news values and everything to do with attracting readers with the promise of insider, expert knowledge while promoting bookmakers and an on-line betting company.</p> <ul style="list-style-type: none"> • <i>The Times</i> also leads with an ongoing story relating to the Scottish referendum claiming the majority of Scottish people want to stay in the UK. This is an important story which has great impact as leaving would have many political and financial implications. • However, the story also fits with <i>The Times</i> political news agenda and offers the opportunity for a good v evil narrative with ‘baddie’ Nicola Sturgeon ‘ambushing’ Prime Minister Theresa May by requesting another referendum. • The second lead is the latest in ongoing news stories about Google refusing to remove ‘offensive’ videos from You Tube. This time the story is a Ku Klux Klan leader attacking the Jewish community. The story is recent, and has attracted comments from high profile people and will have human interest for many. • However, these news values are not as important in this instance as the topic itself which creates discussion around issues of taste and decency and the balance between freedom of speech and causing offence. • <i>The Times</i> completes its front page with a large double column image of Angelina Jolie arriving to give a lecture at London School of Economics. Clearly the news values of an important (elite) person arriving at an important (elite) institution justify this image its prominent position. But a little glamour on a fairly uninspiring front page helps as <i>The Times</i> also has to battle against falling sales. <p>Points such as these may be used to support an argument that selection of items for the front page of both newspapers is guided by the ‘highest news values’ or it may be concluded that <i>The Times</i> and the <i>Daily Mirror</i> operate different news values. Alternatively, it may be argued that factors other than those normally recognised as ‘news values’ influence the selection of front page stories. Responses in the higher levels may critically engage with the concept of ‘highest news values’ and will clearly form judgements based on ‘how far is this true’.</p>	
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05	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)	20																		
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	<p>Indicative content:</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 analysis using the theoretical framework, then this should not prevent them from reaching the higher mark bands.</p> <p>Similarly, if their analysis using the framework leads them to a balanced conclusion that is logical and well supported this should be rewarded and could also reach the higher mark bands.</p> <p>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 these then they must not be awarded marks in the highest band (ie the maximum mark should be 15). If they do not demonstrate either, they must not be awarded a mark in the top two bands (ie the maximum mark should be 10).</p> <p>Responses could cover the following aspects of the theoretical framework:</p> <ul style="list-style-type: none"> • how choice of elements of media language influences meaning in media products. • the codes and conventions of media language. • the ways in which the media re-present the world and construct versions of reality. • representation of social groups and ideas and the use of stereotypes. • how representations convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products. • how representations reflect the social, historical and cultural contexts in which they were produced. • the effect of ownership and control of media organisations. • theoretical perspectives on audiences. • uses and Gratifications theory. • how audiences may respond to and interpret media products. • the ways in which people’s media practices are connected to their identity, including their sense of actual and desired self. • the social, cultural and political significance of media products. <p>With reference to <i>The Times</i> and <i>Daily Mirror</i>.</p> <ul style="list-style-type: none"> • Newspapers have particular and distinctive ways of addressing their readers in terms of layout and presentation, use of language and visual elements, the selection and presentation of stories and the treatment (or spin) placed on material. • The Muirfield story gets a more prominent position in the <i>Daily</i> 	
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		<p><i>Mirror</i> (page 4) but it is short and punchy. Even though shorter than <i>The Times</i> story, it still has a visual component (head shot of Nicola Sturgeon). Sentences are short as are quotations.</p> <ul style="list-style-type: none">• <i>The Times</i> version is much longer and more detailed with lengthier and more complex sentences. There are more quotations from commentators and interested parties. <i>The Times</i> also includes contextual information (Gentlemen only clubs) but does not have any illustrations, confirming the paper's emphasis on verbal over visual information.• This links to the different target audiences for the two newspapers as defined in the NRS categories. <i>The Times</i> readership is drawn from ABC1s with associated wealth, status and educational achievement levels as opposed to the <i>Daily Mirror</i> with its C2DE readership. However, it is also linked to the conventions of tabloid v broadsheet newspapers and the expectation of a 'quick, easy read' v in-depth coverage.• The two papers differ quite significantly in the treatment of the story. <i>The Times</i> article emphasises that it is in the best interests of the Scottish Muirfield golf club to be eligible to host the Golf Open Championship promoting the need for commercial recognition and profitability, values which would be shared by traditional <i>Times</i> readers.• To achieve this members had to back down on a vote made last year to continue to exclude women members. The first six paragraphs of the 12-paragraph story are dominated by reference to the relationship between Muirfield and the Open Competition.• The emphasis is not on the issue of gender equality and <i>Times</i> readers are assured by club captain Henry Fairweather that because of the clubs 'invitation only' policy, it will be at least three years before women are admitted. The story's point of view is closely aligned with the Muirfield club and its male members' interests rather than those who campaigned to get the ban on women members lifted.• In contrast, the <i>Daily Mirror</i> prefers to emphasise the fact that gender equality has "At last...." been achieved at Muirfield golf club and that this is a positive thing as demonstrated by the congratulations of Scottish First Minister Nicola Sturgeon. This is very much in line with the <i>Daily Mirror's</i> left wing political point of view which promotes values of equality and inclusion and overall more fairness in society. The emphasis in the <i>Daily Mirror</i> is on the club being forced to modernise by external forces in order to be eligible to host the Open Championship suggesting that material needs supersede the need to recognise the equal status of women. The <i>Daily Mirror</i> does choose to put a more positive slant on the story quoting Captain Henry Fairweather saying how 'we look forward to welcoming women members' satisfying readers who want to believe that society is making progress towards gender equality.	
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	<ul style="list-style-type: none"> • It can be argued that both papers construct their stories to fit with the ideological viewpoint promoted by their respective institutions but also to meet the expectations of their readers who like to be reassured that their view of the world is shared by ‘all right-thinking people’ otherwise known as readers of the same newspaper. <p>Answers in higher bands should draw together knowledge and understanding from the course as a whole by referring to, for example:</p> <ul style="list-style-type: none"> • the significance of ownership in directing the political sympathies of newspapers • the choices made by media producers about how to represent groups, events and ideas • how representations convey messages, values and beliefs • the categorisation and segmentation of audiences • the uses, gratifications and pleasures derived by audiences from media products • the way in which newspapers construct reality and how this is done in order to present a narrative to the audience • the social and cultural significance of newspapers as primary agenda setting agents • how newspapers reflect the viewpoints and beliefs of the target audience. 	
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