GCSE Media Studies

Mark Scheme

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, a mark in the middle of the band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

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Assessment Objectives

AO1 **Demonstrate knowledge and understanding of:**

- **the theoretical framework of media**
- **contexts of media and their influence on media products and processes.**

AO1 1a Demonstrate knowledge of the theoretical framework of media.
AO1 1b Demonstrate understanding of the theoretical framework of media.
AO1 2a Demonstrate knowledge of contexts of media and their influence on media products and processes.
AO1 2b Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2 **Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.**

AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts.
AO2 1b Make judgements and draw conclusions.

	AO1 1a	AO1 1b	AO1 2a	AO1 2b	AO2 1a	AO2 1b
Q1					✓	
Q2(a)			✓	✓		
Q2(b)					✓	✓
Q3a	✓					
Q3b	✓					
Q3c		✓				
Q3d	✓	✓				
Q4a	✓					
Q4b	✓					
Q4c		✓				
Q4d	✓	✓				

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COMPONENT 1

MARK SCHEME

Section A: Exploring Media Language and Representation

1. Explore how the advertisement for *Quality Street* uses the following elements of media language to create meanings:

   (a) images [5]
   (b) language [5]
   (c) layout and design. [5]

Award a maximum of 5 marks for each part-question.

	AO2 1a **Analyse media products using the theoretical framework of media**
5 marks	• Excellent, detailed analysis of the use of media language in the set product • Consistent focus on the connotations or intended meanings of specific elements of media language
4 marks	• Good, reasonably detailed analysis of the use of media language in the set product • Focus on the connotations or intended meanings of specific elements of media language
3 marks	• Satisfactory analysis of the use of media language in the set product • General focus on the connotations or intended meanings of media language, but there are lapses into description
2 marks	• Basic analysis of the use of media language in the set product • Limited focus on the connotations or intended meanings, although there is a tendency to describe elements of media language
1 mark	• Minimal, if any, analysis of the use of media language in the set product • Brief and descriptive
0 marks	• No response attempted or no response worthy of credit

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Question 1: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses may include use of semiotic terms such as denotation and connotation. Use of this terminology is not, however, required to access the higher bands and a semiotic approach may be incorporated within analysis of intended or suggested meanings created by specific aspects of media language. Responses in the higher bands will explore media language and meaning in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

AO2

1. (a) Images

Responses are likely to analyse aspects of the images in the advertisement, such as:

- the rich colour palette of primary and secondary colours, including the gold picture frame, connotes 'quality' and wealth associated with the brand
- the centrality of the male character, seated between two women, reflects his importance and power
- the formal clothing and appearance of the seated male character suggests high-earning, professional men being able to buy the product and therefore being attractive to women
- the visual contrast of the blonde and dark haired women links to the idea of 'delightfully different' in the text.

(b) Language

Responses are likely to analyse aspects of language in the advertisement, such as:

- the use of persuasive language techniques such as alliteration ('delightfully different'), and hyperbole ('what a delicious dilemma!') to engage audiences
- the inference of a dilemma on two levels:
  - the man's choice between two different women
  - the women's choice of chocolate, related to stereotypes around women and chocolate
- the use of the phrases 'delightfully different' and 'delicious dilemma' to anchor the meanings of the main image and the advert's main theme
- the use of descriptive language including positive adjectives such as 'distinctive' underneath each sweet to connote a 'quality' product being consumed by a wealthy and discerning consumer.

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(c) Layout and design

Responses are likely to analyse aspects of layout and design in the advertisement, such as:

- the use of italicised font and the colour purple for the brand name connotes 'quality' and class
- the positioning of the gold frame with historic imagery in the background suggests tradition and an established brand, whilst the seated characters in the foreground implies a modern approach to the brand
- the geometric composition of the advert leads the audience from the male character's face down to the centrally framed tin of sweets to the text at the bottom of the page
- the similarities in colour scheme between the wrappers of the products and the characters in the background image creates a brand identity.

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2. (a) Explain how social context influences magazines. Refer to *Pride* magazine to support your points. [5]

Band	AO1 2a and b **Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes**
5	**5 marks** • Excellent, detailed and accurate knowledge and understanding of the influence of social context on magazines • Highly appropriate reference to *Pride* magazine to support points
4	**4 marks** • Good, accurate knowledge and understanding of the influence of social context on magazines • Appropriate reference to *Pride* magazine to support points
3	**3 marks** • Satisfactory, generally accurate knowledge and understanding of the influence of social context on magazines • Some reference to *Pride* magazine to support points, although this is likely to be undeveloped
2	**2 marks** • Basic knowledge of social context and basic, if any, understanding of the influence of social context on magazines • Reference to *Pride* magazine to support points is limited
1	**1 mark** • Minimal knowledge of social context • Minimal, if any, reference to *Pride* magazine to support points and the response is brief or incomplete
0 marks	• No response attempted or no response worthy of credit

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Question 2a: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed. Responses in the higher bands are likely to show an awareness of the influence of aspects of social context, such as issues of gender or ethnicity, feminism or diversity, on magazines and refer explicitly to the set product to support points.

AO1
Responses are likely to demonstrate knowledge of social context and understanding of how social context influences magazines, with reference to *Pride*, for example:

- the influence of male dominated/patriarchal society on magazines, for example the emphasis on female appearance and stereotypical ideas of femininity in *Pride*
- the influence of feminism/post-feminism on magazines, for example the focus on gender issues such as FGM in *Pride*
- the influence of multiculturalism in contemporary society on magazines, for example the focus on issues relevant to black women in *Pride*
- the influence of celebrity culture on magazines, for example the use of a female celebrity to sell *Pride.*

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2. (b) Compare the representation of women in the *Pride* front cover **and** the *Glamour* front cover. [25]

In your answer, you must consider:

- the choices the producers have made about how to represent women
- how far the representation of women is similar in the two front covers
- how far the representation of women is different in the two front covers.

Band	AO2 1a and 1b **Analyse media products using the theoretical framework of media to make judgements and draw conclusions**
5	**21-25 marks** • Excellent, detailed analysis of the set and unseen media products, which engages fully with complex aspects of the representations • Excellent, detailed and appropriate comparisons between the set and unseen media products • Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives • Excellent, well-reasoned judgements and conclusions regarding how far the representation of women is similar and different
4	**16-20 marks** • Good, reasonably detailed analysis of the set and unseen media products, which engages in places with complex aspects of the representations • Good, reasonably detailed and appropriate comparisons between the set and unseen media products • Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology • Good, reasoned judgements and conclusions regarding how far the representation of women is similar and different
3	**11-15 marks** • Satisfactory analysis of the set and unseen media products, although the focus is likely to be on obvious aspects of the representations and there may be lapses into description • Satisfactory comparisons between the set and unseen media products, although there may be more focus on one of the products • Satisfactory use of the theoretical framework (representation) and generally appropriate subject specific terminology • Satisfactory, generally reasoned judgements and conclusions regarding how far the representation of women is similar and different
2	**6-10 marks** • Basic analysis, although there will be a tendency to describe • Basic comparisons may be made, although the response is likely to focus mainly on one of the products • Basic use of the theoretical framework (representation) and basic subject specific terminology, although this is likely to lack relevance, clarity and accuracy • Basic judgements and conclusions, which may not be reasoned, regarding how far the representation of women is similar and different
1	**1-5 marks** • Minimal, if any, analysis of either the set product or the unseen product - the response is descriptive • Minimal, if any, comparisons are made and the response is likely to focus only on one product • Minimal, if any, use of the theoretical framework (representation) and subject specific terminology, with significant inaccuracies, irrelevance and lack of clarity • Lacks judgements and conclusions regarding how far the representation of women is similar and different
0 marks	• No response attempted or no response worthy of credit

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Question 2b: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses in the higher bands will explore more complex aspects of representation, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

For marks in bands 3 and above, responses must include comparisons between the set product and the unseen product. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product.

Responses are required to make judgements and draw conclusions regarding how far the representation of women is similar and different in the two magazine covers. It is acceptable for responses to conclude that the representations are either similar or different provided judgements are based on, and justified through, the analysis of the products.

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

AO2

Responses are likely to:

- Use aspects of representation from the theoretical framework, such as:
  - the selected, constructed and mediated nature of representations and the choices that construct them
  - stereotypes and misrepresentations of women
  - messages, values and points of view inherent in representations of women
  - theoretical perspectives on representation, for example feminist approaches or notions of selection, construction and mediation
- Analyse each media product in terms of the choices made by media producers to construct the representations, including:
  - choice of cover model, including dress, make-up, hair, pose, gesture and expression
  - shot type and size, framing and composition of the image
  - title and sell lines – content, language and mode of address
- Analyse key similarities between how women are represented in the two magazine covers, for example:
  - the representations of stereotypical femininity in both covers created through:
    - selection of image, including choice of female celebrities and the focus on their visual images, clothing, hairstyle, make-up and jewellery – elegant and flowing dresses, flawless skin emphasised by uncovered arms and shoulders, long hair, understated make-up
    - construction: use of medium long shot in a straight on angle to emphasise both women's slim figures and create a sense of openness and appeal to the audience
    - mediation: inclusive mode of address – pose, smile and eye contact with reader, use of first person in quotation on *Glamour* cover, 'we' in sell line on *Pride* cover
  - emphasis on stereotypically female interests and concerns, such as beauty and fashion, in the sell lines

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- Analyse key differences between how women are represented in the two magazine covers, for example:
  - the representation of a black celebrity on the *Pride* cover and a white celebrity on the *Glamour* cover
  - the more politicised or feminist representation of women on the *Pride* cover created through explicit reference to feminism and focus on gender issues such as female objectification in the sell lines
  - the representation of issues specifically relevant to black women on the *Pride* cover, such as FGM and 'Black Women's Bodies Examined'
  - the different, more political connotations of the title *Pride* which suggests a celebration of black beauty in response to the under-representation of black women in mainstream women's magazines, compared with the connotations of the title *Glamour*, which suggests a focus on stereotypically female concerns such as appearance, typical of women's magazines more generally
  - linking of these differences to the respective target audiences for each magazine, such as the more niche or specialist audience of black British women for *Pride* and the mainstream audience of white women for *Glamour*
- Make judgements and draw conclusions regarding how far the representation of women in the two magazine covers is similar and different, for example:
  - although the magazines differ in their representation of ethnicity, the representation of women is largely similar and stereotypical in both
  - although the magazines are aimed at different audiences, the representation of women is largely similar and stereotypical in both
  - although there are some similarities in the representation of women across the two magazines, *Pride* focuses more on serious issues related to gender and ethnicity than *Glamour.*

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Section B – Exploring Media Industries and Audiences

3. (a) Name the organisation that regulates films in Britain. [1]

AO1 1a **Demonstrate knowledge of the theoretical framework of media**	
1 mark	British Board of Film Classification or BBFC
0 marks	No response attempted or no response worthy of credit

3. (b) 12 and 12 A are examples of age certificates used in the UK.
Give **two other** examples of age certificates used in the UK. [2]

AO1 1a **Demonstrate knowledge of the theoretical framework of media**	
1 mark for each correct example up to a maximum of 2 marks	• U • PG • 15 • 18 • R18
0 marks	• No response attempted or no response worthy of credit

3. (c) Briefly explain the difference between the **12** and **12A** age certificates. [2]

AO1 1b **Demonstrate understanding of the theoretical framework of media**	
2 marks for a valid explanation that includes both age certificates	• The 12 certificate is for video releases or home viewing only, whereas the 12A certificate means that children under 12 must be accompanied by an adult for films shown at the cinema **All valid points should be credited.**
1 mark for a valid explanation that includes one age certificate	• The 12 certificate is for video releases or home viewing only • The 12A certificate is only for films shown at the cinema • Children under 12 must be accompanied by an adult to see a 12A film at the cinema **All valid points should be credited.**
0 marks	• No response attempted or no response worthy of credit.

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3. (d) Explain why a film may be given a 12A or 12 certificate. Refer to *Spectre* to support your points. [12]

Band	AO1 1a and 1b **Demonstrate knowledge and understanding of the theoretical framework of media**
4	**10-12 marks** • Excellent, detailed and accurate knowledge and understanding of regulation and the film industry • Excellent, thorough reference to the set product to support points made • Highly appropriate use of subject specific terminology
3	**7-9 marks** • Good, accurate knowledge and understanding of regulation and the film industry • Good, secure reference to the set product to support points made • Appropriate use of subject specific terminology
2	**4-6 marks** • Satisfactory, generally accurate knowledge of regulation and the film industry, although understanding of regulation is likely to be less developed • Satisfactory, generally appropriate reference to the set product to support points made • Generally appropriate use of subject specific terminology
1	**1-3 marks** • Basic knowledge of regulation and the film industry and little, if any, understanding of regulation • Basic, if any, reference to the set product to support points made • Basic, if any, use of subject specific terminology
	0 marks • No response attempted or no response worthy of credit

Question 3d: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed. Responses are expected to discuss the BBFC's Classification Guidelines, with specific reference to the 12A/12 certificate and its requirements. Responses in the higher bands are likely to move beyond this to consider the importance of certification to the film industry in terms of reaching wide audiences. Responses should use knowledge and understanding of Spectre *as an example of film classification to support points made, but should not include, or be credited for, textual analysis of the film.*

AO1
Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to the film industry, film regulation and *Spectre*, for example:

- the BBFC as the UK film regulator
- the functions of regulation, such as to protect vulnerable audiences from content that may be offensive or harmful, or to help film audiences make decisions according to personal choice regarding content that may harm or offend
- the requirements for and distinction between different age certificates such as 12/12A and 15

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- the aspects of a film that may raise regulatory issues, for example the BBFC's description of Spectre as containing 'moderate violence and threat'
- the relationship between film distributors and regulators
- how film distributors may make cuts to a film to achieve a particular certificate, for example the cuts that the distributors of *Spectre* had to make to gain a 12A/12 certificate, including reference to the BBFC categories of advice such as threat, violence and swearing
- how the film industry operates as a commercial industry
- how film distributors, including the distributors of *Spectre,* aim to reach large global audiences
- the importance of attaining the desired certification to maximise audience numbers and profit, for example the importance of the 12A/12 certificate to the global success of *Spectre.*

4. (a) Which radio station broadcasts *The Archers*? [1]

AO1 1a **Demonstrate knowledge of the theoretical framework of media**	
1 mark	• BBC Radio 4 or Radio 4
0 marks	• No response attempted or no response worthy of credit.

4. (b) Identify **one** audience for *The Archers*. [1]

AO1 1a **Demonstrate knowledge of the theoretical framework of media**	
1 mark for a valid audience	• Older demographic/audience • Middle class audience • Higher socio-economic groups (A, B) • Radio 4 audience • Niche/specialised audience • Fans of radio drama • Fans of soap opera **Any valid audiences should be credited. Valid responses should be credited for this part of the question regardless of whether the same audience is used for responses to part (c).**
0 marks	• No response attempted or no response worthy of credit.

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4. (c) Explain **two** ways in which *The Archers* is aimed at **the audience you have identified**. [4]

AO1 1b **Demonstrate understanding of the theoretical framework of media**	
Question 4(c) is linked to question 4(b) and responses are required to explain how *The Archers* is aimed at *the audience identified in 4(b).* No marks should be awarded for explanations of how *The Archers* is aimed at a different audience from that identified in 4(b).	
2 marks for each valid detailed explanation	• Aimed at an older demographic/audience through being a long-running programme first broadcast in 1950, whose listeners are loyal to it and have listened to it for a long time • Aimed at audiences from higher socio-economic groups through the inclusion of middle class characters such as the Archers and the Aldridges to appeal to the typical radio 4 listener • Aimed at a niche audience through being a rural drama broadcast on radio 4, whose audience is generally smaller and more specialised than television audiences • Aimed at fans of soap opera through using the familiar and appealing conventions of the genre such as stock characters, communal settings and ongoing narratives **All valid points should be credited.**
1 mark for each valid reason that is stated only	• Older demographic/audience: long-running programme • Middle class audience - broadcast on radio 4 • Fans of soap opera - genre conventions **Any valid reasons should be credited.**
0 marks	• No response attempted or no response worthy of credit.

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4. (d) Explain why audiences listen to *The Archers*. Refer to the Uses and Gratifications theory in your response. [12]

Band	AO1 1a and 1b **Demonstrate knowledge and understanding of the theoretical framework of media**
4	**10-12 marks** • Excellent, detailed and accurate knowledge of audiences in relation to the set product • Excellent, thorough understanding of audiences and why they use the set product • Detailed and accurate reference to Uses and Gratifications theory and highly appropriate use of subject specific terminology
3	**7-9 marks** • Good, accurate knowledge of audiences in relation to the set product • Good, secure understanding of audiences and why they use the set product • Accurate reference to Uses and Gratifications theory and appropriate use of subject specific terminology
2	**4-6 marks** • Satisfactory, generally accurate knowledge of audiences in relation to the set product • Satisfactory understanding of audiences, although understanding of why they use the set product is likely to be less developed • Generally accurate reference to Uses and Gratifications theory and generally appropriate use of subject specific terminology
1	**1-3 marks** • Basic knowledge of audiences in relation to the set product • Basic, if any, understanding of audiences and why they use the set product • Basic, if any, reference to Uses and Gratifications theory and use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit

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Question 4(d): Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are likely to discuss reasons why audiences may listen to The Archers*. Responses in the higher bands are likely to move beyond more obvious or straightforward reasons to consider aspects such as audience needs, pleasures and identities, with reference to Uses and Gratifications theory*.

This question provides learners with the opportunity to draw together knowledge and understanding from across the full course of study. In addition to points related to Audiences, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Representations and Media Industries, or of media contexts. Responses in the higher bands may draw together knowledge and understanding from across the full course of study.

AO1

- Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to audiences, Uses and Gratifications theory and the set product*,* for example:
  - the role of media technologies in reaching the audience, such as digital forms of exhibition, the impact of convergence and cross-platform opportunities for audiences to access the programme
  - ideas of fandom and a community of loyal fans of *The Archers* who have invested in the programme over many years
  - the role and pleasures of radio and how it can fit into audience's lives and homes in a variety of ways, including portability, ease of access and use as background sound
  - the importance of identity - audiences may listen to *The Archers* because it is connected to their identity as, for example, Radio 4 listeners or country dwellers
  - the importance of the themes and issues addressed in *The Archers*, such as domestic abuse and infidelity, to audiences
  - Uses and Gratifications theory: audiences actively choose to listen to *The Archers* to fulfil their need for information, entertainment, escapism, identification with characters and/or social interaction
- Answers in the higher bands may draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:
  - the historical context of *The Archers* and its social and cultural significance for audiences as the world's longest running radio soap opera
  - the narrative appeal of the form for audiences, including continuing narratives, enigma codes, multi-strand narratives and the conventional nature of the narrative construction
  - how generic conventions of radio soap opera engage audiences through aspects such as typicality, variation, a repertoire of elements and the dynamic nature of genres reflected in how *The Archers* has changed over time to remain contemporary through its characters and storylines
  - how the BBC uses distribution and marketing strategies to reach audiences, including new audiences, which may encourage them to listen to *The Archers*.

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