Cambridge Assessment International Education

Cambridge International AS & A Level

MEDIA STUDIES **9607/21**

Paper 2 Key Media Concepts **May/June 2022**

MARK SCHEME

Maximum Mark: 50

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

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GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

English & Media subject specific general marking principles
(To be read in conjunction with the Generic Marking Principles (and requiring further guidance on how to place marks within levels))

Components using level descriptors:

- We use level descriptors as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptors are a means of general guidance, and should not be interpreted as hurdle statements.
- Where indicative content notes are supplied for a question, these are *not* a prescription of required content, and must not be treated as such. Alternative correct points and unexpected answers in candidates' scripts must be given marks that fairly reflect the knowledge and skills demonstrated.
- While we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground, provided it is relevant ground (e.g. clearly related to and derived from a relevant passage/text and meeting the mark scheme requirements for the question).

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Components using point-based marking:
Point marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

From this it follows that we:

a DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term).

b DO credit alternative answers/examples which are not written in the mark scheme if they are correct.

c DO credit answers where candidates give more than one correct answer in one prompt/numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require *n* reasons (e.g. State two reasons…).

d DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.).

e DO NOT credit answers which are obviously self-contradicting or trying to cover all possibilities.

f DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).

g DO NOT require spellings to be correct, unless this is part of the test. However spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. Corrasion/Corrosion).

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Assessment Objectives
The Assessment Objectives are applied to each question. The assessment objectives for the paper are:

- **AO1** Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately. (60%)
- **AO2** Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, supported with relevant textual evidence. (40%)

The Level Descriptors guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with the Standardisation scripts discussed during the coordination meeting and with Team Leaders, as well as the question-specific notes.

The indicative content provided is for general guidance; it is not designed as prescriptions of required content and must not be treated as such. Whilst there are legitimate expectations of the content of most answers, examiners may see responses that include ideas not covered in the indicative content. For these cases, examiners should credit valid responses fairly and not penalise candidates for including valid points outside the mark scheme.

Using a banded mark scheme
Place the answer in a level first. Look for the “best fit” of the answer into a level. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a level in order to be placed in that band. Then award a mark for the relative position of the answer within the level.

Higher level responses (Levels 4 and 5) will demonstrate excellent knowledge and understanding of the key concepts (AO1). They should use a wide range of terminology accurately (AO1). They should show clear understanding of how meaning is created in the text (AO2). They should support their answer with many detailed references to the text (AO2).

Middle range responses (Level 3) will demonstrate satisfactory knowledge and understanding of the key concepts – there may be uneven coverage or some misunderstanding (AO1). They should use some terminology, but not always accurately (AO1). They should show some understanding of how meaning is created in the text (AO2). They should support their answer with some references to the text (AO2).

Basic responses (Levels 1 and 2) will demonstrate basic knowledge and understanding of the key concepts – misunderstanding might be common (AO1). They might use some terminology, but rarely accurately (AO1). They will have limited understanding of how meaning is created in the text (AO2). They rarely support their answer with references to the text (AO2).

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Section A: Media Texts

Question	Answer	Marks	Guidance
1	**Analyse how the extract from *Feud* constructs meaning, including the specific representations of individuals, groups, events or places, through the following technical elements:** • **camera shots, angles, movement and composition** • **sound** • **mise-en-scène** • **editing.** <u>Specific notes on the sequence – likely areas of coverage</u> **Camera:** • Opens with low angle on scene dock door, tilt down and track in – conveys something of the grandeur of Hollywood movies, and the ambition of the show – even if back stage looks prosaic; 2 Shot indicates a cohesive collaboration and status/power of these stars • Camera in interview alternates between 'broadcast shots' and 'behind the scenes shots' (unsteady) setting up a mode of having access to secrets; Conveys the unreliable narration; Differentiation of shot types between the documentary and the film • 1961 (Golden Globes) – camera holds (MS/MCU) on Crawford (Lange), as Monroe speaks [LS], to register expressions of bitterness and disappointment; Camera is behind Monroe, never facing but we are still able to recognise her (icon) and/or know she is important, but Crawford cannot 'face' her, Monroe is 'knocking' Crawford off her 'throne' • Wide shot of Crawford's living room to show that all the furniture is plastic covered – not a room that is lived in – suggests sterile relationships. • Blue filter over 'flashback' to night before – indicates past event or memory	**25**	Candidates will be assessed on their ability to understand how meaning is constructed in a media text through the analysis of different technical areas. Marks are awarded for exploration of the following areas of the AOs: • Media concepts (AO1) [5 marks] • Contexts and debates (AO1) [5 marks] • Use of terminology (AO1) [5 marks] • Analysis of how meaning is created (AO2) [5 marks] • Use of examples (AO2) [5 marks] Candidates' work should be judged on each of these criteria, and marks awarded according to the level attained. It should be noted that it is possible for a candidate to achieve a different level for each assessment criterion. A positive approach to marking is encouraged. Reward alternative valid responses. **Clip details:** *Feud* (Episode 1, 2017, dir. Murphy) Clip duration: 4:37 Start point: 00:00 End Point: 4:57

Question	Answer	Marks	Guidance
1	**Sound:** • Studio recording 'boxing ring' bell sounds as the show opens – both diegetic and symbolic – the drama begins; • Camera shutter (diegetic) indicates journalistic interest in this 'story'; • Lush romantic orchestral music (non-diegetic) suggests an intense relationship; • Voice over (female, diegetic) sets up the rivalry between the main characters – "we loved them for it" suggests the voice of an adoring fan of these stars – at this stage it's not clear if she's addressing us or a diegetic figure; The source of the voice is revealed when we cut to the interview (interviewee) – her intonation, purring and dramatic (highlighting femininity), suggests that she is performing in this interview – her pronunciation of "Bette" (her "dear friend" "greatest actress") suggests that this friendship may be complicated. • 'Catty' one-liners linked to the 'Feud' • Monroe's voice is hyper-feminine when compared with Crawford's, highlighting her sexualisation/style • High heels (diegetic) indicate femininity and power/importance. **Mise-en-scene:** • Locations, costumes (fur, gloves) and props (cigarettes, cars) and b/w indicates the past – a historical story (Modernism); jewellery/diamonds, hairstyles and make-up – wealth, power, beauty and glamour of Hollywood; Spotlights and stages highlight star status/importance, her dress sparkles, like her star and is figure emphasising (sexualisation) • Chairs give us the names of the key characters, and indicate that they are important 'stars' – Joan Crawford (Jessica Lange) and Bette Davis (Susan Sarandon); Nostalgia cues for the audience (knowledge/memory of real people) • Caption at the start of the interview ("1978") suggests historical authenticity – a self-consciously artificial use of non-fiction (documentary) conventions; Similar effect with the inclusion of the clapper board and interviewee;		

Question	Answer	Marks	Guidance
1	• The colour palette of the interview scene (orange and brown) also evokes the 70s; • Caption tells us who is speaking (Olivia de Havilland/Catherine Zeta Jones) and her credentials as an Oscar winner – which places her within the industry, an 'expert witness', a peer, an insider with knowledge • Flashback indicated by '1961' caption; • Abundance of reflections/mirrors – a world that keeps inspecting itself; Potentially a distorted reality; Focused on 'appearance'; Obsessed with themselves • Crawford has picture of herself (in her glory days) over the fire and has kept the plastic covers on the furniture – speaks of the desire to preserve things in pristine condition (like her face). • Crawford is seated, whilst Hopper remains standing – Hopper has power over Crawford; Hopper remaining still also indicates her status • Acting style is impressionistic/stylised, exaggerates well-known aspects of their personality/character (not natural) **Editing:** • Transition to the interview includes flashes of spotty film leader, flash of white, rapid cuts showing the interview set up, and a focus shift – suggest historical authenticity and spontaneity; • Cut to black and white shot of 'Joan Crawford' (Lange) from a recreated scene in *Sudden Fear (1952)* – illustrates her 'stardom' and indicates fidelity to period detail and the 'true story'; Similar cut to 'Bette Davis' (Sarandon) in *All About Eve (1950)*; Crawford is favoured in relation to screen time • Editing used to undercut Crawford's testimony when Hedda Hopper (Judy Davis) challenges her about her behaviour the night before; • Editing used frequently to shift time period; • Editing motivated by narrative/character in the final scene – the back and forth of power play.		

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Question	Answer	Marks	Guidance
1	**Meaning:** The opening of *Feud* introduces us to the main characters via the framing device of an interview with a contemporary. We may infer that the interviewee may not be reliable – she is, at least, prone to such hyperboles as “ballsy intensity”. Are we getting her version of the story that follows? The title of the show, and the question of the interviewer primes us to expect conflict between these two stars of Hollywood’s golden age. We see three different time zones – although not captioned the initial shot of Crawford and Davis seems to be from their heyday (40s?); the awards ceremony and conversation with Hopper is from 1961; and the interview with de Havilland is from 1978. We also see brief clips from two films in the 50s – another time element. Therefore we have to start piecing together these different elements, making sense of relationships, testimonies, career trajectories, and the history of Hollywood itself. We don’t need to know that Hopper is a gossip columnist, but she seems to wield the power in the scene with Crawford, indicating again that her star is on the wane. Themes include feminism and feature the ‘male gaze’; ageing and femininity, the different standards that women are held to (drunken behaviour, appearance), and how these are dealt with within ‘Hollywood’. Has much changed since this period in time?		

Marking criteria for Section A Question 1

AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately. **15 marks**			**AO2: Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, to explain how meaning is created, supported with relevant textual evidence.** **10 marks**	
Media Concepts **5 marks**	**Contexts and Critical Debates** **5 marks**	**Use of Terminology** **5 marks**	**Analysis of how meaning is created, including use of theory** **5 marks**	**Use of Examples** **5 marks**
Sophisticated understanding of and insightful reference to the key concepts of language and representation 5 marks	Insightful understanding of the social significances explored in the extract 5 marks	A wide range of media terminology is used precisely and accurately, and with sophistication, to make subtle points 5 marks	Sophisticated and insightful analysis of the ways technical aspects are used to construct meaning in the extract 5 marks	Insightful and fully appropriate selection of examples fully supports expression 5 marks
Thorough understanding of and effective reference to the key concepts of language and representation 4 marks	Effective understanding of the social significances explored in the extract 4 marks	A range of media terminology is used accurately, and help to make effective points 4 marks	Thorough and effective analysis of the ways technical aspects are used to construct meaning in the extract 4 marks	Effective and appropriate selection of examples fully supports expression 4 marks
Clear understanding of and appropriate reference to the key concepts of language and representation 3 marks	Clear understanding of the social significances explored in the extract 3 marks	Media terminology is used appropriately, to make clear points 3 marks	Clear analysis of the ways technical aspects are used to construct meaning in the extract 3 marks	Clear and appropriate selection of examples supports expression 3 marks

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AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately. **15 marks**			**AO2: Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, to explain how meaning is created, supported with relevant textual evidence.** **10 marks**	
Media Concepts **5 marks**	**Contexts and Critical Debates** **5 marks**	**Use of Terminology** **5 marks**	**Analysis of how meaning is created, including use of theory** **5 marks**	**Use of Examples** **5 marks**
Limited understanding of but generally appropriate reference to the key concepts of language and representation 2 marks	Limited understanding of the social significances explored in the extract 2 marks	Limited use of media terminology is mainly used accurately, to make simple or obvious points 2 marks	Limited analysis of the ways technical aspects are used to construct meaning in the extract 2 marks	Limited but generally appropriate selection of examples supports expression 2 marks
Basic understanding of and minimal reference to the key concepts of language and representation 1 mark	Basic understanding of the social significances explored in the extract 1 mark	Basic use of media terminology, with frequent errors which impede communication 1 mark	Basic analysis of the ways technical aspects are used to construct meaning in the extract 1 mark	Basic and minimal selection of examples, may lack relevance in parts 1 mark
No creditable content 0 marks	No creditable content 0 marks	No creditable content 0 marks	No creditable content 0 marks	No creditable content 0 marks

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Section B: Media Contexts

Question	Answer	Marks	Guidance
2	**EITHER** **'In the world of media ownership, bigger is always better.' To what extent is this true in the media area you have studied?** Indicative content With detailed reference to at least one case study, candidates *may* address: Economies of scale; Large companies can offset less profitable areas against more profitable ones; Reasons for corporate merging (e.g. distribution company with content holder); Opportunities for synergy. Monopolisation; Conglomerates (oligopolies) v Independent; Market dominance/share. The logic of the free-market economy; Consumer choice - Multiple channels/platforms (software/app); Diversity, Inclusion (art v commercial); Uses and Gratifications (specialist interest, genre, individual) Concepts of horizontal and vertical integration; Cross media consumption Loyalty (branding, service, quality, subscriptions, discounts, exclusive content) Ideological dominance (political economy); Advertising and targeting (AI, cookies, algorithms, viral content) - Suggestions/Recommendations Alternatively, candidates might argue that the affordability and accessibility of the means of production and distribution has enabled the rise of small companies (or even individuals) offering niche products (e.g. podcasts) which are highly valued by small audiences. Independent record labels once maintained 'credibility' with audiences as long as they didn't sell out to major labels, but often struggled to be sustainable as businesses. The key question here is the degree to which there has been a genuine transition from the control of big companies to the agility, freedom and plurality of small companies.	**25**	Candidates should be given credit for their knowledge and understanding, illustrated through case study material, relevant to the question. Marks are awarded for exploration of the following areas of the AOs: • Media concepts (AO1) [5 marks] • Contexts and debates (AO1) [5 marks] • Use of terminology (AO1) [5 marks] • Analysis of how meaning is created (AO2) [5 marks] • Use of examples (AO2) [5 marks] Candidates' work should be judged on each of these criteria individually and marks awarded according to the level attained. It should be noted that it is possible for a candidate to achieve a different level for each assessment criterion. The indicative content demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.

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Question	Answer	Marks	Guidance
3	**OR** **How significant is technological convergence in the media area you have studied?** <u>Indicative content</u> With detailed reference to at least one case study, candidates *may* address: Definitions of technological convergence – the merging of different technologies of production, distribution and exhibition which produce new modes of interacting with media; Lines between production, distribution and consumption blurring (metaverse, real-time technology); Rapid pace of technological advancements The rise of converged businesses as 'content providers' merging libraries with digital distribution; Private v Public Access (Library); Ownership of physical media v digital media; Licencing issues; Instant gratification of purchase; The significance of the smartphone as mobile 'converged technology' (everything on one device); The merging of computers, phones and tablets with traditional media such as radio, TV and the press; The digitisation of media and its impact on processes of production, distribution and exhibition; Online distribution/global streaming services (applications/software) Shifts in audience expectations towards on-demand media and high-quality streaming; Publishers v Self-publication - quality (aesthetics, literacy, editing) The impact on audiences – from 'passive' to 'active'. Socialisation of media (watch parties; mobile gaming). Arguments for and against notions that technological convergence has democratised the media. The shift from schedule to algorithm on smart TVs; Personalisation (AI) Impact on wider society as technological convergence makes it increasingly difficult to live 'outside' the media.	**25**	Candidates should be given credit for their knowledge and understanding, illustrated through case study material, relevant to the question. Marks are awarded for exploration of the following areas of the AOs: • Media concepts (AO1) [5 marks] • Contexts and debates (AO1) [5 marks] • Use of terminology (AO1) [5 marks] • Analysis of how meaning is created (AO2) [5 marks] • Use of examples (AO2) [5 marks] Candidates' work should be judged on each of these criteria individually and marks awarded according to the level attained. It should be noted that it is possible for a candidate to achieve a different level for each assessment criterion. The indicative content demonstrates how candidates might approach the question. It is a description of possible content only. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers.

Marking criteria for Section B Question 2 and Question 3

AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately. **15 marks**			**AO2: Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, to explain how meaning is created, supported with relevant textual evidence.** **10 marks**	
Media Concepts **5 marks**	**Contexts and Critical Debates** **5 marks**	**Use of Terminology** **5 marks**	**Analysis of how meaning is created, including use of theory** **5 marks**	**Use of Examples** **5 marks**
Sophisticated understanding of and insightful reference to the key concepts of audience and industry 5 marks	Insightful understanding of the wider issues, explored with sophistication in the response Factual knowledge of contexts and debates is relevant, detailed and accurate, and sophisticatedly linked to the question 5 marks	A wide range of media terminology is used precisely and accurately, and with sophistication, to make subtle points 5 marks	Sophisticated and insightful analysis of texts from multiple case studies is used to explore the chosen area in depth Relevant theories are sophisticatedly used to explore the question 5 marks	Insightful and fully appropriate selection of examples from a wide range of texts 5 marks
Thorough understanding of and effective reference to the key concepts of audience and industry 4 marks	Effective understanding of the wider issues explored Factual knowledge of contexts and debates is relevant, and effectively linked to the question 4 marks	A range of media terminology is used accurately, and help to make effective points 4 marks	Thorough and effective analysis of texts from multiple case studies is used explore the chosen area Relevant theories are used effectively in response to the question 4 marks	Effective and appropriate selection of examples from a range of texts fully 4 marks

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AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately. **15 marks**			**AO2: Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, to explain how meaning is created, supported with relevant textual evidence.** **10 marks**	
Media Concepts **5 marks**	**Contexts and Critical Debates** **5 marks**	**Use of Terminology** **5 marks**	**Analysis of how meaning is created, including use of theory** **5 marks**	**Use of Examples** **5 marks**
Clear understanding of and appropriate reference to the key concepts of audience and industry 3 marks	Clear understanding of the wider issues explored Some factual knowledge of contexts and debates, appropriately linked to the question 3 marks	Media terminology is used appropriately, to make clear points 3 marks	Clear analysis of texts from one or more case study is used to respond appropriately Occasional references to relevant theories, not always accurately used or understood 3 marks	Clear and appropriate selection of examples from a range of texts 3 marks
Limited understanding of but generally appropriate reference to the key concepts of audience and industry 2 marks	Limited understanding of the wider issues explored Limited relevant knowledge of contexts and debates. 2 marks	Limited use of media terminology is mainly used accurately, to make simple or obvious points. 2 marks	Limited but generally appropriate analysis of texts, normally from only one case study Media theory may be considered, but not securely 2 marks	Limited but generally appropriate selection of examples, normally from only one case study 2 marks

AO1: Demonstrate knowledge and understanding of media concepts, contexts and critical debates, using terminology appropriately. **15 marks**			**AO2: Analyse media products, and evaluate their own work, by applying knowledge and understanding of theoretical and creative approaches, to explain how meaning is created, supported with relevant textual evidence.** **10 marks**	
Media Concepts **5 marks**	**Contexts and Critical Debates** **5 marks**	**Use of Terminology** **5 marks**	**Analysis of how meaning is created, including use of theory** **5 marks**	**Use of Examples** **5 marks**
Basic understanding of and minimal reference to the key concepts of audience and industry 1 mark	Basic understanding of the wider issues explored Minimal knowledge of the relevant contexts and debates 1 mark	Basic use of media terminology, with frequent errors which impede communication 1 mark	Basic analysis, from case studies which may not be appropriate to the question Minimal references to even basic media theory. 1 mark	Basic and minimal selection of examples, may lack relevance in parts 1 mark
No creditable content 0 marks	No creditable content 0 marks	No creditable content 0 marks	No creditable content 0 marks	No creditable content 0 marks

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