Cambridge Assessment International Education

Cambridge International AS & A Level

MEDIA STUDIES **9607/22**

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.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

© UCLES 2022

PUBLISHED

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.

© UCLES 2022

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).

© UCLES 2022

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).

© UCLES 2022

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).

© UCLES 2022

Section A: Media Texts

Question	Answer	Marks	Guidance
1	**Analyse how the extract from *Devs* 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:** • Slowly tracks into mysterious figure obscured in the dark; XCU – is the character in the 'dark' about something, will this be brought into the light? [Enigma code]; Are they our 'protagonist'/evil?; Mysterious figure (Forest/Nick Offerman) is revealed in light in a CU – shallow focus means that the lights behind him are difficult to make sense of, things may be unclear to this character and/or the audience at this time; His eyes are not on us but past us – look to the future for answers. • OTS shot of man screaming at the dawn – we are 'behind' him/hidden, all is not to be revealed to us yet; the characters in this world need a spiritual release • Young woman (Lily Chan/Sonpya Mizuno) is revealed at the window after an out of focus MS – the appearance is almost 'alien', unnatural, robotic, androgenous, modernistic (alternative 'look'); the focus will be on this character; She is our 'antagonist'; she is in the light (contrasting to the first character); CU face is lit up by natural light – truth shines on her. • MS character (Sergei Pavlov/Karl Glusman) shallow focus on mobile phone/books, not character – he is not aware of the reality of event; technology/knowledge is the focus; immediate/initial attention is on the phone – importance of technology	**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:** *Devs (Episode 1, 2020, dir. Garland)* *Clip duration: 4:55* *Start point: 00:00* *End Point: 4:55*

© UCLES 2022

Question	Answer	Marks	Guidance
1	• 2 shot of couple – they are close/love each other (arm around shoulder, stroke face, eye contact, kiss) - relationships are important. • Tracking shot of commuter coach – follow this 'important' company. • Aerial shot of a vast urban landscape, followed by forest landscape – move back to nature (environmentalism) • Camera tracks slowly, and smoothly; Low angle of 'Amaya' – imbuing everything with weight and significance; Camera shot type is closer/tighter on Amaya with each scene, focusing on her importance; Creepy and foreboding atmosphere **Sound:** • Opens with choral music (non-diegetic) followed by wind instrument playing an Eastern melody – there is a theme of 'other worldly', or spirituality; • Music (non-diegetic) crescendos when there is a shot of the forest with the large young girl's statue/projection, followed by the 'Amaya' entrance – she/this company will bring enlightenment? • Domestic scene begins with 'techie dialogue' – we don't' have to understand it; Links to youth dialogue – which we also often don't understand; Youth is often linked to good technological capabilities. • Dialogue with homeless man; pleasant/nice people; Homelessness is commonplace • 'Be all you can be' and Dialogue at Amaya – peers encourage each other "you're going to nail it today" "you bet"; "this is it" "let me know" "Good Luck" – clearly a significant event is imminent – something to do with technology we imagine, given the earlier conversation; 'Corporate' dialogue – do they really believe this, or are they forced/indoctrinated?		

Question	Answer	Marks	Guidance
1	**Mise-en-scene:** • Contrast of extreme low-level lighting with high key lighting – two worlds colliding and at odds with each other; Light v Dark; Good v Evil; Nature v Unnatural; Humans' relationship with nature. • A strange combination of the artificial and natural – the image of a child divides an image of woodland, obelisk within the trees, digital screens on wood; It is not congruent with its environment – link to the characters not being in the right 'place'? Parkland with lounging people contrasts with a congested cityscape – light/dark, good/evil; Nature is bad, technology is good (atypical view). • The urban environment at night – the RV, underpass and fire hydrant with a homeless man's trailer conjure up poverty in contrast with the apparent wealth and leisure in the park – this society is 'unwell'/divided (class). • The title of the programme emerges from a sort of DNA spiral and then blurs into nothing – the truth/reality will come and go • Costume, Location and Props – Present day? (Modern/Futuristic) Domestic Home v Homelessness; Industry Work v Nature • The word 'Amaya' and the image of the child appear frequently (on the bus, for example, and then as a sculpture in the business park/campus); ID cards worn – clearly significant – corporate branding/identity? Link to social control. Link between child and the IT business – robotic, or synthetic children? Technology/AI playing 'God' (Science-Fiction/Horror). • Woman with prosthetic feet walking in Amaya grounds; Mix of diverse ethnicities – this is an inclusive environment? (Presentation v reality)		

Question	Answer	Marks	Guidance
1	**Editing:** • There seems to be no narrative coherence to the initial sequence of shots – it's hard to make connections between the figure in the dark, the child, the homeless man spitting at the RV, the obelisk – This is an enigmatic montage offering a variety of narratives (multi-strand); It creates an uncomfortable feeling in the audience – something is not right here? Possible non-linear narrative, and/or past, or future time. Futuristic link to Sci-Fi. Shots of the bridge and the city function to situate us in a place (we might recognise San Francisco, USA) - bridge as a link between societies • Conventional editing patterns take over when the story begins – time is condensed as only key actions are shown – breakfast/leaving the house/on the bus/alighting from the bus. **Meaning:** The opening of *Devs* conjures up an uncanny atmosphere; although many of the elements are familiar – cities, companies, young professionals going to work – the dissonant music with its otherworldly qualities signifies that something is strange here. The corporate branding of 'Amaya' and the prevalence of the image of the child also sets up an enigma – what does Amaya do? Who is the child? Similarly, we struggle to make sense of the apparently random sequence of images at the beginning – we feel that they must be connected somehow, but we don't have all the information we need. We begin to understand from their conversation and the mise-en-scène that the young couple work for a kind of Silicon Valley tech company, but its exact nature is unclear and somewhat mysterious [enigma code].		

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

© UCLES 2022

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

© UCLES 2022

Section B: Media Contexts

Question	Answer	Marks	Guidance
2	**EITHER** **Analyse the significance of the technologies used for distribution in the media area you have studied.** <u>Indicative content</u> With detailed reference to at least one case study, candidates *may* address: Digital distribution of TV, film, music; Lines between production, distribution and consumption blurring (metaverse, real-time technology); Self-publication (aesthetics/quality); Online distribution/global streaming services (applications/software), ownership (monopoly) File formats and sizes (e.g., for mobile devices); The development of distribution technologies to mesh with exhibition/consumption technologies; Digital distribution (DCP) - speed, ease, security, cost; Self-Distribution v Record Labels - artist rights (music licenses, royalties, contracts) Streaming and its dependence on fast broadband, good 4G signals, generous data packages; Digital literacy/competency; Access (tech/internet required) - cost (hardware) The growth of video on demand and its impact on the schedule; On-demand (VoD), Self-Distribution (Independent); Geo-blocking (Region); In-house platforms (vertical integration/oligopoly) - simultaneous releases, The impact of streaming services on traditional ideas about TV channels – away from the schedule, towards the algorithm. Exclusive content (restriction of customer choice), VPN (legality); Subscription services (Advertising), amount of content/streaming services – saturation/cost	**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.

© UCLES 2022

Question	Answer	Marks	Guidance
2	Licensing/ownership of digital media; Physical media - retail/economy, collectors, special interest, resale value, reduced production costs; Broadcast - generational Candidates may also discuss the persistence of analogue media – newspapers, magazines and the return of vinyl – and their associated patterns of distribution. Physical media (Cassette Tapes, CDs, Vinyl) - variation of sound quality; Illegal downloading (file sharing) – YouTube. Publishers v Self-publication - quality (aesthetics, literacy, editing), relevancy, 'fake' news (facts, research, sources), agencies (news outlets, photographs), freelance. Online v Physical media - cost (printing); Environmental issues (production process, recycling); Physical Video Games: Regional distributers, Wholesalers, Retailers - warranty, certification, region lock		

Question	Answer	Marks	Guidance
3	**OR** **Explain how audiences are targeted, built and maintained by media organisations.** <u>Indicative content</u> With detailed reference to at least one case study, candidates *may* address: The function of audiences; Audience theories – Hypodermic model (told what to think), Two-Step Flow (influencers), Uses and Gratifications (specialist interest, genre, individual) – technology; Active v passive consumption Strategies for delaying gratification (e.g., end of season cliff-hangers); The ways in which audiences translate into revenue, either through direct funding (subscription models) or advertisers; Advertising and targeting (AI, cookies, algorithms, viral content, convergence) Algorithmic placement of ads/links based on browsing activity online – Suggestions/Recommendations; Funding – budgets (distribution, advertising/marketing); Initiatives (public funding) – diversity, inclusion (art v commercial), censorship (regulation) Cross promotion strategies within organisations (e.g., BBC TV, BBC Sounds, podcast companies, Fox Corporation); Use of 'landmark shows' to bring audiences to subscription channels (e.g., *The Morning Show* on Apple TV); Introductory offers (e.g., free trials of subscription services); Loyalty (branding, service, quality, subscriptions, discounts, exclusive content) Interaction - social media (sharing, AI, discussion, feedback, consumer voice) Consumer demand - consumption statistics/data driving production (cancelling, changes); Targeting the likely political affiliations of particular constituencies (e.g., Mail Online); The coding of audiences in texts and channels (e.g., signifiers of 'youth'). Ethical entreaties to support journalism with integrity (e.g., *The Guardian*).	**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

© UCLES 2022

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

© UCLES 2022

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

© UCLES 2022