Cambridge Assessment International Education

Cambridge International AS & A Level

MEDIA STUDIES **9607/22**

Paper 2 Key Media Concepts **May/June 2023**

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.

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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).

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 & 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 & 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 *The One* 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:** • MCU on diver, unable to see their unique features – mysterious, incognito • LS car and people approaching and entering the building – we are not privy to how they are feeling, we are being kept at arm's length (hiding something?) • LS, pan audience clapping, audience on darkness – 'faceless', not important, many of them (can be replaced), 'in the dark' (truth is hidden from them) • Shots from different points of view/audience – everyone is watching [Webb] • CU woman on the bus [Hannah Bailey], looking at an advertisement 'the one' on a billboard – She is important to the narrative, linked to [Webb], and her matching app • LS [Bailey] walking the streets of London, in the dark – character is in the dark, something is being hidden for her, or she is living in a secret way. She is unhappy. • LS [Ethan] in a doorway, off-stage, in the dark – he is in the dark about something and being brought into the light? • CU Bailey's face goes blank as she sits down in the car – she was faking it and is not happy	**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:** *The One (*Episode 1, 2021, dir. Morshead) [25] Clip duration: 4:44 Start point: 00:00 End Point: 4:44

Question	Answer	Marks	Guidance
1	**Sound:** • Underwater sounds inc. oxygen from the tanks, dramatic music as body appears – highlights the drama, important to the narrative, will be impactful (enigma code). • Suspenseful, tango style music [Webb] arrives – links to romance and drama • Voice-over PA system welcoming Webb – she is important • Audience clapping – approval, fame, success • 'I have a secret I want to share with you' – emotionally manipulates others, wants the audience to connect with her • Dramatic music as Bailey looks at advert – highlighting, is Bailey in danger? • Southern English Accent – class, money, power • 'One true love' – fairy-tale/unrealistic, romance (genre), emotional manipulation • 'I make him travel all over the world with me' – she is in control; she has power over him • 'To truly love, and be loved' [Bailey & Bailey] – their relationship is true love (Webb's is performative) • Aww, Cheering, 'Yes' + CU Bailey and Ethan holding hands – this relationship is central to the success, the audience are happy about it and support it, want it to succeed		

Question	Answer	Marks	Guidance
1	**Mise-en-scene:** • Murky waters, ruins/wreckage – dangerous, creepy, unclear • White cloudy skies, white modern building – giving the appearance of innocence, and class. • Black car approaches – people inside are bad, or mysterious; Mercedes – people are important/rich; Business/Formal attire, muted colours – this is a formal, serious business event, they are likely colleagues • MCU [Rebecca Webb] wearing lighter clothes, make-up, tidy pulled back hair – professional, but soft/romantic • 'Security'? Important, need for protection from others, afraid/scared • Microphone for auditorium speakers – what she has to say is important, and lots of people want to hear it • Spotlight on [Webb] – She is important/a star • [Webb] Hand gestures – Expressive, emotional • Iconic Red London Bus – Location, British Capital City, Commerce • MCU [Bailey and Mark Bailey] in a regular, comfortable home, pictures of them, hug and kiss and smile – genuine and real. Or maybe not, as she is focused on the advertisement, and looks sad whilst on the way home. • Ethan stands outside the red circle on the stage – he is outside of Bailey's world • Ethan and Bailey kiss on the stage, continue to stare into each other's eyes as they leave and are photographed, she stops smiling several times on stage, on the walk, and in the car – this relationship is a performance. • LS Bailey and Ethan leave the building, surrounded by security guards, paparazzi journalists taking photos and shouting questions – they are important, at threat, need to be protected, public are interested		

Question	Answer	Marks	Guidance
1	**Editing:** • 180 behind [Webb] to audience, from audience to [Webb] SRS speaker/audience – this is a two-way relationship. Connection. • 180 behind [Bailey] as she is looking at 'the on' ad, this app will follow her, cover her, be all around her. Connection between the two strands. • Constantly cuts between Webb and Bailey to show that their stories may be interlinked. Links to representations of class, gender and ethnicity. **Meaning:** Rebecca Webb is the powerful, important, rich, and famous creator of a love match app called 'the one'. She has a fake relationship with Ethan, someone she controls, and uses to manipulate others into buying her app (and supplying their DNA information) in the hope of finding their 'one true love'. The public love the 'fairy-tale' and buy into it. The Bailey's are really in love, but their relationship may be threatened by Webb, and 'the one'. The discovery of a body underwater is bad news, and it is linked to one, or both characters. Romantic Drama / Thriller. Elements of sci-fi/technology inc. data collection (Dystopian). Themes of issues with society, and how people are manipulated by the media, and those in power		

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 & 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
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

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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**	
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** **Explain the significance of an example of convergence in the media area you have studied.** <u>Indicative content</u> With detailed reference to at least one case study, candidates *may* address: • Convergence – technologies (internet/mobile/devices) – efficiencies; digitisation; devices (smart phones; casting; voice-activated); merging of Film/Music/Print/Radio and podcasts/Video games – reduction of physical media; Formats (DVD/CD); Cost/Access (digital poverty; capability; accessibility); disruption caused by emerging technologies / patterns of ownership / traditional models – economical/affordable; Control/Availability – Instant; Pause/Rewind/Fast-forward/Speed, Re-listen, Listen Again, Playlists/Downloads; Customisation – Targeting; Self-publication/Prosumers – Quality; Interaction (social media/consumer demand) – Influencers, Reality TV Stars; Information spread – False News, Behaviour Monitoring; Consumer choice – Loyalty • Economic/Cultural – Media ownership/institutions – Oligopolies/Monopolies/Conglomerates/Subsidiaries – Cross Media Convergence, across industries (i.e., Disney/Marvel/A24); Profits/Market Share/Domination – assimilation, universalisation – diversity and inclusion, hybridisation; Vertical/Horizontal Integration (Relationships i.e., production houses); Independents; Global/National/Local (territories) Theories – Curran & Seaton (profit over creativity); Hesmondhalgh ('safe', guaranteed, successful, but repetitive products); (Jenkins – Fandoms, Subcultures)	**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** **"Media consumption is an old–fashioned idea, audiences don't simply 'consume' media anymore." How far do you agree with this statement?** <u>Indicative content</u> With detailed reference to at least one case study, candidates *may* address: • Shirkey – 'End of audience', mass behaviour v individualism (niche interest); audiences as creators, not consumers (prosumers) – user generated content; low cost of technologies; amateur content (mass amateurisation, textual poaching), different values – connect and collaborate, opinions, pools of talent (cognitive surplus); Platforms and Channels i.e., TikTok, YouTube; Interactive via social media (like, follow, tweet, repost, cross-post, comment, review, subscribe) • Technological convergence, and advancement – smart phones with cameras, internet, Wi-Fi, mobile data; affordability; ease of use (digital capabilities); speed, instant upload (feedback, likes) – community and connection (Jenkins – Fandoms, Subcultures), identity, sense of belonging, causes and social movements i.e., #MeToo #BlackLivesMatter Hypodermic model (told what to think); Two-Step Flow (influencers), Blumler & Katz – Uses and Gratifications (specialist interest, genre, individual); Stuart Hall – Audience Reception Theory (preferred, negotiated, oppositional; active v passive consumption)	**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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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 & 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
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

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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 & 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 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
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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