CAMBRIDGE
International Education

Cambridge International AS & A Level

MEDIA STUDIES **9607/21**

Paper 2 Key Media Concepts **May/June 2024**

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 descriptions 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 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 *Your Honor* 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> Note: Huntor Doohan plays Adam Desiato (Main Character in this clip) [American White]; Benjamin Wadsworth plays Rocco Baxter (Biker) [American Multiracial – Hispanic/Middle East/Northern Europe] **Camera:** • **Shot Types** – The opening aerial shot (reminiscent of The Shining, perhaps) follows the car, setting up the suggestion that the driver might be prey. LS = Location; Close ups and POV shots provide narration – we know what he's looking for, what he's running from, what he needs and wants. CU = Emotion (sad, tear), details (photo frame/flower) can assume to be relative e.g., mother, shifting eyes (nervous, scared), tyres (speeding away, dangerous), inhaler (asthma medical emergency), smashed frame = violence, danger, disrespect. OTS = this story is from Adam's perspective; We are being positioned to his side; Are they protagonists? Sweat = stress, nervous about the people now following him. POV (over the shoulder) shot at the moment of impact creates a dramatic perspective – almost inducing a flinch from the viewer. Shock on face = biker is seriously injured… As the car pulls away rear-view shots suggest pursuit as the youths follow the car on foot. Rear- view mirror POV shots of another car reinforce the sense of pursuit.	**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: *Your Honor* (Season 1, Episode 1, '*Part One*, 2021, dir. Berger) Clip duration: 04:46 Start point: 00:00 End Point: 04:46

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Question	Answer	Marks	Guidance
1	• **Movement** – Tilt up = focus on Adam. Zoom into Adam = enhancing the element of danger, Adam is in danger, is increasingly afraid. Slow pan to accident increases the tension. • **Placement** – Behind Adam = looking to future, dealing with past, hides the full picture from the audience so increases the tension/suspense (especially when approaching the biker after the accident). Travelling shots from the car (inside and out) place us with the driver and help us experience his panic. • **Focus** – Photo frame not in focus as he places it down = focus is on Adam this is his story. Focus is pulled as the young man returns to the 'shrine' to reveal that it has been 'desecrated' = violence, danger, disrespect. Shift from oil to black 4-wheel drive as it speeds away = they do not want this problem. The shallow focus camera work reinforces the sense of 'white peril in a black neighbourhood' – the black youths are almost faceless – out of focus. The same technique is used as the young man drives around, lost. • **Angle** – Low as gang approaches Adam = who has the power/power struggle. High angle as Adam drives away = intimidated, scared, vulnerable. Bird's Eye View of Adam = lack of power/control. A ground level shot as the car pushes the bike along with a shower of sparks emphasises the severity of the impact. • **Framing** – Wing Mirror = reflection, truth. Rear View Mirror = watching back, looking behind. **Sound:** • There is **no dialogue** in this scene, but the sense of threat comes from ominous non-diegetic music. The music is absent when he places the photograph – a quiet moment of peace and contemplation – but arises again when the threat appears. • **Soundtrack** – Maudling music matches the mood = drama, tension (genre).		

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Question	Answer	Marks	Guidance
1	• **Sound Effects** – Seat belt, brakes, suspension, petrol warning lights, tyre screech with speed of acceleration = safety, danger, foreshadowing an automobile accident? Fear. Bang of car hitting the bike = very loud to emphasise that this is bad. Crow/Corvid – Harbinger of death. Creak of car door increases the feelings of dread/fear (linked to horror genre). Industrial SFX = modern thriller genre. • **Diegetic** – Quiet town, peaceful = highlights/emphasises the violent incident, people are scared to be out on the streets, Sunday family time, early morning. Fast loud breathing/ wheezing = panic, anxiety, medical issue (asthma). **Mise-en-scene:** • **Car** – Volvo = middle class, safety. Reverse = going back in time, wanting to change the past. Takes seat belt off = no longer safe. Leak of oil/water = problem/damage. Black marks on road = serious accident/incident. Adam holds his rib cage/arm = injured. • **Bike**/Biker representation = working class. Wheel slowly turning, with chain off the gears = accident, danger, serious. Helmet rolling on the floor = this could be serious as that should be on/protecting his head. • **'Gang of Men'** Representation + Ethnicity (African Americans) = group of them being assumed to be a gang/intimidating due to position in line with each other, and how they approach Adam. One member appears to pull a gun from his back, and is wearing black = death, danger, warning. Are they antagonists? Lights flashing = gang sign, anger, intimidation. • The opening shot presents a **utilitarian landscape** of warehouses, railway sidings, freight trains and bridges built for function rather than form. A hard, unforgiving environment. The neighbourhood is not affluent – run down housing, quiet streets (one with a chicken running across the road) and a convenience store advertising 'checks cashed, bill payments, lottery' = class mismatch with Adam, he doesn't belong there • **Costume** – Converse, t-shirt, jeans = youth (Adam). No shirt, 'gang' member, grabs his crotch = assertive/intimidating. • **Props –** Chicken – Rural location? Working class? Asthma Inhaler = medical emergency. Single shoe off the foot – biker is a youth; they are seriously injured. Dog off lead and on its own outside a junk yard with a cheap fence = lower classes, rough area, danger (German Shepherd)		

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Question	Answer	Marks	Guidance
1	**Editing:** • **Shot/reverse shot** is utilised throughout this sequence to explain the young man's actions and register his expression as he takes in his environment and realises that it is hostile. • The **pace** of the cutting increases as the sequence reaches a climax (the crash) – the rapid cutting combined with the sound works on a visceral level to increase our physical and emotional engagement with the character. • **Continuity** = narrative, drama, mainstream. **Meaning:** A young white man drives into an unfamiliar neighbourhood to place a memorial picture and flower for someone – we imagine his mother. The neighbourhood is hostile – he is clearly unwelcome, and the threat becomes palpable when a crowd of young black men approach him. Panicking, he drives away, but, confused, he finds himself back where he started and notices that the memorial has been trashed. The threat becomes more pronounced as one man from the group of young men appears to reach for a weapon. Nearly out of gas, and with an incipient asthma attack, the young driver takes his eyes off the road as he reaches for an inhaler which has rolled under the seat and drives into an oncoming young motorcyclist. Adam is a middle-class boy who does not belong in this neighbourhood and his presence is disturbing. The neighbourhood is quiet, local people may be fearsome of the gangs that control what happens in their streets. Adam's presence causes fatal consequences for one local youth. Fate. Youth, death, societal issues with gangs/race.		

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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**	
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

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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 & 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** **Analyse the relationship between media ownership and media content in the area you have studied.** Indicative content With detailed reference to at least one case study, candidates *may* address: At the heart of this question is the degree to which there is a causal, deterministic relationship between the ownership of media companies, what they make and how they treat it. Those seeking to argue for a deterministic position might look at, for example, the influence of media owners such as Murdoch, the Barclay brothers, Jeff Bezos, on a range of factors such as: what content is included, how it is covered, and how it is marketed. • Media ownership and institutions – oligopolies, monopolies, conglomerates, subsidiaries (i.e., Disney, Sony, News Corp, Spotify, EA). • Vertical, horizontal integration – global, national, local (territories), saturation release (tent pole). • Cross-promotion, symbiosis (efficiencies) – cost of production, distribution, exhibition • Cross-media synergies – merging of industries (i.e., Warner Bros Discovery, Paramount Global, Amazon), marketing, access (subscriptions), packages. • Technological convergence – cost, access, format and ownership (physical media). • Partnerships, deals (i.e., Shondaland and Netflix).	**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
2	Answers might examine the competing interests of economics and politics – that which is proven to generate large audiences and, therefore, income from viewers, subscribers and readers might outweigh any political commitment from an owner. Alternatively, political populism in news may achieve both ends. • Competition, market share, domination (merchandising deals, syndication). • Consumer choice: similarity of content, sequels and spin-offs (repetitive, boring). Candidates might also look at governance structures in organisations and conclude that the days of the all-powerful media mogul are over, and that regulatory frameworks, social liberalism, and more diffuse power structures make it difficult for media owners to dictate content. • Independent (niche, art-house, subject content); Quality (i.e., VFX, actors); Representation (diversity and inclusion). Theories – Curran & Seaton (profit over creativity); Hesmondhalgh ('safe', guaranteed, successful, but repetitive products); Hypodermic model (told what to think); Two-Step Flow (influencers), Blumler & Katz – Uses and Gratifications (specialist interest, genre, individual)		

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Question	Answer	Marks	Guidance
3	**OR** **Evaluate the ways in which audiences are active participants in the media area you have studied.** <u>Indicative content</u> With detailed reference to at least one case study, candidates *may* address: This question addresses the degree of participation that audiences practise in different media areas. To what extent, for example, are audiences able to engage with media producers? And, similarly, to what extent to audiences participate with other audience members in fan relationships? What do these different forms of participation look like, and how significant are they? • Technological convergence – devices i.e., smart phones; ease of use, accessibility i.e., digital capabilities, low cost, internet speeds. • Interactive via social media (like, follow, tweet, repost, cross-post, comment, subscribe) – algorithms, censorship; Feedback, likes – values, connect and collaborate, opinions, community and connection, identity, sense of belonging, causes and social movements i.e., #MeToo #BlackLivesMatter; Responses (controversies, cancel culture) • Consumer demand – consumption statistics, data driving production (cancelling, changes); Reviews (success, failure, feedback). • Candidates may conclude that in some instances there may be high degrees of active participation but little influence, and that in other instances there may be modest degrees of participation with high influence. • Attention given to a singular stream (divided), attention span; Control – Pause, Rewind, Fast-forward, Speed, Re-listen, Listen Again, Playlists, Downloads. • Shirkey – 'End of audience', mass behaviour v individualism (niche interest), audiences as creators, not consumers (prosumers), user generated content, self-publication, fan art, homage, clips, reels.	**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	Candidates may also return to audience theory to demonstrate how audiences are always active sense-makers of media texts, rather than merely passive recipients. • Audience theories – Hypodermic model (told what to think), Two-Step Flow (influencers), Uses and Gratifications (specialist interest, genre, individual); Stuart Hall – Audience Reception Theory (preferred, negotiated, oppositional); Active v passive consumption		

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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. 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 & 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
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, which may lack relevance in parts. 1 mark

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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 & 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**
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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