Cambridge Assessment International Education

Cambridge International AS & A Level

MEDIA STUDIES **9607/02**

Paper 2 Media Texts and Contexts **October/November 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 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 *The Deceived* 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.** Specific notes on the sequence – likely areas of coverage: **Camera:** • Opening sequence **track and pan, roving POV**, creeping up to the house = heightens sense of being etched i.e., **tension**, not attributed to a person (perhaps too low to be human POV). • **POV** Michael lecturing = positions us as Ophelia (**protagonist**). • **Close ups** to indicate who are they **key characters**, and to indicate **desire**; CU Ophelia, high angle (**inferior**/victim), tears in eyes (fear, sadness). XCU = Ophelia's emotional response to Michael's lecture, lip's part to signify attraction. Smiles = happy/attraction. **Low Angle** Michael lecturing = Position of **power** and influence, Ophelia idolises him/looks up to him. • **High Angle** = She is under his influence. Oxford may be overwhelming her. SRS in his rooms still has her at a slightly lower angle, and him at a slightly higher angle. NB Camerawork often emphasises Ophelia's vulnerability in this world (she is seen from above walking up the stairs, for example). • **XCU** Lecture Notes, Michael's Shoe and Michael's reflection in the noticeboard appears behind Ophelia = He interrupts her life, his presence in her life may not be permanent, he may be linked to the supernatural, or just **creepy** #MeToo. • **Low angle** Michael kneeling before Ophelia = she may have some power/influence over him at this moment.	**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 Deceived* (Episode 1.1, 2020, dir. Chlöe Thomas) [25] Clip duration: 4:55 Start point: 00:00 End Point: 4:55

Question	Answer	Marks	Guidance
1	**Sound:** • **Classical music,** Discordant strings. Opening Scene = sets scene for drama, and **tension**. Over lecture: romanticisation of studying English Literature, Oxford University, and Lecturer Michael. **Ominous** tone moving into 'romantic' melody (Hitchcockian? Might remind us of *Rebecca*). • 'Boom' at the end of the opening sequence to reveal Ophelia = abrupt, shock, tension, drama. • **Voice over** anchors the image and then sets up **narrative enigma** ('I don't want sympathy…'). Ophelia's narration over scenes of Oxford University (church bells, death of mother = linked to otherworldly aspects?) = this is her story, she is the **main character**, her perspective (truth? attempt at explaining something – enigma code). • 'Chance Encounter' = destiny, **fate**. • Michael = socially **attractive** dialect (Irish Accent). • Knocking on Michael's door = Polite **manners** of the British. She is **entering** his space/world/life. • Name reveal as Ophelia = links to **tragedy**/death/literature (Shakespeare/*Hamlet*) [there is also a *Hamlet* poster on his wall, which links the two characters]. Candidates may link this to the theme of fate again. • Strings louder after 'That's a shame' = something has changed, this is **dangerous**, indicates emotion. **Flirtation**. **Mise-en-scene:** • Opening sequence **low key** lighting, with fog/mist, night/darkness, '**Horror'** tropes = adds to sense of **mystery**, and **fear**. Mobilised at the beginning as the dark, mysterious house emerges through the mist. • Subsequently the mise-en-scène uses the iconography of Cambridge = ancient colleges, the river, the cloisters. Signage tells us that this is 'St Luke's College. Potentially **intimidating** architectural, **intellectual**, and **historical** heft given the youth and innocence of Ophelia. Traditional and exclusive community, high class, rich, intellectuals, old (spooky?). Tourists taking photographs = This is a famous location. May be recognised by some candidates.		

Question	Answer	Marks	Guidance
1	• People Ophelia encounters often **off-screen**, or not frequent = **Unimportant**, this is her story, protagonist. • **Red coat** = **warning**/**seduction**. • **Suit**/Brogue Shoes = **Class**, **money**, traditional '**gentleman'**. • Lecturer **name signs** include Prof. and Dr. = reinforces their **importance**, and **power**. • **Books** everywhere = academic, **intellect**, **importance**. Crowded room: chaos. • **Hamlet** poster on his wall. Candidates may link this to the theme of **fate** again. The Doctor's Dilemma poster = links to the theme of a moral dilemma (potential affair, it is established that he is married, and she is attracted to him). • Michael **smokes** = He's a 'bad boy', **rebel**, dangerous. **Editing:** • **Abrupt cut** from opening to Ophelia in CU = juxtaposes **fantasy** with **reality**. • Editing is often **functional** = moving characters from one place to another with economy. • Also used to **register reactions** between the two primary characters and action (e.g., when Michael picks up Ophelia's paper). • Dialogue from friend/cyclist is mostly **off**-**screen**: They are **not important**. **Meaning:** The extract begins with a dream sequence/flashback and voiceover. We quickly learn that **Ophelia** is narrating this opening and that her relationship with **Michael**, is to be **central to the story**. We might assume that she is being questioned/interrogated and that, therefore, **some kind of 'crime' has been committed** which has brought her to this point. Dr Michael Callaghan holds an influential position of power at Cambridge. Ophelia is vulnerable and becomes attracted to him. The rest of the sequence establishes their meeting and the development of a **flirtation**. **Fate** has brought Ophelia and Michael together for events which may be **dangerous**, and **scary**.		

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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Media Concepts	Contexts and Critical Debates	Use of Terminology	Analysis of how meaning is created, including use of theory	Use of Examples
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 process of marketing a new product in the media area you have studied.** <u>Indicative content</u> With detailed reference to at least one case study, candidates *may* address: • **Process of marketing** – How media products are marketed i.e., adverts, interviews, articles, posters, billboards, trailers, websites, press releases/kits, merchandise, concerts/gigs/tours, licencing, events (film festivals), competitions. – **Identification of target audience** – Who is targets, why, and what do media institutions know about them i.e., demographics (Niche, Likes/Interests); Fandom; Audience data i.e., streaming/viewing habits (AI, cookies, algorithms); Loyalty (subscriptions, discounts, exclusive content); – **Identification of media types** – Which media formats are utilised, and why i.e., alternative formats (options for consumers), variety of formats, decline of formats. Use of other media formats i.e., Radio show posters, Music in film. – **Use of specific language and imagery** – Common themes i.e., branding, call to action, celebrity.	**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.

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Question	Answer	Marks	Guidance
2	• **Marketing practices/strategies** – (not required but candidates may refer to) the marketing mix (4P's – Price, Promotion, Place, People, Packaging, Process); Above the line (masses), Below the line (specific). Campaigns. Collaborations. – **Development of a newsworthy ad campaign** – Case studies may reference hype, saturation (e.g., Stranger Things; Resident Evil 3D billboard in Times Square, #GentleMinions, #SmileMovie, Spotify Wrapped). – **Measuring success** – Candidates may refer to how media institutions know their marketing is successful i.e., sales/profits, box office figures, trending/trends. • **Cross-media convergence and synergy** – Expect references to global campaigns, simultaneous releases, cross-platform, cross-promotion, symbiosis. Advantages for oligopolies, monopolies, conglomerates, subsidiaries, and horizontal/vertical integration. Challenges for independents. • **Technologies** – Expect references to technologies, such as Web 3.0, Smart phones, Digital billboards, AI, SEO, Email, Social media platforms, UX, VR/AR. – **Social media campaigns**; Influencers; Hashtags; GIFs/Memes. <u>Potential Theories</u>: • **Jenkins** – Fandoms, Subcultures • **Shirkey** – 'End of audience', mass behaviour v individualism (niche interest) • **Stuart Hall** – Audience Reception Theory (active v passive consumption) • **Hesmondhalgh** ('safe', guaranteed, successful, but repetitive products) • **Curran and Seaton** (profit over creativity)		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** **'There is no single audience any more, but multiple audiences.' To what extent does this statement reflect your experience of media consumption?** Indicative content With detailed reference to at least one case study, candidates *may* address: • **The fragmentation of audiences –** Shirkey – 'End of audience', mass behaviour v individualism (niche interest); Jenkins – Fandoms, Subcultures; Blumler and Katz – Uses and Gratifications (specialist interest, genre, individual) identity, sense of belonging, community, and connection diversity, inclusion. • **The possible causes of this** – e.g., the shift from analogue to digital (traditional media formats); technologies (infrastructure, Web 3.0, Smart TVs, voice user interface (VUI) i.e., Alexa); technological convergence (smartphones); access (Wi-Fi, affordable hardware); consumer demand (data driving production, cancel culture); Shirkey – audiences as creators, not consumers (prosumers); social media platforms and channels (interaction, feedback, discourse), consumer choice/demand; Region Locking (use of VPIs), dominance of single player games, lack of interest in mainstream 'news' channels. • **The personalisation of media and targeting of specific audiences via digital profiles –** recommendations, playlists, sharing (AI, cookies, algorithms, viral content, convergence, cross-media), interaction and re-use of content (social media). • **Discussions of whether there ever was a 'single audience'** – Blockbusters, marketing saturation, lack of choice (broadcast TV Channels), increased production rate/volume, release patterns and binge watching. • **The relationship between technology and audiences** e.g., one TV led to 'family viewing', personal devices (control, isolation), decline in cinema attendance, crowd funding.	**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	Theory: • Hypodermic model (told what to think) • Two-Step Flow (influencers) • Stuart Hall – Audience Reception Theory (preferred, negotiated, oppositional, active v passive consumption) • Hesmondhalgh ('safe', guaranteed, successful, but repetitive products) • Curran and Seaton (profit over creativity)		

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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 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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Media Concepts	Contexts and Critical Debates	Use of Terminology	Analysis of how meaning is created, including use of theory	Use of Examples
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, 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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