CAMBRIDGE
International Education

Cambridge International AS & A Level

MEDIA STUDIES **9607/02**

Paper 2 Media Texts and Contexts **October/November 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 *Severance* 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> <u>NOTE: Britt Lower plays Helly (amnesia woman) [American White European]</u> <u>Adam Scott plays Mark (the voice) [American White European]</u> **Camera:** • Shot Type – BEV = being overlooked, monitored, observed, position of vulnerability. CU Door handle and hands = escape is important. MCU High Angle woman on floor head in hands = vulnerable, scared, at risk. MS Speaker on empty table = this is clinical, there is no emotion being attached to this event. Static overhead shot of woman on desk as she wakes up. She looks like a specimen on a slide. Tiny head appears in the distance, at the end of the table = vulnerable and insignificant, far away from a resolution of this situation. MCU Speaker – the voice is important. CU of speaker to indicate the source of the voice. • Framing/Focus – Behind Woman's head, focus on speaker = The speaker has the power/control in this relationship. Woman shaking her head = she does not like this, does not agree with it. The camera follows her around the room emphasising the lack of escape routes.	**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:** *Severance* (Episode 1, 'Good News About Hell', 2022, dir. Stiller) Clip duration: 4 m 47 s Start point: 0.00 End Point: 4.47

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Question	Answer	Marks	Guidance
1	• Angle – Low angle MCU Woman – she has the power; her answers are required. POV shot at the end reveals a sinister figure in shadow, which emphasises his power/her powerlessness. Emotion – eyes moving around as she realises and is afraid that she doesn't know her name, where she was born. High Angle – She is vulnerable as she has no memory. CU Emotions on face – fear and upset at lack of memory. **Sound:** • Diegetic – Distorted voice: 'who are you?' repeated – hint of an interrogation and threat. Voice-over, neutral, official but casual = monitoring and observing, prisoner, in-charge, psychologist, driven, to the point. The voice appears from the darkness, enhancing the mystery. Drowsy speech = drugged or affected in some way, illness, injury, confused, scared. Refusal = defiance, unwilling to cooperate, assertive. 'F**k' = she is scared and angry. Helly's voice drop to a whisper = she is scared. • Soundtrack – lack of music, beats of silence = this is serious, lacks emotion/is clinical. Music (high pitch violin strings) comes in at the end of the clip. As the woman tries to remember who she is music fades in very slowly – sustained notes creating a dreamy uneasy effect. The cut to the overhead shot of the woman is enhanced by a soft, but weighty, percussive sound. Long silence as it dawns on her that she cannot remember the colour of her mother's eyes – the emotion is enhanced by an eerie tone that rises and falls. The appearance of the shadowy figure is accompanied by an ominous rumble on the soundtrack. 'That's a perfect score' = highlighting the emotion that both characters feel, and that this is very important and significant. The final words when the woman was only able to answer one question is bizarre – the situation becomes even more confusing and enigmatic. • Sound Effects – Banging = alarm, urgency. Fast breathing = scared, alarmed, exertion. Door opening = breaks the silence, and scares Helly, and the audience, so we are put in her position. She is our protagonist. We are both scared (high angle). Wide eyes.		

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Question	Answer	Marks	Guidance
1	**Mise-en-scene:** • Location/Setting – Modern office table, chairs, carpet and walls = green is calming, and naturalistic, brown wood, leather chairs are naturalistic. High tech modern location where the work is related to something more organic. Grey walls are serious, and boring. The room looks like a board room – a meeting room. It suggests corporate business but is subverted by the unconscious woman on the table. The padded walls suggest that this is a cell. • Costume – Blue smart casual office outfit = cold, neutral person, middle-class professional. Red hair, well-groomed = vibrant person, feisty, cares about appearance, professional. Amidst a muted palette of colours the woman's red hair stands out – fiery and vibrant emphasising her individuality. • Props – Speaker on table = technology, science, modern, work, communication. Locked door = person is not there by choice and does not want to be there as they are looking for a way out. • Lighting – man in the doorway is in darkness, we cannot see the features of his face, he is wearing a suit = scary, professional/working environment **Editing:** • Continuity = drama. • The initial shot is unbroken – lasts for about 30 seconds – emphasises the pitiless scrutiny of the woman on the table. • The scene is built around a dialogue – we cut between speakers to indicate who's speaking. • When the woman agrees to answer the questions there are cuts between her and the speaker. Each reverse shot of the speaker gets closer, building up the insistence on answers and her frustration at not being able to remember anything.		

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Question	Answer	Marks	Guidance
1	**Meaning:** Something official but scary is happening in this office environment. A woman wakes up on a table with no memory of who she is. A strange voice asks her some questions and is excited by her answers. There is a sense of danger, as Helly is scared and confused. And a sense that this is scientific, as the voice is clinical. The purpose of this opening scene is to set up a number of questions: who is this woman? Where is she being held? Why? Why was she unconscious? Has she been drugged? Abducted? What's the significance of the questions she is asked? Why is she unable to remember anything except 'Delaware'? All of these questions fuel our desire to know more – the opening scene is a way of capturing our attention and engagement. The world is both familiar and unfamiliar – the politeness of the interrogator and the corporate surroundings create a dissonance with the captivity and vulnerability of the woman.		

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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 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 **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 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** **Evaluate the challenges and opportunities of digital distribution in the media area you have studied.** <u>Indicative content</u> With detailed reference to at least one case study, candidates *may* address: Opportunities: • Distribution Processes – Processes of distribution in the digital age (in contrast with the pre-digital age); • Specific affordances of digital distribution, such as cost, scale, logistics, speed, audience targeting; • Technological convergence • New opportunities for monetising content; Finances, ability to monetise content (prosumers) • Cross-promotion, symbiosis (efficiencies) – cost of production, distribution, exhibition • Vertical, horizontal integration – global, national, local (territories), saturation release (tent pole). • Media ownership and institutions – oligopolies, monopolies, conglomerates, subsidiaries (i.e., Disney, Sony, News Corp, Spotify, EA). • Partnerships, deals (i.e., Shondaland and Netflix). • Effects on material products – prestige/heritage purchases, such as anniversary editions, new restorations, boxed sets including outtakes and new versions; • Opportunities to provide tasters before purchase.	**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	Challenges: • Competition, market share, domination (merchandising deals, syndication). • Higher risk of piracy; IP, Copyright, Piracy • Cost, access, format and ownership (physical media v streaming services) • Changing status of media product – the perceived value of something intangible; • Universal Formats, Locked to brands, Geo-locking • Consumer choice: similarity of content, sequels, and spin-offs (repetitive, boring). • Cross-media synergies - merging of industries (i.e., Warner Bros Discovery, Paramount Global, Amazon), marketing, access (subscriptions), packages. • Independent (niche, art-house, subject content); Quality (i.e., VFX, actors); Representation (diversity and inclusion). Theories – Curran and Seaton (profit over creativity); Hesmondhalgh ('safe', guaranteed, successful, but repetitive products); Hypodermic model (told what to think); Two-Step Flow (influencers), Blumler and Katz – Uses and Gratifications (specialist interest, genre, individual)		

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Question	Answer	Marks	Guidance
3	**OR** **To what extent are audiences more powerful than institutions in the media area you have studied?** <u>Indicative content</u> With detailed reference to at least one case study, candidates *may* address: • Consumer power; Consumer demand – cancelling, changes, 'picking up' cancelled content; Reviews – success/failure, feedback; (get what given) • Fan culture exerting pressure on companies regarding adaptations (e.g. Harry Potter) and casting decisions (*The Little Mermaid*); Responses – controversies, cancel culture; Social Media – connect and collaborate, opinions, community, identity, sense of belonging, causes and social movements i.e. #MeToo #BlackLivesMatter. • Crowd funding/Kickstarter for neglected/dropped TV programmes (e.g. Veronica Mars); • Choice – Streaming Services, Channels, Subscriptions (illusion) • The Fanfic phenomenon; • Audience edits of existing films (e.g. *Dune*); • The ubiquity of digital channels for audiences to express themselves; • Campaigns for and against media products. • Technological convergence – devices i.e. smart phones; ease of use/accessibility i.e. digital capabilities, low cost, internet speeds. • Monetisation of content (Podcasts, Acast) • But candidates may also argue that the economic power of institutions continues to dominate, that the power of distribution and exhibition continues to determine what audiences consume. • Conglomerates/Monopolies – Domination • Marketing – Saturation Theories – Shirkey – 'End of audience', mass behaviour v individualism (niche interest), audiences as creators, not consumers (prosumers), user generated content, self-publication (quality), 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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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 **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
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
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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