

AS Media Studies

Component 2: Investigating Media Forms and Products

Mark Scheme

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question, covering all options where there is a choice of questions. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within the band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range of the band should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within the band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1 Demonstrate knowledge and understanding of:
 • the theoretical framework of media
 • contexts of media and their influence on media products and processes.

AO1 1a Demonstrate knowledge of the theoretical framework of media.
AO1 1b Demonstrate understanding of the theoretical framework of media.
AO1 2a Demonstrate knowledge of contexts of media and their influence on media products and processes.
AO1 2b Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2 Apply knowledge and understanding of the theoretical framework of media to:
 • analyse media products, including in relation to their contexts and through the use of academic theories
 • make judgements and draw conclusions.

AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.
AO2 2 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 2

Assessment Objective	Questions 1-3	Questions 4-6 (a)	Questions 4-6 (b)	Questions 7-8
AO1 1a		✓		✓
AO1 1b		✓		✓
AO1 2a				
AO1 2b				
AO2 1	✓		✓	
AO2 2	✓		✓	

Section A: Television

1. To what extent does the set episode of *Life on Mars* conform to Todorov's theory of narrative equilibrium? [20]
2. To what extent does the set episode of *Humans* conform to Todorov's theory of narrative equilibrium? [20]
3. To what extent does the set episode of *The Jinx* conform to Todorov's theory of narrative equilibrium? [20]

Band	AO2 1 and 2 Apply knowledge and understanding of the theoretical framework of media to: <ul style="list-style-type: none"> • analyse media products, including through the use of academic theories • make judgements and draw conclusions
5	17-20 marks <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of the theoretical framework to analyse the set product • Excellent, detailed and accurate use of narrative theory to analyse how narrative structure is constructed in the set television product • Analysis of the set episode is perceptive and informed by a detailed knowledge and understanding of specific aspects of Todorov's narrative theory • Judgements and conclusions regarding the extent to which the set television product conforms to Todorov's narrative theory are perceptive and fully supported with detailed reference to specific aspects of the set episode
4	13-16 marks <ul style="list-style-type: none"> • Good application of knowledge and understanding of the theoretical framework to analyse the set product • Good, accurate use of narrative theory to analyse how narrative structure is constructed in the set television product • Analysis of the set episode is logical and informed by a secure knowledge and understanding of key aspects of Todorov's narrative theory • Judgements and conclusions regarding the extent to which the set television product conforms to Todorov's narrative theory are logical and well supported with appropriate reference to relevant aspects of the set episode
3	9-12 marks <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product • Satisfactory, generally accurate use of narrative theory to analyse how narrative structure is constructed in the set television product • Analysis of the set episode is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of Todorov's narrative theory, although there may be lapses into description of narrative stages • Judgements and conclusions regarding the extent to which the set television product conforms to Todorov's narrative theory are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set episode.

2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of the theoretical framework to analyse the set product Basic use of narrative theory to analyse how narrative structure is constructed in the set television product, although this is likely to lack clarity, relevance and accuracy Analysis of the set episode is undeveloped, demonstrating a partial understanding of Todorov's narrative theory, and there may be a tendency to simply describe or identify narrative stages Some basic conclusions regarding the extent to which the set television product conforms to Todorov's narrative theory are drawn, but these are undeveloped and only partially supported by reference to the set episode
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity Minimal, if any, use of narrative theory to analyse how narrative structure is constructed in the set television product Analysis of the set episode is likely to be superficial and generalised, demonstrating little or no understanding of Todorov's narrative theory or narrative construction Any conclusions regarding the extent to which the set episode conforms to Todorov's narrative theory are likely to be superficial, generalised and lacking in supporting evidence from the set episode
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> Response not worthy of credit.

Questions 1, 2 and 3: Indicative Content

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

Responses are required to apply Todorov's theory of narrative equilibrium to the set television products and to make judgements and draw conclusions around the extent to which the product studied conforms to this theory. Responses in the higher bands will explicitly engage with the 'to what extent' aspect of the question through reference to the set products, responses at band 3 may straightforwardly apply the theory to the set products rather than explicitly assessing to what extent they conform, whilst responses in the lower bands may not engage with Todorov's theory or may simply describe the theory or aspects of the set products.

Although candidates are required to apply their understanding of Todorov's narrative theory to the set television product, there is no requirement to argue that the product does conform to Todorov's narrative theory; candidates might equally argue that the product does not conform to Todorov's theory at all, or that it only conforms to it to a certain extent, or that the set episode does not feature all of the stages identified in Todorov's model. Various conclusions are acceptable provided they are substantiated by analysis of the product.

AO2

Responses will:

- Apply knowledge and understanding of narrative theory, such as
 - Todorov's suggestion that narratives move in a linear fashion from one state of equilibrium to another
 - Todorov's suggestion that narratives feature
 - an initial state of equilibrium
 - a disruption of equilibrium
 - a recognition that the equilibrium has been disturbed or disrupted
 - an attempt to repair the equilibrium
 - a restoration of equilibrium
- Analyse of the use of particular narrative structures and devices, such as
 - flashback or flash-forward
 - enigma codes
 - action codes
 - flexi-narratives
 - linear and non-linear narratives
 - circular narratives

1. With regard to the set episode of *Life on Mars*, responses may include reference to:

- the way in which the opening scenes establish an initial state of equilibrium by focusing on Sam's day-to-day work as a DCI with the Greater Manchester Police
- the way in which the initial equilibrium is disrupted by the abduction of Maya and/or when Sam is struck by the car
- the way in which Sam's attempt to get back to the present day or his attempt to solve the murders constitute an attempt to repair the equilibrium
- the use of enigma codes as a means of generating audience interest and narrative momentum (e.g. Is Sam in a coma? Has he lost his sanity? Has he really gone back in time)

2. With regard to the set episode of *Humans*, responses may include reference to:
 - the way in which the opening scenes establish an initial state of equilibrium by focusing on the usual day-to-day life of the Hawkins family
 - the way in which the introduction of a ‘synth’ into the Hawkins household can be seen to disrupt the equilibrium of the family’s day-to-day life
 - the use of flashbacks and the extent to which they can be seen to disrupt conventional linear narrative structure
 - the use of enigma codes and cliff-hangers (e.g. the way in which the opening episode is unresolved, ending on a cliff-hanger as the audience is left to wonder why Anita is taking Sophie out of the house in the middle of the night)
3. With regard to the set episode of *The Jinx*, responses may include reference to:
 - the narrative significance of the discovery of the body in the bay at the beginning of the episode (e.g. in terms of disrupting the equilibrium or marking a recognition of the disruption)
 - the way in which the quest to uncover the ‘truth’ about Robert Durst and the extent of his involvement in the murders can be seen as an attempt to repair the equilibrium
 - the use of thriller conventions and enigma codes as a means of advancing the narrative
 - the use of a cause and effect narrative structure (e.g. the way in which the opening title sequence reconstructs particular incidents from Durst’s childhood and links these to his later crimes)
- Make judgements and draw conclusions around how far the set episode conforms to Todorov’s theory of narrative equilibrium, such as:
 - the set episode clearly conforms to Todorov’s theory of narrative equilibrium
 - the set episode conforms to Todorov’s theory of narrative equilibrium to a certain extent, but not fully
 - the set episode is part of a larger narrative structure and therefore does not progress beyond the initial stages of Todorov’s model.

Section B - Magazines

4. (a) With reference to the front cover of the set edition of *Woman*, explain the difference between *denotation* and *connotation*. [5]

5. (a) With reference to the front cover of the set edition of *Woman's Realm*, explain the difference between *denotation* and *connotation*. [5]

6. (a) With reference to the front cover of the set edition of *Vogue*, explain the difference between *denotation* and *connotation*. [5]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	<p>5 marks</p> <ul style="list-style-type: none"> Excellent, detailed and accurate knowledge and understanding of semiotic terms The difference between denotation and connotation is precisely defined and clearly exemplified
4	<p>4 marks</p> <ul style="list-style-type: none"> Good, accurate knowledge and understanding of semiotic terms The difference between denotation and connotation is generally well defined and exemplified in a secure manner
3	<p>3 marks</p> <ul style="list-style-type: none"> Satisfactory knowledge and understanding of semiotic terms The difference between denotation and connotation is fairly well defined and reasonably well exemplified although there may be some minor inaccuracies or inconsistencies (e.g. one term may not be as effectively explained or exemplified as the other)
2	<p>2 marks</p> <ul style="list-style-type: none"> Basic knowledge and understanding of semiotic terms Explanation of the difference between denotation and connotation lacks clarity, demonstrating only a basic or partial understanding of the relevant terms. Exemplification is likely to be basic or partially flawed.
1	<p>1 mark</p> <ul style="list-style-type: none"> Minimal knowledge and understanding of semiotic terms There are significant inaccuracies in the use of the relevant terms, demonstrating a very limited understanding of their meanings or the differences between them. Exemplification is likely to be limited or significantly flawed.
	<p>0 marks</p> <ul style="list-style-type: none"> Response not worthy of credit

Questions 4(a), 5(a), and 6(a): Indicative Content

Answers are likely to:

- demonstrate knowledge and understanding of the terms 'denotation' and 'connotation' (i.e. the idea that denotation refers to the 'literal' or common-sense meaning of the sign whilst connotation involves the meanings associated with or suggested by the sign)
- explain how the front cover of the set product functions at the level of denotation by identifying, outlining or describing relevant signs present in the image, such as:
 - the type of camera shot or angle that is used
 - the words that are used
 - the typographical devices that are used
 - the colours that are used
 - the iconography that is used (e.g. costumes, props etc.)
 - the facial expressions, postures or gestures that are adopted or used
- explain how the front cover of the set product functions at the level of connotation by discussing the meanings associated with or suggested by particular signs such as those referred to above (e.g. discussing what a particular camera shot, colour or facial expression suggests - its associated meaning).

4. (a) In using the front cover of *Woman* to explain the difference between denotation and connotation, answers may, for example, refer to:

- what the cover denotes (e.g. a woman wearing a floral dress who is smiling as she turns toward the camera; a masthead comprised of the word 'Woman' in a large white font; a yellow banner featuring the words 'SEVEN STAR IMPROVEMENTS FOR YOUR KITCHEN' in a large black font etc.)
- what the signs on the cover connote (e.g. the way in which the facial expression of the cover model can be seen to connote happiness and contentment; the way in which her floral dress can be seen to have connotations of femininity; the idea that the font style used for the masthead has connotations of handwriting/informality etc.)

5. (a) In using the front cover of *Woman's Realm* to explain the difference between denotation and connotation, answers may, for example, refer to:

- what the cover denotes (e.g. a woman wearing a hat, coat and gloves who is raising her hand to her face as she looks toward the camera, smiling; a masthead comprised of the words 'woman's REALM' in a large white font; a series of cover lines in black font running down the left hand side of the cover)
- what the signs on the cover connote (e.g. the way in which the cover model's dress codes can be seen to connote stylish femininity; the way in which her gestural codes have connotations of female modesty etc.)

6. (a) In using the front cover of *Vogue* to explain the difference between denotation and connotation, answers may, for example, refer to:

- what the cover denotes (e.g. a woman/the actress Sophia Loren wearing a richly bejewelled turquoise turban, posing with her face half-turned toward the camera; a masthead comprised of the word 'VOGUE' in a large green serif font etc.)
- what the signs on the cover connote (e.g. the way in which the serif font used for the masthead can be seen to have connotations of sophistication, the way in which the turquoise turban can be seen to have connotations of exoticism; the way in which the jewels can be seen to connote wealth and opulence etc.)

4. (b) How far do the representations in the set edition of *Woman* reflect social and cultural contexts? [15]

5. (b) How far do the representations in the set edition of *Woman's Realm* reflect social and cultural contexts? [15]

6. (b) How far do the representations in the set edition of *Vogue* reflect social and cultural contexts? [15]

Band	AO2 1 and 2 Apply knowledge and understanding of the theoretical framework of media to: <ul style="list-style-type: none"> • analyse media products, including in relation to their contexts • make judgements and draw conclusions
5	13-15 marks <ul style="list-style-type: none"> • Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the set product, including possible reference to relevant theories • Analysis of the set magazine edition and links drawn between the set magazine edition and the social and cultural context in which it was produced are perceptive and insightful • Judgements and conclusions regarding how far the representations reflect social and cultural contexts are perceptive, insightful and fully supported with detailed reference to specific aspects of the set magazine edition
4	10-12 marks <ul style="list-style-type: none"> • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set product, including possible reference to relevant theories • Analysis of the set magazine edition and links drawn between the set magazine edition and the social and cultural context in which it was produced are logical and coherent • Judgements and conclusions regarding how far the representations reflect social and cultural contexts are logical and well supported with reference to relevant aspects of the set magazine edition
3	7-9 marks <ul style="list-style-type: none"> • Satisfactory, generally accurate application of knowledge and understanding of straightforward aspects of the theoretical framework to analyse the set product • Analysis of the set magazine edition and links drawn between the set magazine edition and the social and cultural context in which it was produced are generally sound • Judgements and conclusions regarding how far the representations reflect social and cultural contexts are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set magazine edition

2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the set product, although this will lack development • Analysis of the set magazine edition and links drawn between the set magazine edition and the social and cultural context in which it was produced are basic and undeveloped. There may be a tendency to simply describe the representations and/or the social and cultural context rather than explaining the relationship between them. • Some basic conclusions are drawn regarding how far the representations reflect social and cultural contexts, but these are likely to be undeveloped and only partially supported by reference to the set magazine edition
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the set magazine edition and links, if drawn, between the set magazine edition and the social and cultural contexts in which it was produced are superficial and generalised • Any conclusions regarding how far the representations reflect social and cultural contexts are superficial, generalised and lacking in supporting evidence from the set magazine edition
	<p style="text-align: center;">0 marks</p> <p>Response not worthy of credit.</p>

Responses are required to apply aspects of representation to the set magazine product and to make judgements and draw conclusions around the extent to which it reflects social and cultural contexts. Responses in the higher bands will explicitly engage with the 'to what extent' aspect of the question through reference to the set product and clear consideration of how it links to social and cultural contexts, responses at band 3 will explore representations in the set product and make some links to social and cultural contexts, whilst responses in the lower bands may not engage with the debate within the question or social and cultural contexts, and may simply describe aspects of the set product.

Explicit reference to theories is not a requirement, but reference to theories of representation such as feminist theories, or those of Hall or Gauntlett may be present in responses in the higher bands.

AO2

In making links between social and cultural contexts and the set magazine products, responses may, for example, refer to some of the following:

- norms and values
- cultural ideals
- attitudes and beliefs
- cultural anxieties
- social and cultural issues

4. (b) In analysing the set edition of *Woman* and making judgements and drawing conclusions about how far the representations reflect social and cultural contexts, responses may, for example, refer to:

- how far the representations in *Woman* can be seen to reflect specifically British cultural concerns, interests or issues (e.g. in the 'Alfred Hitchcock unravels the mystery of British women' feature interview)
- how far the notions of femininity and female beauty that circulate in the set edition of *Woman* (e.g. in the 'Are you an A Level Beauty?' feature or the Max Factor 'Crème Puff' advertisement) can be seen to reflect dominant social and cultural ideals
- how far the emphasis on domesticity in *Woman* (e.g. in features such as 'A Present for your Kitchen') can be seen to reflect dominant cultural norms and social attitudes regarding gender.

5. (b) In analysing the set edition of *Woman's Realm* and making judgements and drawing conclusions about how far the representations reflect social and cultural contexts, responses may, for example, refer to:

- how far the magazine's representation of gender roles (e.g. in the 'Sunday Cook' feature or the Atrixo advertisement) can be seen to reflect patriarchal norms and values
- how far the emphasis on domesticity and homemaking in *Woman's Realm* (e.g. in the 'picture treasury of homemaking' supplement) can be seen to reflect particular social and cultural attitudes regarding gender
- how far the magazine's focus on self-improvement and beauty (e.g. in the 'bottled beauty' column or the Sunsilk advertisement) reflects particular cultural ideals of femininity.

6. (b) In analysing the set edition of *Vogue* and making judgements and drawing conclusions about how far the representations reflect social and cultural contexts, responses may, for example, refer to:

- how far the representations in the 'Picnics probable and improbable' fashion spread can be seen to reflect particular cultural attitudes regarding race, ethnicity and nationality
- how far the models who feature in the set edition of *Vogue* can be seen to embody particular cultural ideals of femininity and female beauty (e.g. Jill Kennington as photographed by Helmut Newton for the 'Heatwave Holiday' fashion spread)
- how far the representation of the model in the Cutex 'bare essentials' advertisement can be seen to reflect the social and cultural influence of the hippie movement

Section C: Online Media

7. Explain the strategies that producers of blogs and vlogs use to attract their target audiences. Refer to *PointlessBlog* in your response. [20]

8. Explain the strategies that producers of blogs and vlogs use to attract their target audiences. Refer to *Zoella* in your response. [20]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	17-20 marks <ul style="list-style-type: none"> Excellent, detailed and accurate knowledge and understanding of how media producers attract audiences Detailed reference to the set products, demonstrating a thorough knowledge and understanding of how and why strategies have been used by producers of blogs and vlogs to attract audiences Detailed reference may be made to relevant critical concepts and/or theories
4	13-16 marks <ul style="list-style-type: none"> Good, accurate knowledge and understanding of how media producers attract audiences Reasonably detailed reference to the set products, demonstrating a secure knowledge and understanding of how and why specific strategies have been used by producers of blogs and vlogs to attract audiences Appropriate reference may be made to relevant critical concepts and/or theories
3	9-12 marks <ul style="list-style-type: none"> Satisfactory knowledge and understanding of how media producers attract audiences Reference to the set products is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of the strategies used by producers of blogs and vlogs to attract audiences Reference to relevant critical concepts and/or theories may not be made, may lack relevance or be undeveloped
2	5-8 marks <ul style="list-style-type: none"> Basic knowledge and understanding of how media producers attract audiences, although this is limited Reference to the set products is undeveloped, demonstrating a partial understanding of the strategies used by producers of blogs and vlogs to attract audiences, and there may be a tendency to simply describe Reference to relevant critical concepts and/or theories is unlikely to be made
1	1-4 marks <ul style="list-style-type: none"> Minimal knowledge and understanding of how media producers attract audiences, with significant inaccuracies, irrelevance or lack of clarity Reference to the set products is superficial and generalised, demonstrating little or no understanding of the strategies used by producers of blogs and vlogs to attract audiences Reference to relevant critical concepts and/or theories is not made
0	0 marks <ul style="list-style-type: none"> Response not worthy of credit.

Questions 7 and 8: Indicative Content

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

Responses are expected to demonstrate knowledge and understanding of the strategies used by producers of blogs and vlogs to attract audiences. Responses in the higher bands will explore the question in more detail and make effective reference to the set product to support points, responses in the middle band will focus on more straightforward or obvious strategies, with some appropriate reference to the set product, and those in the lower bands will lack detail and may simply describe aspects of the set product.

Explicit reference to theories is not a requirement, but reference to critical concepts such as 'mode of address', or audience theories such as uses and gratifications may be present in responses in the higher bands.

AO1

In demonstrating knowledge and understanding of the ways in which producers of blogs and vlogs attract their target audiences, responses may discuss:

- opportunities for audience interaction/participation
- content and subject matter
- modes of address
- collaborations and synergies
- marketing and promotion
- the branding of blogs and vlogs through design features
- uses and gratifications
- links to social and participatory media such as *Twitter*, *Instagram* and *Facebook*

7. With regard to PointlessBlog, responses may, for example, refer to:

- collaborations with (and links to and from) other popular vloggers and YouTubers who target a similar demographic, such as Zoella, Thatcher Joe and Marcus Butler (e.g. 'ZALFIE ICE CREAM TEST' or '3 IDIOTS TRY CANDY!')
- opportunities for audiences to interact with and participate in the blog (e.g. as seen in videos such as 'ANSWERING YOUR QUESTIONS!', as well as comments posted via the 'Discussion' link)
- the use of a direct, personal mode of address (e.g. in videos like 'I NEEDED TO SAY THIS!')
- the use of 'gross-out' humour in videos like 'THE FOOD PONG CHALLENGE' or 'THE DISGUSTING CHALLENGE' to attract a young male demographic
- opportunities to purchase official branded merchandise such as PB hoodies, phone cases, pins and posters via the PointlessBlog online store

8. With regard to Zoella, responses may, for example, refer to:

- the emphasis placed on stereotypically female interests such as beauty, fashion, romance and baking
- the use of 'how to' videos such as 'MY "GO TO" EVERYDAY HAIRSTYLES'
- the use of a personal mode of address (e.g. the 'Anxiety – The Update' post in the 'Life: Thoughts' section of the blog, the 'handwritten' signature style font used for Zoella's logo etc.)

- opportunities for audiences to interact with Zoella via the links to her Twitter, Facebook and Instagram accounts in the 'Contacts' section (e.g. 'if you fancy a chat, you can Tweet Me at ...' etc.)
- opportunities to purchase official branded products (e.g. from the Zoella beauty range) via the online shop