



Oxford Cambridge and RSA

GCSE

Media Studies

J200/01: Television and promoting media

General Certificate of Secondary Education

Mark Scheme for November 2020

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Annotation	Meaning
BP	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Tick
	Cross
	Comment
BOD	Benefit of doubt
L1	Level 1
L2	Level 2
L3	Level 3
L4	Level 4
L5	Level 5
EE	Effective evaluation
	Omission
NAQ	Not answered question
SEEN	Noted but no credit given
TV	Too vague

Section A – Television Candidates watch an extract from *Cuffs* which is approximately three minutes in length. The extract starts at 00:39:15 (sequence opens with DS Jo Moffat opening the car door) and ends at 00:42:12 (after Ryan kicks the screwdriver with his foot).

1 Analyse how mise-en-scène is used in the extract to create meaning. Refer to at least **two** examples in your answer.

Assessment Objectives	<p>AO2 - Analyse media products using the theoretical framework of media. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media.)</p> <p>Maximum 5 marks</p>	
Additional Guidance	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p>Indicative content</p> <p>All responses except the most descriptive should show some ability to undertake semiotic analysis, but do not need to use the terms such as 'semiotics', 'denotation' or 'connotation' to demonstrate this.</p> <p>Responses should analyse aspects of the mise-en-scène such as:</p> <ul style="list-style-type: none"> • contrast in lighting between the high-key 'day light' of the relative safety outside the house to the very low-key lighting inside connoting a place of danger for the police officers • contrast in the costumes between the uniformed police officers in their stab vests connoting power and control 	<p>5 AO2 5xAO2(1a)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks) An excellent analysis of media language.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of how mise-en-scène is used in at least two examples. • Highly relevant response to the question, demonstrated by full focus on how the mise-en-scène in the extract is used to create meaning. <p>Excellent responses in the top mark band will typically explore how meaning is created, including connotative effect(s), by two well-chosen examples described accurately using Media Studies terminology.</p>

<p>with the dirty appearance of the man wearing a vest inside the house connoting danger and being out of control</p> <ul style="list-style-type: none"> • the closed curtains in the day-time connotes that whoever is in this house is trying to hide something • the large amount of empty alcohol bottles strewn about the house suggests that the people in the house are out of control and up to no good. • any other relevant analysis. 	<p>Level 2 (2–3 marks) An adequate analysis of media language.</p> <ul style="list-style-type: none"> • A competent and generally accurate analysis of how mise-en-scène is used in at least one example; responses may be descriptive in parts • Partially relevant response to the question, demonstrated by some focus on how the mise-en-scène in the extract is used to create meaning. <p>Adequate responses at the top of the middle mark band may successfully explore how meaning is created by one example and either lack a second relevant example or fail to establish how meaning is created in a second example.</p> <p>Responses at the bottom of this band may provide one or two examples of the use of mise-en-scène with a poorly developed analysis of how meaning is created.</p> <p>Level 1 (1 mark) A minimal analysis of media language.</p> <ul style="list-style-type: none"> • Analysis, if present, of the use of media language (mise-en-scène) to create meaning in the extract is minimal and/or largely descriptive and may not be relevant • Barely relevant response to the question, lacking focus on how the mise-en-scène in the extract is used to create meaning. <p>Minimal responses in the bottom band may describe some aspect of mise-en-scène in the extract but fail to establish how meaning is created or may be so short that neither example nor analysis is</p>
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		<p>developed.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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2. Analyse how far the extract creates tension.
In your answer you must:
- analyse aspects of the extract using examples to support your analysis
 - judge how far these aspects create tension.

Assessment Objectives	<p>AO2 - Analyse media products using the theoretical framework of media to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media; AO2(1b) Make judgements and draw conclusions.)</p> <p>Maximum 10 marks</p>	
Additional Guidance	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p>Indicative content</p> <p>Responses are required to make judgements about how far the extract creates tension. Responses might judge that the extract does or does not create tension and are to be rewarded to the extent that they support this judgement through an analysis of examples from the extract.</p> <p>Responses may analyse the extract in terms of media language:</p> <ul style="list-style-type: none"> how choice of elements of media language influences meaning, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values. <p>And/or</p> <p>Responses may analyse the extract in terms of representation:</p>	<p>10 AO2 5x AO2(1a) 5x AO2(1b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks)</p> <p>An excellent analysis of media language and/or representation.</p> <ul style="list-style-type: none"> AO2(1a) A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more examples AO2(1b) Clear judgements are reached and are fully supported by the analysis. <p>Excellent responses in the top mark band will typically explore how tension is created using two or more well-chosen examples described accurately using Media Studies terminology. Clear judgements may be evident</p>

<ul style="list-style-type: none"> the choices media producers make about how to represent particular events, social groups and ideas the different functions and uses of stereotypes the ways aspects of reality may be represented differently depending on the purposes of the producers. <p>Evidence and examples might include:</p> <ul style="list-style-type: none"> the urgent-sounded drum beat slowly increasing in volume, that can be heard as the police officers decide whether to enter the house without backup, creates tension the use of hand-held camera as the police officers walk up the path and enters the house creates tension as it places the audience right in the action the rapid increase in the pace of the editing as the officers enter the house creates a moment of great tension, which is further increased once the fight starts the use of slow motion during the fight sequence highlights the seriousness of the situation and connotes the tense relationship between the police officers and the people in the house the series of medium close ups on Jake's face during the fight sequence, and the look of fear on his face, connotes tension and shows that he is out of depth and may be more of a liability than a help the police officers are outnumbered by the people in the house, and are without back-up, which connotes a very tense situation that could go wrong at any moment we hear Ryan's struggle with the antagonist behind the alleyway before we see him, and this action is accompanied by urgent-sounding music which increases in pace and volume as Jake gets nearer, which connotes tension 		<p>throughout the analysis or in a conclusion.</p> <p>A candidate operating at level 3 would be expected to access most of the AO2(1a) marks and most of the AO2(1b) marks.</p> <p>Level 2 (4–6 marks) An adequate analysis of media language and/or representation.</p> <ul style="list-style-type: none"> AO2(1a) A competent and generally accurate analysis of mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts AO2(1b) Some judgements are clear and are partially supported by the analysis. <p>Adequate responses at the top of the middle mark band may successfully explore how tension is created by one example and either lack a second relevant example or fail to establish how tension is created in a second example. A judgement will be made.</p> <p>Responses at the bottom of the middle band may provide one or two examples with a poorly developed analysis of how tension is created. There will at least an attempt to make a judgement.</p> <p>A candidate operating at level 2 would be expected to access some of the AO2(1a) marks and some of the AO2(1b) marks.</p>
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<ul style="list-style-type: none"> • a narrative that is constructed in a way that creates great tension; the police officers are taking a risk entering the house without backup and are putting their lives in danger, both of which create tension. • any other relevant analysis. 	<p>Level 1 (1–3 marks) A minimal analysis of media language and/or representation.</p> <ul style="list-style-type: none"> • AO2(1a) A poor analysis of some aspects of the extract. • Analysis, if present, of the use of media language and/or representations in the extract is minimal and/or largely descriptive and may not be relevant • AO2(1b) Attempt to reach judgements, partially supported by some analysis. <p>Minimal responses in the bottom band may describe some aspect of the extract but fail to establish how tension is created or may be so short that neither example nor analysis is developed. There may be at least an attempt to make a judgement at the top of the band.</p> <p>A candidate operating at level 1 would be expected to access AO2(1a) marks and, at the top of the band, at least one AO2(1b) mark.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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3* In this question you will be rewarded for drawing together elements from your full course of study, including different areas of the theoretical framework and media contexts.

How far does the extract try to create a sympathetic view of the police?

In your answer you must:

- analyse aspects of media language and representation in the extract, giving detailed examples
- refer to Propp
- make judgements and draw conclusions.

<p>Assessment Objectives</p>	<p>AO2 - Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts; AO2(1b) Make judgements and draw conclusions.)</p> <p>Maximum 15 marks</p>	
<p>Additional Guidance</p>	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p>Indicative content</p> <p>This question provides learners with the opportunity to draw together elements from their full course of study, including different areas of the theoretical framework and media contexts. Responses should be rewarded for drawing together media language, media representations, media industries, media audiences and/or media contexts.</p> <p>Responses are required to make judgements and reach conclusions in an</p>	<p>15 AO2 10x AO2(1a) 5x AO2(1b)</p>	<p>Use Levels of Response criteria. For this question there are two Levels of Response schemes. Award a mark out of ten for the first scheme and a mark out of five for the second.</p> <p>AO2(1a) Analyse media products using the theoretical framework of media, including in relation to their contexts. (total 10 marks)</p>

extended response. Responses might conclude that the extract does or does not create a sympathetic view of the police and are to be rewarded to the extent that they support this judgement through an analysis of relevant examples from the extract in a clear and logically structured line of reasoning.

Media Language

Responses should analyse the extract in terms of media language, for example:

- the repeated use of medium close-ups of Jake's face during the fight showing his fear, which creates sympathy for him as a new police officer who is out of his depth
- the use of slow motion during the fight scene emphasises the danger that the police are in as they try to arrest the suspects, creating a sympathetic view of them
- the use of hand-held camera as the police officers enter the house places the audience within the action, asking them to sympathise with the action as it unfolds in front of them
- the narrative in the extract shows the reality of the job of policing and the challenging situations police officers face on a daily basis, creating a sympathetic view of the difficulty of the job
- the narrative is constructed from the perspective of the police officers and not the criminals, encouraging a sympathetic view of the job of being a police officer.

Responses should analyse the extract in relation to Propp's theory, for example:

- the extract has several villains who are a danger and threat to the police officers, creating a sympathetic view of the challenges of policing violent crime
- Jake plays the role of both hero and helper; he is reluctant to take on

Level 3 (7–10 marks)

An excellent application of the relevant elements of the theoretical framework and of relevant media contexts.

- A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more detailed examples.

Responses that do not draw together elements from the full course of study including different areas of the theoretical framework, media contexts and reference to Propp's theory are limited to a maximum of 8 marks for AO2(1a).

Level 2 (4–6 marks)

An adequate application of the relevant elements of the theoretical framework and of relevant media contexts.

- A competent and generally accurate analysis of mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts.

Level 1 (1–3 marks)

A minimal application of the relevant elements of the theoretical framework and of relevant media contexts.

- Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant

Level 0 (0 marks)

No response or no response worthy of credit.

<p>the role of helper to begin with and we feel sympathy for him in his plight, but he accepts the challenge from the donor (DS Moffat) and saves Ryan by disarming the villain</p> <ul style="list-style-type: none"> any other relevant analysis. <p>Media Representations Responses should analyse the extract in terms of representation, for example:</p> <ul style="list-style-type: none"> the use of the stereotypical male ‘villain’ who is aggressive and violent towards the police creates a sympathetic view of policing as it is shown as a tough, physical job the inclusion of a senior female police officer (DS Moffat) challenges stereotypical representations of women but is used to create a sympathetic view of policing as she is attacked by one of the males in the house DS Moffat further challenges the stereotype of women when she apprehends one of the men in the house and holds him down, showing how physical the job is for women in her role the mixed representation of the police officers (age, gender, ethnicity and sexuality) is unifying when they are outside the house, but once they enter the house the unit becomes vulnerable and is threatened as each person is challenged by one of the men inside, creating a sympathetic view of the challenges of the job of policing any other relevant analysis. <p>Media Audiences: Responses could analyse the extract in terms of audiences, for example:</p> <ul style="list-style-type: none"> use of ensemble cast (and one that contains a range of different representations including a gay officer and a black officer neither of whom are defined by this) encourages a wide audience to relate to the 	<p>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</p> <p>Level 3 (4–5 marks) A clear judgement and conclusion is reached and is fully supported by the analysis.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.</i></p> <p>Excellent responses in the top mark band should make judgements and draw conclusions about how far the extract creates a sympathetic view of the police, providing evidence from their analysis.</p> <p>Level 2 (2–3 marks) A partially clear judgement and conclusion is reached and is partially supported by the analysis.</p> <p><i>There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> <p>Adequate responses in the middle mark band are more likely to discuss the extent to which the extract creates a sympathetic view of policing, perhaps successfully providing evidence using one of the different areas of the theoretical framework and media contexts (e.g. representations) with, at the top of the band, a less successful attempt at a second.</p>
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<p>action and feel sympathy for the officers doing their challenging every-day job</p> <ul style="list-style-type: none"> the extract offers audiences social interaction and integration, as audiences may build personal relationships with the characters and therefore feel real sympathy for them as they go about their challenging job. <p>Media Industries: Responses could analyse the extract in terms of industries, for example:</p> <ul style="list-style-type: none"> Pre-watershed scheduling of the programme promotes a straightforward traditional narrative of policing of good versus evil, making it easier for audiences to relate to the police officers in their line of duty. <p>Media Contexts Responses may analyse the extract in terms of media contexts, for example:</p> <ul style="list-style-type: none"> representation in the extract fits modern context of equality and diversity requirements by including gender equality, a gay police officer, and officers from ethnic minorities; the focus of this could encourage a sympathetic view of policing because of the mixed representation that would appeal to a wide audience of viewers. any other relevant analysis. <p>Extended response that makes judgements and draws conclusions Responses must make judgements and draw conclusions about how far the extract creates a sympathetic view of the police using evidence and developing a line of reasoning.</p>	<p>Level 1 (1 mark) An attempt to reach a judgement and a conclusion, partially supported by some analysis.</p> <p><i>The information is basic and communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.</i></p> <p>Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the extract. At the top of the band there should be an attempt at providing evidence using one of the different areas of the theoretical framework and media contexts.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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4 Explain how one television channel targets a mass or specialised audience.

Assessment Objectives	<p>AO1 - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> the theoretical framework of media. <p>Elements tested in this question: AO1(1a) demonstrate knowledge of the theoretical framework of media: AO1(1a) demonstrate understanding of the theoretical framework of media. Maximum 5 marks</p>	
Additional Guidance	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p>Indicative content</p> <p>Responses should demonstrate knowledge of media audiences, in particular</p> <ul style="list-style-type: none"> how and why media products are aimed at a range of audiences, from small, specialised audiences to large mass audiences. <p>Responses must describe ways that a television channel such as BBC or ITV targets a mass or specialised audience, through for example:</p> <ul style="list-style-type: none"> through scheduling choices; pre-watershed scheduling targets a mass family audience through its PSB remit the BBC has a responsibility to appeal to all UK citizens and offer a wide range of programmes to justify the licence fee Channels such as the BBC use their main channel, such as BBC One, to target a mass audience through its programme mix 	<p>5 AO1 2xAO1(1a) 3xAO1(1b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks) Excellent knowledge and understanding of how television channels target audiences</p> <ul style="list-style-type: none"> A clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of how television channels target audiences <p>Excellent responses in the top mark band will typically explain how one channel targets an accurately specified audience with detailed reference to its targeting strategy.</p> <p>Level 2 (2–3 marks) Adequate knowledge and understanding of how television channels target audiences</p>

<ul style="list-style-type: none"> • Channels such as BBC One and ITV use ‘appointment viewing’ with programmes during primetime to appeal to a mass audience who like the routine of watching the same programme at a scheduled time each week • channels such as ITV Be target a specialised audience of ‘housewives with children’ through the programme mix which focuses on lifestyle programming • channels such as BBCFour, with its focus on arts, music and culture, uses this programme mix to target a specialised audience of adults over the age of 35. 	<ul style="list-style-type: none"> • A partially clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of how television channels target audiences <p>Adequate responses in the middle mark band will typically explain how one channel targets a reasonably well-defined audience with some reference to its targeting strategy at the top of the band. Responses at the bottom end of the band may make reference to targeting strategies and a well-defined audience but without reference to a named channel.</p> <p>Level 1 (1 mark) Minimal knowledge and understanding of how television channels target audiences</p> <ul style="list-style-type: none"> • An attempt to demonstrate some knowledge (AO1(1a)) and understanding (AO1(1b)) of how television channels target audiences <p>Minimal responses in the bottom band may simply state an ill-defined audience for a channel and show little or no understanding of how television channels target audiences.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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5 Explain how social and/or cultural contexts influence representations in television programmes. Refer to the set episode of *The Avengers* from 1965 that you have studied to support your answer.

<p>Assessment Objectives</p>	<p>AO1 - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> • contexts of media and their influence on media products. <p>(Elements tested in this question: AO1(2a) Demonstrate knowledge of contexts of media and their influence on media products; AO1(2b) Demonstrate understanding of contexts of media and their influence on media products.)</p> <p>Maximum 10 marks</p>		
<p>Additional Guidance</p>	<p>The ‘indicative content’ is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The ‘indicative content’ shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>		
<p>Indicative content</p> <p>Responses should demonstrate knowledge and understanding of one or more social/and or cultural contexts as they influence the representations in television programmes.</p> <p>Candidates should make reference to <i>The Avengers</i> as an example of this influence. They may refer to the format of the programme as a whole and/or to the specific programme they have studied to illustrate the influence of media contexts.</p> <p>Examples of social and/or cultural contexts and their influence on television programmes could include one or more of the following or any other relevant social or cultural context:</p> <ul style="list-style-type: none"> • the 1960s was a time of rapid social change and the programme reflected the desire of the television professionals to push social 	<p>10 AO1 5xAO1(2a) 5xAO1(2b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of the media contexts and their effects on programmes such as <i>The Avengers</i>.</p> <ul style="list-style-type: none"> • AO1(2a) A clear demonstration of knowledge of relevant media contexts and their influence on media products. • AO1(2b) A clear demonstration of understanding of how the relevant media contexts are reflected in the programme. <p>Excellent responses in the top mark band will typically explain how social and/or cultural contexts can influence representations in television programmes by giving either a description of two contexts with a detailed and</p>	

<p>boundaries. Peel's character was a strong and sexy 'heroine' who was very different to the usual female characters found on television at this time</p> <ul style="list-style-type: none"> • 'Foreign' villains, often found in the <i>The Avengers</i>, reflected society's concerns over spies and 'outsiders' (enemy within) operating in the UK during the cold war • the influence of gender inequalities: Emma Peel is represented as an intelligent career woman and there is a central male/female 'hero/heroine' pairing at the heart of <i>The Avengers</i> – reflecting women's increasing public role in British society in the 1960s • the heroes in <i>The Avengers</i> are white and heterosexual, which suggests that this was considered the norm in the 1960s and any representation outside of this was not accepted by society, reinforcing the marginalization of minority groups such as these in Britain at this time • Steed and Emma polish off the 'Eastern European' soldiers and villains speedily in the closing sequence, thus reassuring the audience of an assumed British superiority at a time when the Cold War was at its height • any other relevant contexts and their influence. 	<p>sophisticated explanation of how they influence representations with reference to <i>The Avengers</i>, or an effective description of a number of social and/or cultural contexts with an explanation of their influence, with reference to <i>The Avengers</i>.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(2a) marks and most of the AO1(2b) marks.</p> <p>Level 2 (4–6 marks) Adequate knowledge and understanding of the media contexts and their effects on programmes such as <i>The Avengers</i>.</p> <ul style="list-style-type: none"> • AO1(2a) A partially clear demonstration of knowledge of relevant media contexts and their influence on media products. • AO1(2b) A partially clear demonstration of understanding of how the relevant media contexts are reflected in the programme. <p>Adequate responses at the top of the middle mark band will address both the social and/or cultural contexts, on the one hand, and their influence on representations in programmes, including reference to <i>The Avengers</i>, on the other: one might be underdeveloped or both might lack the sophistication or detail of a level 3 response. Responses at the bottom of this band may fail to develop both elements (social and/or cultural contexts and influence on programmes) but give some explanation of one.</p> <p>A candidate operating at level 2 would be expected to</p>
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	<p>access some of the AO1(2a) marks and some of the AO1(2b) marks.</p> <p>Level 1 (1–3 marks) Minimal knowledge and understanding of the media contexts and their effects on programmes such as <i>The Avengers</i>.</p> <ul style="list-style-type: none"> • AO1(2a) An attempt to demonstrate knowledge of relevant media contexts and their influence on media products. • AO2(1b) An attempt to demonstrate understanding of how the relevant media contexts are reflected in the programme. <p>Minimal responses in the bottom band may show some understanding of media contexts and/or influence but fail to develop specific examples of either.</p> <p>A candidate operating at level 1 would be expected to access AO1(2a) marks and, at the top of the band, at least one AO1(2b) mark.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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Section B – Promoting Media

6 Identify the organisation that ‘age rates’ film in the UK.

(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media)

Answer	Marks	Guidance
BBFC (British Board of Film Classification)	1 AO1 1xAO1(1a)	1 mark for correct answer.

7 Explain **two** ways that a video game could support the marketing of a film.

Elements tested in this question: AO1(1b) Demonstrate understanding of the theoretical framework of media)

Answer	Marks	Guidance
<p>Detailed explanations of ways that a video game could support the marketing of a film might include:</p> <ul style="list-style-type: none"> • through tie-in deals, when a film and video game are released at the same time to create maximum publicity • through interchangeable merchandise available for both the game and the film • through cross-media promotion whereby the video game promotes the same characters and content found in the film • offering film viewers the opportunity to delve into the world of the film interactively • any other valid explanation. 	4 AO1 4xAO1(1b)	2 marks for each valid detailed explanation, up to a maximum of 2 explanations.

<p>Ways that are stated only might include:</p> <ul style="list-style-type: none">• tie-ins• cross-media promotion• merchandise• any other valid marketing method.		<p>Where 4 marks are not achieved above, award 1 mark for each valid way that is stated only (up to a maximum of two reasons).</p>
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- 8 Explain at least **two** pleasures offered to audiences by video game technology. Refer to *The Lego Movie Video Game* to support your answer.

Assessment Objectives	<p>AO1 - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> the theoretical framework of media. <p>(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media; AO1(1b) Demonstrate understanding of the theoretical framework of media)</p> <p>Maximum 10 marks</p>
Additional Guidance	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>

<p>Indicative content</p> <p>Responses should demonstrate knowledge and understanding of media audiences:</p> <ul style="list-style-type: none"> the role of media technologies in reaching and identifying audiences, and in audience consumption and usage the social, cultural and political significance of media products: themes/issues, needs/desires, functions the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences. <p>Reward knowledge and understanding of technology and audience pleasures, for example:</p> <ul style="list-style-type: none"> <i>The Lego Movie</i> video game requires audiences to interact with it due to it being in ‘first person protagonist’ set-up which gives audiences the pleasure of control cross-platform format allows for games to be played on any device; <i>The Lego Movie</i> video game was available cross-platform giving the player the pleasure of choice and of playing with others via platforms such as PS4 mobile video gaming technology allows audiences more than one way to interact with the game, for example <i>The Lego Movie</i> video mobile game is a port of the console game giving players two different ways of controlling action on screen, giving the pleasure of choice and control <i>The Lego Movie</i> video game allows for 15 different levels and 90 playable characters giving the player huge variety 	<p>10 AO1 4xAO1(1a) 6xAO1(1b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of the pleasures offered to audiences by video game technology with reference to <i>The Lego Movie Game</i>.</p> <ul style="list-style-type: none"> AO1(1a) A clear demonstration of knowledge of technology and audience pleasures AO1(1b) A clear demonstration of understanding of technology and audience pleasures AO1(1b) Excellent use of the set product to support the answer. <p>Excellent responses in the top mark band will typically explain at least two of the pleasures offered to audiences by video game technology, and choose relevant examples of how <i>The Lego Movie Game</i> offers these.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(1a) marks and most of the AO1(1b) marks.</p> <p>Level 2 (4–6 marks) Adequate knowledge and understanding of the pleasures offered to audiences by video game technology with reference to <i>The Lego Movie Game</i>.</p> <ul style="list-style-type: none"> AO1(1a) A partial demonstration of knowledge of technology and audience pleasures AO1(1b) A partial demonstration of understanding of technology and audience pleasures AO1(1b) Adequate use of the set product to support the answer.
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<p>and opportunity to personalise their playing experience, allowing more control and opportunities for identification</p> <ul style="list-style-type: none"> • <i>The Lego Movie</i> video game requires the audience to actively decode messages within the game and make decisions about how to progress through the game, giving pleasures of control and resolution of enigmas/puzzles • Any other relevant response. 	<p>Adequate responses at the top of the middle mark band may successfully explain one pleasure offered to audiences by video game technology, with some reference to <i>The Lego Movie Game</i>. Responses at the bottom of this band may discuss pleasures without reference to video game technology or fail to refer to the set product.</p> <p>A candidate operating at level 2 would be expected to access some of the AO1(1a) marks and some of the AO1(1b) marks.</p> <p>Level 1 (1–3 marks) Minimal knowledge and understanding of the pleasures offered to audiences by video game technology with reference to <i>The Lego Movie Game</i>.</p> <ul style="list-style-type: none"> • AO1(1a) An attempt to demonstrate knowledge of technology or audience pleasures • AO1(1b) An attempt to demonstrate understanding of technology or audience pleasures • AO1(1b) Minimal or no use of the set product to support the answer. <p>Minimal responses in the bottom band may be underdeveloped or descriptive, offering some attempt at explaining audience pleasures or the set product.</p> <p>A candidate operating at level 1 would be expected to access AO1(1a) marks and, at the top of the band, at least one AO1(1b) mark.</p>
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		<p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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- 9 Analyse the ways producers have used media language in *The Lego Movie* trailer to appeal to a family audience.

Assessment Objectives	AO2 - Analyse media products using the theoretical framework of media, including in relation to their contexts. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts) Maximum 10 marks
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.

<p>Indicative content</p> <p>Responses should analyse the ways that producers have used media language to appeal to a family audience:</p> <ul style="list-style-type: none"> the dialogue of Emmet when he is heard saying “I want to go home” followed by “this is not what I meant”, when he crashes into the house, would appeal to a family audience as it is easy and accessible humour the use of a bright mise-en-scène through the choice of colour palette is very family friendly use of dramatic slow motion during moments of spectacle allows for a family audience to enjoy the action safely the use of the intertitle ‘Top Treat for Half Term’ is directly targeting families of school children the use of well-known voice actors, such as Morgan Freeman, Elizabeth Banks and Will Ferrell, will appeal to a family audience any other relevant analysis. 	<p>10 AO2 10xAO2(1a)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) An excellent analysis of media language.</p> <ul style="list-style-type: none"> A sophisticated, perceptive and accurate analysis of media language in <i>The Lego Movie</i> trailer Highly relevant response to the question, demonstrated by full focus on media language <p>Excellent responses in the top mark band will typically explain two or more examples of media language with detailed reference to the movie trailer.</p> <p>Level 2 (4–6 marks) An adequate analysis of media language.</p> <ul style="list-style-type: none"> A competent and generally accurate analysis of media language in <i>The Lego Movie</i> trailer; responses may be descriptive in parts Partially relevant response to the question, demonstrated by some focus on media language. <p>Adequate responses at the top of the middle mark band may explain at least two examples of media language, though one explanation may be less developed. Responses at the bottom of this band may explain at least one example of media language.</p> <p>Level 1 (1–3 marks) A minimal analysis of media language.</p> <ul style="list-style-type: none"> Analysis, if present, of media language in <i>The Lego Movie</i> trailer is minimal and/or largely descriptive and may not be relevant
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		<ul style="list-style-type: none">• Barely relevant response to the question, lacking in focus on media language. <p>Minimal responses in the bottom band may describe some aspect of media language but this may be descriptive.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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