

GCE

Media Studies

H009/01: Media today

AS Level

Mark Scheme for June 2024

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING

RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer space

Award Zero '0' if:

















- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
 - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Stamp	Description
	Blank page
N/A	Highlight
	Off page comment
	Tick
	Cross
	Unclear
	Omission mark
	Terminology
	Example/Reference
	Accurate
	Lengthy narrative
	Expandable vertical wavy line
	Vague
	Knowledge and understanding
	Not answered question
	No example
	Opinion
	Note but no credit given

12. Subject Specific Marking Instructions

Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the Mark Scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Information and instructions for examiners

The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thoughts and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive and it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how each question will work out, and it is subject to revision after a wide range of scripts have been seen.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative

procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Subject-specific Marking Instructions

Levels of Response targeting AO1 and AO2

Where a mark scheme targets marks at AO1 and AO2, there is no requirement for a response to be awarded in the same level for AO1 as for AO2, so for example a response could be awarded Level 3 for AO1 and Level 2 for AO2.

Component 01: Media Today

	Assessment Objective
AO1	Demonstrate knowledge and understanding of: <ul style="list-style-type: none">• the theoretical framework of media• contexts of media and their influence on media products and processes.
AO2	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 and through the use of academic theories• make judgements and draw conclusions.

- 1 Explain how cultural contexts can influence music videos. Use *Billie Jean* by Michael Jackson to support your answer.

[5]

Assessment Objectives	AO1:2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. Maximum 5 marks.
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Question	Indicative Content
1	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO1: 2</p> <p>Responses will demonstrate knowledge and understanding of how cultural contexts influence music videos such as:</p> <ul style="list-style-type: none"> • The rise of music TV channels; videos like <i>Billie Jean</i> were instrumental in signifying change to consumption habits of music • The nature of music video genres moving away from studio/performance to a mixture of narrative and entertainment/showcasing of the artist as an individual, e.g. Michael Jackson moonwalk • “Media savvy” nature of audiences which now mainly consume music videos online using streaming platforms like YouTube; this has given a second life to ‘classic’ videos such as <i>Billie Jean</i> • How, using the long tail model, audiences can now access a back catalogue of music linked to suggestions and algorithms; music video provides an additional incentive as well as creating an additional outlet via video streaming services. • an awareness that music videos are another income generation stream for producers and artists, particularly legacy • an appreciation that iconic or original music videos can have a significant cultural impact on the music industry and other artists, with contemporary videos referencing classic videos such as <i>Billie Jean</i>. <p>Responses likely to refer to examples of how cultural contexts influenced music videos like <i>Billie Jean</i>, such as:</p> <ul style="list-style-type: none"> • Jackson being pursued by press reflecting culture of celebrity, impact of paparazzi, fandom and ‘female gaze’ • Jackson being one of the first major black artists to achieve mainstream pop success outside of the Motown genre; <i>Billie Jean</i> was a break-out video in relation to the rise both of Jackson and music video. • Stereotypical images of ethnicity depicted through dress (‘Rat Pack’ style shoes/ suit, black artist, old white homeless man brought from poverty to riches by artist, mixed race/ Hispanic looking press man, white police officers, elderly American woman); these stereotypes are founded on cultural attitudes of the time (and are clearly influenced by pre-80s films/ TV). • There is a tried and tested pattern of record companies marketing their ‘stars’ as commodities to boost sales and grow new audiences across new mediums; Jackson is front and centre in the video, which showcases and emphasises his talent • The overall look is clearly influenced by both classic and contemporary interpretations of <i>film noir</i> as well as musicals. • Accept any other relevant response <p>It is likely that the <i>Billie Jean</i> music video (https://www.youtube.com/watch?v=Zi_XLOBDo_Y&ab_channel=michaeljacksonVEVO) will be referenced by candidates; any relevant examples which link to cultural contexts should be credited.</p>

Question	Level	Mark Scheme	Mark
1	3	A comprehensive demonstration of knowledge and understanding of how cultural contexts can influence music videos. <ul style="list-style-type: none">• Comprehensive, detailed and accurate knowledge and understanding of relevant cultural contexts and their influence on music videos.• Answer is well supported by detailed and accurate reference to <i>Billie Jean</i> by Michael Jackson.	4–5
	2	An adequate demonstration of knowledge and understanding of how cultural contexts can influence music videos. <ul style="list-style-type: none">• Adequate and generally accurate knowledge and understanding of cultural contexts and their influence on music videos.• Answer is supported by generally accurate reference to <i>Billie Jean</i> by Michael Jackson.	2–3
	1	A minimal demonstration of knowledge and understanding of how cultural contexts can influence music videos. <ul style="list-style-type: none">• Knowledge of cultural contexts and their influence on music videos is minimal, demonstrating little understanding.• Reference to <i>Billie Jean</i> by Michael Jackson to support the answer is minimal, inaccurate, and descriptive or may be absent.	1
	0	No response or no response worthy of credit.	0

- 2 Analyse how the posters and teaser trailer for *Shang-Chi and the Legend of the Ten Rings* construct representations of individuals and social groups. **[10]**

Assessment Objectives	AO2:1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products Maximum 10 marks
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Question	Indicative Content
2	<p>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</p> <p>AO2:1</p> <p>Responses will apply knowledge and understanding of representation to analyse the posters and teaser trailer for example by:</p> <ul style="list-style-type: none"> analysing how the film posters use key conventions and recognizable design elements to construct representations of individuals and social groups analysing how the trailer uses selection and editing to construct representations of individuals and social groups. <p>Responses should analyse examples from <i>Shang-Chi and the Legend of the Ten Rings</i> UK film posters and the official UK Teaser Trailer (see link at bottom to OCR products page) Answers should focus on how the various representations construct representations of individuals and social groups. Answers might mention the following.</p> <ul style="list-style-type: none"> The trailer being set in San Francisco (US) versus a fantasy land where the fighters originate from (Asia) – there may be a degree of stereotyping, e.g. Chinese being good at martial arts, ethnic minorities having low skilled jobs (car valet) The construction of recognisable characteristics in the key characters to identify protagonists and villains through various elements such as costume, body language, colour, verbal codes or through technical codes of camera framing, editing or special effects (award appropriately) The typicality of representations in relation to the MCU and genre verisimilitude of comic book remakes/adaptations The expectations of Disney and its ability to represent diverse casts in a modern era for culturally aware audiences and the need to alleviate cultural appropriation - reward any examples that show challenges to stereotypes or reference to ethnic minorities being cast as lead roles in Hollywood movies. An understanding that these representations may be linked specifically to the importance of China/ Asia as a market. The awareness of a director's style and status to create recognisable qualities of individuals or social groups. The use of blocking and composition to create a hierarchy of importance (in trailer and/or posters). The use of text and/or music to allow audiences to identify representations of individuals or social groups. The cultural references to other real films and media texts (possibly from the MCU) which may influence representations. Any other relevant response that considers representation using the set texts should be credited: <p>https://www.ocr.org.uk/administration/support-and-tools/subject-updates/asal-media-studies-666134/</p>

Question	Level	Mark Scheme	Mark
2	3	<p>Comprehensive application of knowledge and understanding of representation to analyse the posters and teaser trailer for <i>Shang-Chi and the Legend of the Ten Rings</i>.</p> <ul style="list-style-type: none"> Comprehensive, detailed and accurate application of knowledge and understanding of representation to analyse the posters and teaser trailer for <i>Shang-Chi and the Legend of the Ten Rings</i>. Convincing, perceptive and accurate analysis of how the posters and teaser trailer for <i>Shang-Chi and the Legend of the Ten Rings</i> construct representations of individuals and social groups, which consistently provides logical connections and a good line of reasoning. 	7–10
	2	<p>An adequate application of knowledge and understanding of representation to analyse the posters and teaser trailer for <i>Shang-Chi and the Legend of the Ten Rings</i>.</p> <ul style="list-style-type: none"> An adequate and generally accurate application of knowledge and understanding of representation to analyse posters and teaser trailer for <i>Shang-Chi and the Legend of the Ten Rings</i> Adequate and generally successful analysis of how the posters and teaser trailer for <i>Shang-Chi and the Legend of the Ten Rings</i> construct representations of individuals and social groups, which provides some logical connections and lines of reasoning, although may be descriptive in parts. 	4–6
	1	<p>A minimal application of knowledge and understanding of representation to analyse the posters and teaser trailer for <i>Shang-Chi and the Legend of the Ten Rings</i>.</p> <ul style="list-style-type: none"> A minimal application of knowledge and understanding of media representations to analyse posters and/or teaser trailer for <i>Shang-Chi and the Legend of the Ten Rings</i>. Analysis of how the posters and teaser trailer for <i>Shang-Chi and the Legend of the Ten Rings</i> construct representations of individuals and/or social groups is minimal or brief and is likely to be largely descriptive or inaccurate. 	1–3
	0	No response or no response worthy of credit.	0

- 3 Explain how the production, distribution and circulation of video games has been influenced by recent technological change. Use *Animal Crossing: New Horizons* to support your answer. **[10]**

Assessment Objectives	AO1:1 - Demonstrate knowledge and understanding of the theoretical framework of media Maximum 10 marks
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Question	Indicative Content
3	<p>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</p> <p>AO1:1</p> <p>Responses will demonstrate knowledge and understanding of media producers such as:</p> <ul style="list-style-type: none"> the relationship of recent technological change and media production, distribution and circulation <p>Responses should use examples from <i>Animal Crossing: New Horizons (AC:NH)</i> to discuss how video games are produced, distributed and circulated, such as:</p> <ul style="list-style-type: none"> <i>AC:NH</i> has been produced to achieve mass appeal, being designed to achieve a low age rating to maximise audience size and uptake, making distribution less problematic and increasing profits. Fan-made content across social media increases the profile of the game; the production has been designed to allow for the creation of such content which studios like Nintendo understand can add to the game's appeal. Many video games are produced to allow audiences to interact with the game beyond basic gameplay, leading Nintendo to create forums and ways for <i>AC:NH</i> users to interact on their platforms with the creation of islands (one per device) compared to multiple user generated servers with other games and gaming platforms, increasing circulation amongst users. The way in which <i>AC:NH</i> is exclusive to Nintendo Switch means it is easier to distribute and update patches etc. compared to multi-platform games; it also creates more of a demand for the console (production of exclusive titles is an industry trait). Methods of enticing audiences to create cottage industries within <i>AC:NH</i> and other opportunities to monetize through using assets ties into prosumer culture. The game's production is designed to encourage players to promote the product themselves, improving the circulation and thus increasing the profits from distribution. Encouraging audiences to subscribe to content and extras (subscriptions) gives producers opportunities to monetise and keep content on official platforms to compete with non-licensed UGC, improving distribution of 'official' products. The large number of prosumers and pro-ams who stream footage effectively create free marketing campaigns which aid distribution of game. Many games, such as <i>AC:NH</i>, are designed with a broader community in mind, with producers creating forums/ social media accounts to support players where content can be regulated and managed. Use of the Nintendo store as an online platform for distribution of the game/ add-ons/ expansions etc.

3	3	<p>A comprehensive demonstration of knowledge and understanding of how recent technological change has influenced the production, distribution and circulation of video games.</p> <ul style="list-style-type: none"> • Comprehensive, detailed and accurate knowledge and understanding. • Answer supported by detailed and accurate reference to <i>Animal Crossing: New Horizons</i> 	7–10
	2	<p>An adequate application of knowledge and understanding of how recent technological change has influenced the production, distribution and circulation of video games.</p> <ul style="list-style-type: none"> • Adequate and generally accurate knowledge and understanding. • Answer supported by generally accurate reference to <i>Animal Crossing: New Horizons</i> 	4–6
	1	<p>A minimal application of knowledge and understanding of how recent technological change has influenced the production, distribution and/ or circulation of video games.</p> <ul style="list-style-type: none"> • Knowledge demonstrates little understanding. • Response does not reference <i>Animal Crossing: New Horizons</i> 	1–3
	0	No response or no response worthy of credit	0

- 4*** In this question use your knowledge and understanding from your full course of study, including different areas of the theoretical framework and media contexts Use examples from the long form television drama you have studied.

‘Long form television dramas rely on intertextuality to appeal to audiences.’

Discuss how far you agree with this statement in relation to the set episode of the long form television drama you have studied.

In your answer you must:

- explain how long form television dramas use intertextuality to appeal to audiences
- analyse how intertextuality has influenced the key codes and conventions in the set episode you have studied
- refer to relevant academic ideas and arguments in your analysis
- make judgements and reach conclusions about how far you agree with the statement.

[20]

Assessment Objectives	<p>AO1: 1a 1b - Demonstrate knowledge and understanding of the theoretical framework of media. AO1 Total: 10 marks.</p> <p>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. AO2 Total: 10 marks.</p>
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Question	Indicative Content
4*	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO1:1 Responses will demonstrate knowledge and understanding of how intertextuality might be used to appeal to audiences and therefore influence the codes and conventions of LFTVD made by producers of a show. This might include:</p> <ul style="list-style-type: none"> • Character types, roles and functions within LFTVDs and the how these might be similar or be a parody/pastiche of the genre/ drama, which may or may not contribute to a show's structure, and which would therefore appeal to audiences. • How <i>mise-en-scene</i> (locations, staging, props, costume and makeup) and/ or production values of LFTVDs might be more important than intertextual references embedded into the narrative or through particular technical codes. • How camera work, sound and editing is used to create exciting narratives and representations which may pay homage to previous LFTVDs/ films of the same genre and therefore be used to appeal to established audiences who might recognise certain technical codes and stylistic production values associated with high quality LFTVD content.

Question	Indicative Content
	<p>Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example how concepts of genre and repetition of codes and conventions might contribute to a show's structure (or not) through:</p> <ul style="list-style-type: none"> • Highlighting how different genres are linked through archetypal character functions (e.g. conventions of crime, thriller, political, supernatural/fantasy genres) to both meet and challenge audience expectations; narrative theory would suggest that no matter what the platform, LFTVDs will contain the same fundamental narrative tropes as any other drama/ story, and might possibly be a key reason to a show's 'look' rather than a specific intertextual reference. • An understanding of how big budgets and famous stars as a key convention of LFTVDs have become more widespread because of multi-platform distribution, increasing the likelihood of familiarity and cultural awareness of audiences to allow LFTVDs to use intertextuality in their content to maximise interest. • An understanding of fandom and the need for LFTVDs to appeal to existing fans of genres and construct new fan bases through the use of intertextuality as a tool; multi-platform distribution has allowed for far wider dissemination (and popularity) of what were previously niche genre products to become more mainstream, and also create accessibility to back-catalogues on TV and film content which increases the likelihood of cultural references across media products. • An understanding of economic factors which might influence codes and conventions, such as level of funding given to LFTVDs, by describing the importance of high production values including recruiting a range of Hollywood actors whom bring their own cultural codes and references to previous works; using a wider variety of camera shots, post production effects, realistic studio sets and the use of a variety of outside locations which can help establish both the genre and narrative flow of long form television drama to rival production values of films but also develop alternative and experimental forms. As noted above, this has been made possible by the comparatively higher budgets provided by the streaming services, which tend to go beyond the typical resources available to LFTVDs made by domestic/ smaller production companies. • An awareness that many media products, particularly LFTVDs, are designed based on demographic/ psychographic data harvested by streaming services and drawn from prior consumption data, and that this can influence many aspects of production, including consideration of regulation such as age ratings, characterisation, settings and plot points (Netflix) to maximise audience appeal; this is far easier for digital services to do and allows shows to be <i>designed</i> to be successful which may mean including specific scenes or narrative arcs that have untextual poignancy with active audiences. <p>AO2:1</p> <p>Responses will analyse how intertextuality may have influenced key codes and conventions established in the set episode of the LFTVD, including:</p> <ul style="list-style-type: none"> • Analysing how character types / functions are established in the episode, for example stereotypical characters whom audiences quickly understand and can identify with through their cultural knowledge of other shows within the genre, or characters that are instantly recognisable but also exceptional or enigmatic versus the real world – possible references to Baudrillard, Propp, Levi-Strauss and/ or Barthes.

Question	Indicative Content
	<ul style="list-style-type: none"> Analysing how theorists such as Neale may explain how producers might adapt their content to repeat successful conventions and add a unique spin to hybridise genres, improving the breadth of distribution and circulation globally. Analysing how <i>mise-en-scene</i> (for example, locations, settings, lighting, costumes and iconography) can be enhanced through production budgets, helping establish familiar genre codes and, where appropriate, influence the impact of LFTVDs and as well as the profile of stars and co-stars (characters) and aspects of narrative development. The ways that producers conform to or subvert expectation with regard to the use of the Hollywood stars as a central element of this (or not); analysing how multiple narrative strands are established in episode one through universal storytelling techniques such as enigma, flashback, voiceover, exposition, ellipsis, montage and POV shots and dialogue and dramatic devices such as melodrama; candidates may reference Todorov's theory of narratology in their analysis (for example, citing equilibrium, disruption and restoration and the three act structure) and the ways in which formulaic structure is more readily applied to improve reception and circulation. <p>Candidates must make reference to examples from one of the set long form television dramas in their response.</p> <p>With regard to the set episode of Mr Robot, responses may include reference to (but not limited to):</p> <ul style="list-style-type: none"> Global themes with intertextual merit can embed themselves in narratives and increase likely success distribution, e.g. the opening scene taps into current audiences' anxieties about social contexts: the mini narrative wrapped up in the cafe (anti-hero) emphasising his importance versus the larger fight against capitalism (award any reference to suitable case study). How the budgets of LFTVDs can hook a range of A-list (Slater) and attract established (e.g. Reuben), international (e.g. Wallström) and upcoming and rising stars and perhaps increase demand across platforms for the show and also, through algorithms, suggest recommended shows demonstrating links between LFTVD on digital services, which may indirectly trigger intertextual references from other work by actors/directors, enriching the audience experience. The introduction of Slater's (former Hollywood A-lister) character (as an established star audience knows he must have significance) can increase visibility across platforms and appeal to wider audiences who may be nostalgic about other cultural texts where he plays a deviant or offers comic relief; candidates may make the link between bigger budgets and the wider likelihood that intertextuality as a tool can be used. Content may be influenced by global representations, e.g. patriarchy colliding with 4th Wave Feminism; the scene in the company office where Elliott's role within Allsafe is established (including the character played by Wallström, an established Swedish star), particularly his prevention of the attack on ECorp. His relationship with Angela and his antagonism towards Ollie establishes possible narrative strands which develop potential protagonists/ antagonists and focus attention on the lesser-known names (stars) in order to fully engage audience and develop overarching plot; many of these binary opposites could be linked to other shows or tropes of the genre to allow audiences to assimilate the narrative and draw gratifications from the LFTV How being bought by Amazon whose back-catalogue of programmes and TV rights which it could use to develop new content for audiences, especially through the marketing and recommendations section, serving to counter the 'Netflix Original' banner.

Question	Indicative Content
	<p>With regard to the set episode of <i>Killing Eve</i>, responses may include reference to (but not limited to):</p> <ul style="list-style-type: none"> • The episode reflects socially-contested gender and racial/ethnic relations which is less conventional than other spy thriller: it suggests a degree of gender equality, e.g. Eve and Villanelle are two strong women; women have powerful roles within MI5 and MI6. However, this has been codified in LFTVDs such as <i>Homeland</i>, <i>Spooks</i> and the <i>James Bond</i> franchise, suggesting intertextual influence. • Martens and Konstantin are represented as having similar agency in their exertion over Eve and Villanelle which may pay tribute to the idea of spies having handlers (<i>James Bond</i>, <i>La Femme Nikita</i>). However, the narrative primarily follows the female protagonist and represents other gender roles as an obstacle to progress; the “rogue operative” characterisations of both characters is a standard of the spy/ thriller genre to the extent that it could intertextually reference innumerable products. • The episode shows the influence of social anxieties about political assassinations taking place on UK soil and criminal gangs being able to operate unchecked, which can reference real stories linked to Russian interference (Litvenenko, Salisbury poisonings) as well as many examples of similar LFTVDs post 9/11 (<i>24</i>, <i>Spooks</i> etc.) • Many of the actors come from a mix of US and UK drama (and comedy genre) which creates a bricolage of ideas and tropes within the show which may be linked as a reason for its success. • The show follows the narrative arc and structure of other similar spy-thriller dramas which can be referenced to other LFTVDs and films (accept all suitable links). • The collaboration between UK and US networks meant embedding the use of clichés or exaggerated tropes to increase familiarity for audiences to engage with the show. <p>With regard to the set episode of <i>Atypical</i>, responses may include reference to (but not limited to):</p> <ul style="list-style-type: none"> • The episode reflects socially-contested gender and racial/ethnic relations but also focuses on neurodivergence: previously this type of character would be less conventional in a starring role and is countertypical to what audiences might expect. However, it could be seen as intertextual with e.g. <i>The Good Doctor</i> or even characters like Carrie in <i>Homeland</i>. • <i>Atypical</i> represents a world in which being normal is the only way to fit in; in particular, we see Sam trying to learn the secrets of dating and speaking to women appropriately. There are some intertextual references to films like <i>American Pie</i> and other high-school dramas and the show does use actors who come from classic generation of similar films, e.g. Jennifer Jason Leigh, who automatically bring with them intertextual references. • There is an equal balance of ethnicities working within parts of society: the Asian therapist, the male Hispanic barman, the Indian technical supervisor; some of these can be seen as simultaneously both stereotypical and anti- stereotypical and could be argued as tokenistic, yet these are patterns seen in other LFTVD and films (award appropriately) • The episode explores the influence of social anxieties about speaking out about difference and autism in particular and can reflect audiences and their desire to move away from safe tropes and instead break boundaries within their show.

Question	Indicative Content
	<p>With regard to the set episode of <i>Stranger Things</i>, responses may include reference to:</p> <ul style="list-style-type: none"> • The presentation of Mike, Dustin and Lucas as de facto heroes, foreshadowed by the <i>D & D</i> game (intertextual references to other films and TV series) moves series away from A-list driven narrative but opens up several popular culture references which might attract or deter audiences - the wave of nostalgia can also improve discoverability of other content on streaming platforms, suggesting that the show's USPs were devised with a broader understanding of platform-specific intertextuality. • The diversity of stars in the first episode and potential for fan base or cult following, in particular characters of Hopper (Harbour), positioned as hero and played by established film/ TV/ advert star, and the Wheeler parents (Buono/Chrest), similar profiles as established names in US TV in a number of high-profile series. The subsequent rise in fandom allows audiences to 'link' to streaming content directly, possibly through other streaming sites like YouTube (first 8 minutes of S1 E1 is available to watch for free) – again, it seems fairly clear that the casting and characters were both very heavily structured with platform in mind. • The disappearance of Will and his encounter with the creature (victim – part of a heroic collective) – relatively unknown stars for a Netflix Original series yet pay homage to stars of 80s films (<i>ET</i>, <i>The Goonies</i>) – counter typical, although in retrospect has launched film careers of e.g. Brown, Wolfhard etc. The reference and diversity of the cast attracted a very young audience mixed with older generations for binge watching TV, which may have been part of the consideration when the show was devised. • The series' clear sense of homage to Spielberg, Lucas and JJ Abrahams (amongst others) creates an immediate platform upon which audience appeal can be built (or not) and enhance the desirability of the show and improve global circulation of the 'Stranger Things' phenomenon. • Winona Ryder's status/ billing (ex-A-lister) used as key hook might appeal to a wider range of audiences and make the show marketable to global audiences which, for Netflix, proved to be one of their most successful shows to date – the fading Hollywood star (and their intertextual back-story) has become something of a trope for digitally-based shows. <p>AO2:2</p> <p>Responses will draw judgements and conclusions considering how far they agree with the statement.</p> <ul style="list-style-type: none"> • Based upon their analysis learners may conclude that LFTVDs do not rely on intertextuality but are more generally influenced by the codes and conventions of TV drama as a form. • Based upon their analysis learners may conclude that intertextuality is just one of many important influences in the decisions made by producers of long form television drama to appeal to audiences. • Based upon their analysis learners may conclude that intertextuality is a significant influence when producers are making LFTVDs. • Some candidates may argue that originality, directorial style or genre and/ or narrative strands are more important influences and that intertextuality is not significant at all.

If candidates do not refer to relevant academic ideas and arguments in their answer, they are limited to a maximum mark of the top of Level 2 for AO2. If they do not use one of the set episodes they are limited to a maximum mark of the top of Level 1 for AO2.

Question	Level	AO1	Mark	AO2	Mark
4*	3	<p>A comprehensive response to the set question.</p> <ul style="list-style-type: none"> Comprehensive, detailed and accurate knowledge and understanding of the media theoretical framework in relation to the question set. Use of subject specific terminology is relevant and accurate. <p><i>Responses that do not draw together knowledge and understanding from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 8 marks for AO1.</i></p>	7–10	<p>A comprehensive response to the set question.</p> <ul style="list-style-type: none"> Comprehensive, detailed and accurate application of knowledge and understanding of the media theoretical framework to analyse the set episode. Convincing, perceptive and accurate analysis of how LFTVDs may (or may not) rely on intertextuality, which consistently provides logical connections and a good line of reasoning. Precise and relevant reference to academic ideas and arguments to support analysis of the set episode. Highly developed and accomplished judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with appropriate reference to the LFTVD studied. <p><i>The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></p>	7–10

Question	Level	AO1	Mark	AO2	Mark
	2	<p>An adequate response to the set question.</p> <ul style="list-style-type: none"> Adequate and generally accurate knowledge and understanding of the media theoretical framework in relation to the question set. Use of subject specific terminology is mostly accurate. 	4–6	<p>An adequate response to the set question.</p> <ul style="list-style-type: none"> Adequate and generally accurate application of knowledge and understanding of the media theoretical framework to analyse the set episode. Adequate and generally successful analysis of how LFTVDs may (or may not) rely on intertextuality, which provides some logical connections and lines of reasoning, although may be descriptive in parts. Adequate and generally appropriate reference to academic ideas and arguments to support analysis of the set episode. Adequate and generally well-reasoned judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with reference to the LFTVD studied. <p><i>The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.</i></p>	4–6

Question	Level	AO1	Mark	AO2	Mark
	1	<p>A minimal response to the set question.</p> <ul style="list-style-type: none"> Knowledge of the media theoretical framework is minimal, demonstrating little understanding. Use of subject specific terminology is minimal. 	1–3	<p>A minimal response to the set question.</p> <ul style="list-style-type: none"> Minimal application of knowledge and understanding of the media theoretical framework to analyse the set episode. Analysis of how LFTVDs may (or may not) be rely on intertextuality, if present, is minimal and/or largely descriptive and may not be relevant. Reference to academic ideas and arguments is minimal or brief, may not be relevant to the set episode or may be absent. Judgements and conclusions, if present, are minimal with limited support. <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>	1–3
	0	No response or no response worthy of credit.	0	No response or no response worthy of credit.	0

5* To what extent have media technologies influenced the ways meaning is constructed in **Source A** and **Source B**?

In your answer you must:

- analyse and compare the ways in which the meanings in **Source A** and **Source B** have been influenced by media technologies
- use relevant contexts and academic ideas and arguments in your analysis
- draw judgements and conclusions in relation to the question.

[15]

Assessment Objectives	<p>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.</p> <p>AO2: 2 - Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.</p> <p>Maximum: 15 marks.</p>
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Question	Indicative Content
5*	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO2:1</p> <p>Responses will apply knowledge and understanding of elements of media language to analyse and compare how media technologies have influenced the ways meaning is constructed in Source A and Source B, including:</p> <ul style="list-style-type: none"> • The placement, sizing and prominence of the logos, images, headlines and quotes/ comments in both the <i>Mirror's</i> social media feeds and in <i>The Guardian</i> and in particular how these create different meanings depending on the platform (for example, <i>The Guardian's</i> Twitter post versus the <i>Mirror's</i> Instagram feed). • The prominence of the main images could digitally enhanced and link to moving image content (particularly the <i>Mirror</i> which is big on soft news). The contrasting images of smiling monarch and police vans is notable. • The <i>Mirror's</i> feed is picture-heavy and shares reader/audience experiences through application of media technologies (e.g. Twitter) and is typical of the tabloid genre; <i>The Guardian</i> focuses more on the prominence of comments by readers who share strong, uncensored opinions, reflecting the tone and mood of the piece, suggesting <i>The Guardian</i> is trying to remain neutral. • Through the rise of UGC by active audiences and new technology, the social media platforms have an abundance of resources for media companies to use; the use of positive images in the <i>Mirror's</i> feed allows for a preferred reading that the coronation was a positive news story; <i>The Guardian's</i> story is more negotiated, presenting a variety of facts in what was probably one of several posts updated throughout the day. • <i>The Guardian's</i> social media post is 'cleaner' and less cluttered, suggesting that meaning is anchored through the summary, compared to the <i>Mirror</i> which has embedded content like video; the same event has both hard and soft features as a result.

Question	Indicative Content
	<ul style="list-style-type: none"> • The <i>Mirror</i>'s newsfeeds on social media link implicitly to other similar stories using <i>#kingcoronation</i> which suggests that the representation is more aimed at attracting attention and attempting to get shared rather than report of serious issues. • The wording and commentaries used within each newspaper have very different connotations on each story – both objective and opinionated (particularly the audience comments in <i>The Guardian</i>); <i>The Guardian</i> is perhaps more leading than the <i>Mirror</i>. • Based on their platforms, the stories appeal to more active readers; this in turn invites criticism and comments, as seen from the active audience of <i>The Guardian</i> Twitter (now X) feed. Active audiences are more likely to identify multiple sets of connotations within a story, particularly consider the comment-driven nature of social media feeds (exemplified by retweets/ likes/ “most relevant” comments) as a result of its positioning on social media compared to more traditional print platforms. • Both newspapers reflect their willingness to represent social context fairly and objectively across an issue which has swept the nation, this can be through using audience content collected and shared by their use of technology, and will be looked back on as a culturally and historically significant event; both provide their audiences with a (comparatively) objective point of view. <p>Candidates are expected to refer to academic ideas and arguments in their analysis that might include but are not exclusive to:</p> <ul style="list-style-type: none"> • Curran and Seaton's ideas about the press, given the platform. • Barthes' theory of semiotics, for example by analysing the connotations of how the media language used creates/ subverts representations and may be influenced by digital technologies • Gerbner's ideas of Cultivation Theory, suggesting that only a certain 'type' of person takes part in demonstrations or national celebratory events. • Hall's theories of representation, for example by analysing the encoding of a 'preferred representation' into the text by means of the media language (considering the representation of the King compared to the unnamed protesters). <p>AO2: 2</p> <p>Responses will draw judgements and conclusions considering how far media technologies have influenced the ways meaning is constructed in Source A and Source B. These might include:</p> <p>Arguments for there being influence of media technology:</p> <ul style="list-style-type: none"> • The <i>Mirror</i> uses a variety of social media feeds to represent objective attitudes, values and beliefs consistent with their tabloid, human interest story including the use of multiple images and video of regular people enjoying an event whereas <i>The Guardian</i> post promotes a more directed, factual headline with the use of a neutral image. • The <i>Mirror</i> uses a variety of has tags and key words which may make it discoverable; <i>The Guardian</i> has the option to repost and retweet and keeps a tab on how many views the article has had. • Detailed news stories are overlooked in favour of bright bold images and hyperlinks to the newspapers' main sites.

Question	Indicative Content
	<p>Arguments against there being influence of media technology:</p> <ul style="list-style-type: none"> Both sources devote space to the coverage of national and global event (King's coronation), connoting that both share common beliefs about the importance, but such stories and feeds are likely to be drowned out by other articles and citizen journalists and influencers. Both social media pages are dominated by instances of a coronation ceremony and some parts may get more coverage than others, connoting that both share a common approach to news and newsworthy events.

If candidates do not refer to relevant academic ideas and arguments in their answer, they are limited to a maximum mark of the top of Level 2 for AO2. If candidates only use one source, they are limited to the top of Level 1.

Question	Level	AO2	Mark
5	3	<p>A comprehensive response to the set question.</p> <ul style="list-style-type: none"> Comprehensive application of knowledge and understanding of the media theoretical framework to analyse the unseen sources. Convincing, perceptive and accurate analysis of how media technologies have influenced the ways meaning is constructed in both of the unseen sources, which provides logical connections and a good line of reasoning. Precise and relevant reference to contexts and academic ideas and arguments to support analysis of the unseen sources. Highly developed and accomplished judgements and conclusions regarding how media technologies have influenced the ways meaning is constructed in both of the unseen sources, supported with appropriate reference to relevant examples from both sources. <p><i>The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></p>	11–15

Question	Level	AO2	Mark
	2	<p>An adequate response to the set question.</p> <ul style="list-style-type: none"> Adequate and generally accurate application of knowledge and understanding of the media theoretical framework to analyse the unseen sources. Adequate and generally successful analysis of how media technologies have influenced the ways meaning is constructed in both of the unseen sources, which provides some logical connections and lines of reasoning, although may be descriptive in parts. The response may focus more heavily on one source than the other. Adequate and generally appropriate reference to contexts and academic ideas and arguments to support analysis of the unseen sources. Adequate and generally well-reasoned judgements and conclusions regarding the extent to which media technologies have influenced the ways meaning is constructed in both of the unseen sources, supported with reference to examples from both sources. <p><i>The response demonstrates a line of reasoning with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p>	6–10
	1	<p>A minimal response to the set question.</p> <ul style="list-style-type: none"> Minimal application of knowledge and understanding of the media theoretical framework to analyse the set product. Analysis of how media technologies have influenced the ways meaning is constructed in both of the unseen sources, if present, is minimal and/or largely descriptive, may not be relevant to the sources and/or may refer to only one source. Reference to contexts and academic ideas and arguments is minimal or brief, may not be relevant to the unseen sources, or may be absent. Judgements and conclusions, if present, are minimal with limited support. <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>	1–5
	0	<ul style="list-style-type: none"> No response worthy of credit. 	0

6 Explain how social contexts can influence how newspapers are marketed. Use the *Daily Mirror* to support your answer.

In your answer you must:

- consider relevant social contexts that can influence the marketing of newspapers
- use your knowledge and understanding of relevant academic ideas and arguments
- use the *Daily Mirror* as an example of how newspapers are marketed

[10]

Assessment Objectives	AO1: 1 - Demonstrate knowledge and understanding of the theoretical framework of media. AO1: 2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. Maximum: 10 marks.
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Question	Indicative Content
6	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO1.1 Responses will demonstrate knowledge and understanding of how social contexts might influence the marketing of newspapers, which could include:</p> <ul style="list-style-type: none"> • How a newspaper's political ideology and association with political parties can be represented positively or negatively to audience members and shared across social media platforms; the <i>Daily Mirror</i> in particular presents members of the Labour Party in a positive light (and members of the Conservative Party negatively since, historically, the paper is left-wing); may refer to key examples from recent elections and Brexit headlines which had a huge social impact. • Online versions of newspapers marketed more directly to audiences used to accessing news online to find celebrity content – encouraging clickbait and reposting of stories to improve marketing and circulation online. • The <i>Mirror</i> has a USP of leading with tabloid-style front pages which can be featured on news channels and usually directs itself against the incumbent government, drawing more attention than more moderate, centrist newspapers; this could be considered a marketing strategy across online/ TV news platforms, especially in a digital age. • The offering of exclusives that can only be found in the print versions can create a buzz online; similarly, content hidden behind adverts or promotions encourages readers to like and share across social media. • Encouraging audiences to want news 'now' rather than after events (print versus participatory/online) linked to social media models; the idea that audiences can now see original images online and across participatory media before being cropped and mediated by news institutions shows the shift in editorial power to consumers; newspapers like the <i>Daily Mirror</i> must also use video and participatory media to reinforce their hegemonic beliefs about the person/group being represented and be seen as a more engaging paper versus competitors like <i>The Sun</i> which hides behind a paywall.

Question	Indicative Content
	<ul style="list-style-type: none"> Reducing expenditure in newspapers, e.g. the rise in citizen journalism sending in pics of celebrities/ breaking news has affected the representation of individuals and social groups which can then be spent on marketing; similarly, some mid-market dailies now focus on news trends to draw in revenue; this could also mean subverting representation of groups and individuals to get 'clicks' – supported by relevant examples. Increasing human interest and lifestyle content, e.g. the <i>Daily Mirror</i> online, is often shown as clickable links or images on non-news associated feeds such as a Google or Bing homepage, which is a modern marketing strategy. This means tabloids lean further towards soft news and decreasing hard news content, linked to broader cultural changes and how modern newspaper audiences search for identities online, has led to some newspapers shifting their historical mindset for how to represent individuals and social groups in the era of reactive participatory media. This can even mean retweeting or sharing content that hasn't been constructed by the <i>Daily Mirror</i>. <p>Candidates are expected to demonstrate their knowledge and understanding of academic ideas and arguments that might include but are not exclusive to:</p> <ul style="list-style-type: none"> The catastrophic effects of loss of advertising revenue, e.g. the rise of office-based journalism and reliance on fewer, more mainstream, sources (Curran). News organisations altering their marketing of content to fit with more current representations of identity (Gauntlett) Oligarchic control over news sites on the internet leading to more competition due to their economies of scale, with relatively few independent news providers succeeding (Curran). <p>Responses must refer how social contexts might have influenced the marketing of the <i>Daily Mirror</i> including:</p> <ul style="list-style-type: none"> The <i>Mirror</i> now drives a lot of content to their online platforms through the use of digital marketing in line with their news values, of which repeatability/ familiarity/ timeliness are all significant in relation to historical and social contexts; these stories will be chosen partly considering their relevance to the <i>Mirror's</i> audience and marketability to new audiences. The <i>Mirror</i> will run familiar content which is both recognisable but also marketable to reflect its left-wing, C2DE audience profile with little shift or change; celebrities will tend to be represented in the context of their past behaviours (either positive or negative) whilst politicians will be considered according to their political leanings and successes/ failures, with a focus on soft news and celebrity/real life narratives. The <i>Mirror's</i> genre (tabloid) will (inevitably) lead to image-heavy representations which are easier to share online and market the paper as an alternative to right-wing content from companies like <i>The Mail</i> and as a fair alternative to marketing online from <i>The Sun</i>, which uses a paywall.

Question	Indicative Content
	<p data-bbox="398 220 495 244">AO1: 2</p> <p data-bbox="398 252 1962 316">Responses will demonstrate knowledge and understanding of how social contexts can influence how newspapers are marketed:</p> <ul data-bbox="450 355 1962 627" style="list-style-type: none"><li data-bbox="450 355 1962 419">• Depending upon which editions of the <i>Mirror</i> have been studied, candidates might be able to provide concrete examples to show how the paper markets itself successfully.<li data-bbox="450 427 1962 491">• It may be that candidates do not have specific examples such as those above, but are able to express how papers, such as tabloids, are having to adjust their content to be more marketable across social media platforms.<li data-bbox="450 499 1962 627">• Candidates might refer to social contexts and representations, given the age of the <i>Mirror</i>, it is also possible that they might consider how stories can gain traction online very quickly, given the pace of the news cycle, which can lead to peaks in audience engagement and click-through depending on how successful the social media marketing of content can influence the news values of papers such as the <i>Mirror</i>. <p data-bbox="398 667 1962 730">Any other relevant response (including reference to both specific examples from and general points relation to the <i>Daily Mirror</i>) that can explain how social contexts can influence how newspapers are marketed.</p>

Question	Level	AO1	Mark
6	3	<p>A comprehensive response to the set question.</p> <p>A comprehensive application of knowledge and understanding of how social contexts can influence how newspapers are marketed:</p> <ul style="list-style-type: none"> comprehensive, detailed and accurate knowledge and understanding of how newspapers are marketed clear and precise explanation of how social contexts might influence the ways newspapers are marketed answer is supported by detailed and accurate reference to the set newspaper. <p>Comprehensive, detailed and accurate knowledge and understanding of how social contexts can influence how newspapers are marketed.</p>	7–10
	2	<p>An adequate response to the set question.</p> <p>An adequate application of knowledge and understanding of how social contexts can influence how newspapers are marketed:</p> <ul style="list-style-type: none"> adequate and generally accurate knowledge and understanding of how newspapers are marketed generally accurate explanation of how social contexts might influence the ways newspapers are marketed answer is supported by generally accurate reference to the set newspaper. <p>Adequate and generally accurate knowledge and understanding of how social contexts can influence how newspapers are marketed.</p>	4–6

Question	Level	AO1	Mark
	1	<p>A minimal response to the set question.</p> <p>A minimal application of application of knowledge and understanding of how social contexts can influence how newspapers are marketed:</p> <ul style="list-style-type: none">• knowledge and understanding of how newspapers are marketed is minimal, demonstrating little understanding• explanation of how social contexts might influence the ways newspapers are marketed is minimal, may be largely descriptive and may not always be accurate• reference to the set newspaper to support the answer is minimal and may be inaccurate. <p>Knowledge of how social contexts can influence how newspapers are marketed is minimal, demonstrating little understanding.</p>	1-3
	0	<ul style="list-style-type: none">• No response or no response worthy of credit.	0

Assessment Objectives (AO) grid

Component 01 Media today	AO1		AO1 Totals	AO2		AO2 Totals	Total Marks
	AO1a1b	AO1 2a2b		1	2		
Question 1	0	5	5	0	0	0	5
Question 2	0	0	0	10	0	10	10
Question 3	10	0	10	0	0	0	10
Question 4	10	0	10	5	5	10	20
Question 5	0	0		10	5	15	15
Question 6	5	5	10	0	0	0	10
	25	10	35	25	10	35	70

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