# IQM3009 A3 Teacher marking reference

*Written Examination  confidential internal synthetic practice pack*

This reference supports discussion of the selected exercise extracts. Marks and bands are proposed documentary judgements, subject to human subject review.

Internal synthetic-response and teacher-marking practice only. Source basis: IQM3009_2026_Sample_Assessment_3_Candidate_Question_Paper_v2, Staff Mark Scheme v2, Staff Delivery Moderation Guide v2, and the controlled pre-study product set. Section C refers to Common Ground, Issue 01: Who Owns the City? — Mock original Version 1.0, control IQM3009-A3-MOCK-P1-v1.0. The mock product is fictional; no actual people or audience responses are identified or claimed. The question bank/product remain controlled; this pack does not assert approval, examination delivery or authentic candidate work.

Proposed source-linked reference only; staff must apply current controlled scheme and moderation decisions. No approval or final outcome is asserted.

## Evidence and feedback for exercise extracts

These are proposed reference judgements for the complete selected responses, not approved marks. B responses are scored only by their published five-point allocation. C1 is scored holistically using the published 30-mark grid.

### Extract reference table

| Extract | Source-linked evidence and proposed judgement | Focused feedback |
|---|---|---|
| A — B2 strong | 5/5 proposed: points 1–5 are present. Evidence links gendered representation to power; men instruct, women record; explains normalisation; identifies selection and avoids claiming capability. | Focused feedback: develop one plausible alternative audience reading. |
| B — B5 middle | 5/5 proposed: identifies and contextualises “More space” and “less stress?”; notes question-mark uncertainty, limited Tuesday schedule and no evidence of reduced stress. | Focused feedback: connect “trials later Tuesdays” to the provisional four-week schedule and student-comment condition. |
| C — B2 limited | 2/5 proposed: point 2 (men selected to instruct) and point 3 (women selected to take notes) are identified. The response treats the roles as natural fact; does not connect them to power or construction. | Focused feedback: explain how selection may normalise authority without proving actual ability. |
| D — C1 strong complete essay | 28/30 proposed, Level 5 (25–30). Sustained links exact masthead, headline, group composition, map, garden/towers, strapline and badge to identity/power and cover conventions; balances readings and evaluates limits without claiming actual audience effects. | Focused feedback: further distinguish how different reader positions may negotiate the cover’s collective framing. |

| Extract | Source-linked evidence and proposed judgement | Focused feedback |
|---|---|---|
| E — C1 limited complete essay | 7/30 proposed, Level 2 (7–12). The answer is mainly descriptive but attempts basic analysis of the title, colours and pictured group. Its claims that the people own the city and that all readers will agree are unsupported; “identity” and “power” are named but not developed into sustained analysis. | Focused feedback: connect one precise cover choice to a constructed meaning, then qualify the possible audience reading and what the cover can establish. |

## Section A answer key

| Item | Key | Source rationale |
|---|---|---|
| A1 | C | Connotation means culturally associated meanings beyond literal identification. |
| A2 | A | The disappearance disrupts the established equilibrium. |
| A3 | D | Neale’s genre uses recognisable conventions and variation. |
| A4 | B | The organising contrast is a binary opposition. |
| A5 | B | Hyperreality concerns the unstable distinction between models/simulations and reality. |
| A6 | D | Representations construct meaning through choices and signs. |
| A7 | A | Media resources can contribute to identity construction. |
| A8 | C | Van Zoonen invites analysis of gender discourse and unequal power. |
| A9 | A | Performativity concerns repetition of socially regulated norms. |
| A10 | B | Diaspora concerns identity and culture across national boundaries. |
| A11 | C | Concentrated ownership may affect media diversity and voice. |
| A12 | D | Regulation involves consumer choice and responsibilities to citizens. |
| A13 | D | Established formats can manage but do not remove commercial risk. |
| A14 | C | Learning can occur through observing models and behaviour. |
| A15 | B | Cultivation concerns cumulative exposure and perceptions of reality. |
| A16 | A | Negotiated reading accepts part of the preferred meaning and adapts/resists another part. |
| A17 | C | Fandom can rework and share stories from a cultural text. |
| A18 | D | Accessible digital tools support audience production and coordination. |
| A19 | A | Denotation is the literal, immediately observable meaning. |
| A20 | B | Vertical integration joins different production/distribution stages. |

## Exact B mark allocations

The allocations below reproduce the current item-specific scheme. Each bullet is one mark; credit approved equivalent valid evidence and do not double-credit.

| Item | Published five-point allocation (1 mark each) |
|---|---|
| B1 | 1. Identifies repetition/recognisable genre conventions.<br>2. Identifies difference/variation as part of genre.<br>3. Applies repetition to the recurring investigator or weekly mystery.<br>4. Applies difference to the suspects' video-diary viewpoint.<br>5. Explains recognition and novelty / changed expectations while retaining detective identity. |
| B2 | 1. Connects gendered representation/discourse with power.<br>2. Identifies men selected for speaking/directing roles.<br>3. Identifies women selected for supporting/recording roles.<br>4. Explains how the pattern may normalise unequal authority.<br>5. Develops through selection/omission, careers context or constructed representation rather than proof of capability. |
| B3 | 1. Identifies diaspora/transnational cultural connections as relevant to identity.<br>2. Uses musicians' movement across national boundaries.<br>3. Uses circulation/mixing of recordings or styles against sealed national culture.<br>4. Explains how exclusive national labelling conceals histories/connections.<br>5. Concludes that national belonging may remain meaningful while exclusivity is challenged. |
| B4 | 1. Identifies uncertainty/risk in commercial cultural products.<br>2. Explains established series gives recognisable appeal or existing audience.<br>3. Explains integrated distribution supports access/placement/coordinated promotion.<br>4. Connects this to reduced uncertainty or spreading/recovering production costs.<br>5. Qualifies that recognition/promotion cannot guarantee demand/success. |
| B5 | 1. Identifies one relevant headline choice.<br>2. Explains its contextual meaning.<br>3. Identifies a second relevant headline choice.<br>4. Explains its contextual framing.<br>5. Explains a supported limit: no evidence of reduced stress, tentative question mark, or four-week trial not permanent. |
| B6 | 1. Identifies repeated/long-term exposure as central to cultivation.<br>2. Identifies perceptions of social reality as relevant outcome.<br>3. Applies to frequent crime-series viewing and perceived everyday danger.<br>4. Identifies a plausible alternative influence/direction.<br>5. Explains how that alternative could account for association without the series causing difference. |

## Published Section C holistic 30 mark grid

Apply to the complete response and exact named product. No submarks are specified.

| Level | Marks | Verbatim descriptor |
|---|---|---|
| Level 5 | 25–30 | Sophisticated and sustained analysis; accurate terminology; clear evaluation |
| Level 4 | 19–24 | Clear, accurate analysis; appropriate terminology; some evaluation |
| Level 3 | 13–18 | Some analysis; partial accuracy; limited evaluation |
| Level 2 | 7–12 | Basic or descriptive; weak analysis |
| Level 1 | 1–6 | Very limited understanding |
| Level 0 | 0 | No meaningful response |

Indicative cover evidence (non-exhaustive; apply the holistic grid to the complete response, not as a checklist): analysis may connect the “Common Ground” masthead and “Who Owns the City?” headline to questions of collective identity and ownership; the pictured group, garden and surrounding towers to inclusion, place or competing ideas of urban space; the map/helmet, cover lines and free-map badge to access, authority, practical appeal and cover conventions; and palette, lighting, positioning, size and hierarchy to how attention and meanings are constructed. Responses may consider more than one possible audience reading and evaluate the limits of what the cover can establish. Accept other precise interpretations grounded in the controlled cover. Naming theories alone earns no separate mark; a theory may support analysis when accurately applied.