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| **Question**  ***WHY REALITY TV WORKS* – MARKING INSTRUCTIONS** | **Expected Answer(s)** | **Max**  **Mark** | | **Additional Guidance** |
| 1. | Candidates should be able to identify the contrast:  ***1 mark for identifying each side of the contrast*** | | **2** | Glosses of >   * “anonymous building” (1) * “blanked out windows” (1) * “discarded plastic bag” (1) * “miserable place” (1) * “broken” (1)   In contrast to >   * “dreams are made” (1) * “The X Factor goes live” (1)   Or: gloss of “where dreams are made and broken” as a direct contrast or oxymoron. (2) |
| 2. | Candidates should identify **two** reasons for the “void” using their *own words*.  Candidates should paraphrase the following: | | **2** | Gloss of:  “local communities have become increasingly fractured” eg neighbourhoods / districts (1) are (ever more) split / separated / disjointed (1)  OR  “where relatives live further apart from each other than ever before” eg members of families (1) are (physically) distant / far away from one another (1)  OR “one in five of us will never speak to our neighbours” eg 20%/one fifth / a (significant) number of us (1) have no communication with people next door / in vicinity |
| 3. | Candidates should identify examples of the writer’s language to emphasise the importance of reality t.v.  Candidates should draw inferences from the writer’s use of language to show appreciation of this important idea.  Examples **(1 + 1),** analyses **(1 + 1)** from options stated in additional guidance Answers do not have to cover more than one aspect of language use, but while most will select and comment on two disparate expressions.  Quote: (1)  Analysis: (1)  ***This should be carried out x 2 times*** | | **4** | **Word choice:**   * “Multimillion-pound business” suggests a sheer value in monetary terms, highlighting its prominence. * “slick production values” suggests the time, effort and smooth running of the show – this would not have happened if the show was insignificant. * “suspend our disbelief” – suggests shows like this make us want to have faith in the contestants. Producers have us in their hands. * “Inexorably” – suggests the audience cannot escape the storylines and the lure of the show is difficult to evade.   **Imagery:**   * “into Cowell’s web”   -connotations of being stuck, unable to escape the show through its intelligent marketing and production.   * “we do get swept up in it”   - The notion of being carried away by the show, unable to stop watching (the contestants and their story)  **Sentence structure:**   * Repetition and building to a climax > “week after week, month after month” suggests the constant viewing figures. People tune in every week for a long time to get their fix. * Repetition: “wanting” – emphasises a personal involvement in the show, a connection to a contestant. * Parenthesis   “Those little snippets of someone struggling in a dead-end job” – provides extra information about the “hard-luck story” which emphasises our human/personal connection. |
| 4. | Candidates should identify three reasons for “our love affair with The X Factor”  ***Any 3 for 3 marks*** | | **3** | Glosses of:   * (because of) “austerity”, * “economic hardship” eg we are hard up (1) (“we are seeking”) [the] “simple” eg we want uncomplicated / undemanding / straightforward material (1) * “cheap” eg we want material which does not cost much / is inexpensive / low-cost (1) * “family entertainment” eg can be watched by everyone (1) * “craving” for “sentimental stories” and “tear jerker” eg we like (over -) emotional / slushy / maudlin entertainment (1) * “part of something bigger” eg gives feeling of involvement (1) * “(manifestation of) a very, very old craving” or “19th – century fiction” eg this is just another form of a basic or long-standing human characteristic (1) |
| 5. | Candidates should identify the structural link, but may do so in either direction Selection (1) + identified reference (1) from examples in additional guidance  OR  Selection identified as looking back (1) Selection identified as looking forward (1)  *Selection alone gets maximum of one mark* | |  | “simple entertainment” looks back (to previous paragraph’s content) (1)  “(looking for) more (than)” looks forward (to additional points raised about control in the remainder of the paragraph) (1)  OR  “simple entertainment” (1) looks back to previous paragraph’s content (specified, e.g. “simple” or “cheap … 19th-century fiction”) (1)  “(looking for) more (than)” (1) looks forward to additional points raised about control / having a say / sense of power in the remainder of the paragraph (1)  Answer dealing just with “Yet” suggesting a contradiction = 1 |
| 6. | Candidates should use their own words to identify reasons why Susan Boyle is a good example to use.  Candidates should offer a gloss of these phrases and provide correct analytic comments.  ***Three reasons = three marks***  ***Two reasons = two marks***  ***One reason = one mark*** | | **3** | Gloss of:   * “backstory of personal triumph over adversity” (1) * “helping them to succeed” (1) * “giving them a break even if no one else will.” (1) * “proved such an enduring figure” * “bullied as a child for her learning difficulties” (1) * Susan Boyle is used as an effective example as she proves the notion of the heart wrenching “backstory” – she has gone from underprivileged to a star in a short period of time. (1) * Audience enjoys seeing her life change, links to personal connection in the viewer. (1) |
| 7. | Candidates should identify three examples of word choice (max 3 marks) and analyse them effectively (max 3 marks)  Word (1) + analysis (1)  Word (1) + analysis (1)  Word (1) + analysis (1)  ***Candidates can achieve up to 3 marks alone for identifying appropriate word.*** | | **6** | * “caterwauling teenager” (1)– suggesting unpleasant, hurtful side of the show. (1) * “cannot hold a tune” (1) Suggesting people enjoy seeing people perform badly. (1) * (loves it when) “people are awful” (1) – suggests we enjoying laughing and mocking other people. (1) * “embarrass themselves” (1) – we feel sorry for those who mess up, we mock people who perform badly. (1) * “manipulated” (1) suggests contestants are forced and influenced to do certain things in the name of the show. * “shamelessly” (1) – suggests the public feels remorse for enjoying someone else’s pain. (1) * “tear-stained contestant’s face” (1) suggesting the audience feel sympathetic towards the situation but still enjoy watching. * “traumatic time” (1) suggests contestants are upset, distressed, distraught. * “charade” (1) – Suggests a sham, the audience are part of. (1) |
| 8. | Candidates should show their awareness of the word “contempt” through the use of structure for 2 marks >  1) Identification of an appropriate feature of sentence structure (1)  Followed by an appropriate analysis of how it conveys contempt (1).  2) Candidates should then go on to identifying two points the writer makes about the nature of reality television.  ***1 point = 1 mark***  ***1 point = 1 mark*** | | **4** | **Sentence structure:**   * Rhetorical question (“Do we really care that reality television is not actually real?”) * Short sentence “That question misses the point.” * A succession of short sentences highlights the abrupt contempt the writer has in relation to reality television. Like the sentences are fired from her mouth one after the other in an angry manner. * Use of an ellipsis. The idea of “authenticity” is continued on in the following sentence in detail. * List: “punish pretension and two-facedness.” It is clear the writer does not agree with the public’s perception. |
| 9. | Candidates should use bullet points to list four key points the writer makes about The X Factor.  **1 relevant point = 1 mark**  **2 relevant points = 2 marks**  **3 relevant points = 3 marks**  **4 relevant points = 4 marks**  *The list in the additional guidance column is not exhaustive.* | | **4** | * Very popular programme * The X Factor and other reality programmes cause us to lose sight of our values * We become distant from our friends and family, preferring "virtual company”. * Writer seems confused about why the public enjoy it so much. * It is a “phenomenon” (gloss of) * The public connect with the contestants and their stories * In hard financial times, staying home and watching television is good alternative to going out and spending money. * Effective, popular family entertainment * Can be linked back to the 19th Century * Voting allows us a feeling of involvement * The public enjoys a backstory and feeling a connection * The public enjoy watching people embarrass themselves * The writer doesn’t agree with reality television – she feels aggravated by its concept |