



A-level MEDIA STUDIES

7572/1 Media One

Mark scheme

June 2019

Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, i.e. if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Qu	Part	Marking guidance	Total marks																		
01		<p style="text-align: center;">Assessment Objective – AO2 1</p> <p style="text-align: center;">Apply knowledge and understanding of the theoretical framework of media to analyse media products (8 marks)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th data-bbox="288 535 427 611">Level</th> <th data-bbox="427 535 564 611">Marks</th> <th data-bbox="564 535 1273 611">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 611 427 943" style="text-align: center;">4</td> <td data-bbox="427 611 564 943" style="text-align: center;">7-8</td> <td data-bbox="564 611 1273 943"> <ul style="list-style-type: none"> • Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how media language is used to construct meaning in the album launch poster • Excellent and judicious use of the theoretical framework (media language) to analyse how meanings are generated • Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 943 427 1274" style="text-align: center;">3</td> <td data-bbox="427 943 564 1274" style="text-align: center;">5-6</td> <td data-bbox="564 943 1273 1274"> <ul style="list-style-type: none"> • Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how media language is used to construct meaning in the album launch poster • Good use of the theoretical framework (media language) to analyse how meanings are generated • Frequent appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1274 427 1606" style="text-align: center;">2</td> <td data-bbox="427 1274 564 1606" style="text-align: center;">3-4</td> <td data-bbox="564 1274 1273 1606"> <ul style="list-style-type: none"> • Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how media language is used to construct meaning in the album launch poster • Satisfactory use of the theoretical framework (media language) to analyse how meanings are generated • Generally appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1606 427 1937" style="text-align: center;">1</td> <td data-bbox="427 1606 564 1937" style="text-align: center;">1-2</td> <td data-bbox="564 1606 1273 1937"> <ul style="list-style-type: none"> • Basic analysis of the product that engages with more straightforward aspects of how media language is used to construct meaning in the album launch poster • Basic, if any, use of the theoretical framework (media language) to analyse how meanings are generated • Occasional appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1937 427 2000" style="text-align: center;">0</td> <td data-bbox="427 1937 564 2000" style="text-align: center;">0</td> <td data-bbox="564 1937 1273 2000"> <ul style="list-style-type: none"> • Nothing worthy of credit. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	4	7-8	<ul style="list-style-type: none"> • Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how media language is used to construct meaning in the album launch poster • Excellent and judicious use of the theoretical framework (media language) to analyse how meanings are generated • Consistent highly appropriate use of subject specific terminology throughout. 	3	5-6	<ul style="list-style-type: none"> • Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how media language is used to construct meaning in the album launch poster • Good use of the theoretical framework (media language) to analyse how meanings are generated • Frequent appropriate use of subject specific terminology throughout. 	2	3-4	<ul style="list-style-type: none"> • Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how media language is used to construct meaning in the album launch poster • Satisfactory use of the theoretical framework (media language) to analyse how meanings are generated • Generally appropriate use of subject specific terminology throughout. 	1	1-2	<ul style="list-style-type: none"> • Basic analysis of the product that engages with more straightforward aspects of how media language is used to construct meaning in the album launch poster • Basic, if any, use of the theoretical framework (media language) to analyse how meanings are generated • Occasional appropriate use of subject specific terminology throughout. 	0	0	<ul style="list-style-type: none"> • Nothing worthy of credit. 	8
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	<p>Indicative content</p> <p>This question assesses the ability to apply knowledge and understanding of the theoretical framework of media language to analyse media products particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • how the different modes and language associated with different media forms communicate multiple meanings • how the combination of elements of media language influence meaning. <p>The following suggests a range of possible responses. Answers are not expected to cover all the points and credit should be given to alternative, valid answers.</p> <ul style="list-style-type: none"> • Overall the use of media language is consistent with the codes and conventions of the media form (flier / electronic advertisement) • The syntagm consists of visual and verbal signifiers (dominant signifiers potentially include the mouth, the artist's name, words like LAUNCH) • The composition is interesting in that it works in three 'layers' which each have different textures representing a movement from signs with high motivation to signs of high convention • The decision to omit the woman's eyes is both meaningful and unconventional (it puts the focus on the mouth (the singers 'way of happening'). Equally the album title is partly obscured, almost hidden and particularly connotative (this is not anchorage, rather more 'relay') • The information carried by the collection of symbols below is transactional (what, when, where) suggesting perhaps that the proof of the pudding is in the eating • The presentation of the artist herself consists of indexical elements like the lipstick and exposed flesh which may suggest certain kinds of gendered readings but which are thwarted by the composition. 	
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02		<p style="text-align: center;">AO1 1b, AO1 2a and AO1 2b</p> <p style="text-align: center;">Demonstrate understanding of the theoretical framework of media (4 marks)</p> <p style="text-align: center;">Demonstrate knowledge of contexts of media and their influence on media products and processes (4 marks)</p> <p style="text-align: center;">Demonstrate understanding of contexts of media and their influence on media products and processes (4 marks)</p> <table border="1" data-bbox="288 638 1273 2067"> <thead> <tr> <th data-bbox="288 638 427 712">Level</th> <th data-bbox="427 638 564 712">Marks</th> <th data-bbox="564 638 1273 712">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 712 427 1146">4</td> <td data-bbox="427 712 564 1146">10-12</td> <td data-bbox="564 712 1273 1146"> <ul style="list-style-type: none"> • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of the representations of music and musical acts in the products • Excellent knowledge and understanding of the influences of the political and cultural contexts on media products that is consistently supported by highly appropriate and effective reference to the set products • Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1146 427 1547">3</td> <td data-bbox="427 1146 564 1547">7-9</td> <td data-bbox="564 1146 1273 1547"> <ul style="list-style-type: none"> • Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of the representations of music and musical acts in the products • Good knowledge and understanding of the influences of the political and cultural contexts on media products that is usually supported by mostly appropriate and effective reference to the set products • Frequent appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1547 427 1946">2</td> <td data-bbox="427 1547 564 1946">4-6</td> <td data-bbox="564 1547 1273 1946"> <ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of the representations of music and musical acts in the products • Some satisfactory knowledge and understanding of the influences of the political and cultural contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective • Generally appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1946 427 2067">1</td> <td data-bbox="427 1946 564 2067">1-3</td> <td data-bbox="564 1946 1273 2067"> <ul style="list-style-type: none"> • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of the representations of music and </td> </tr> </tbody> </table>	Level	Marks	Descriptor	4	10-12	<ul style="list-style-type: none"> • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of the representations of music and musical acts in the products • Excellent knowledge and understanding of the influences of the political and cultural contexts on media products that is consistently supported by highly appropriate and effective reference to the set products • Consistent highly appropriate use of subject specific terminology throughout. 	3	7-9	<ul style="list-style-type: none"> • Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of the representations of music and musical acts in the products • Good knowledge and understanding of the influences of the political and cultural contexts on media products that is usually supported by mostly appropriate and effective reference to the set products • Frequent appropriate use of subject specific terminology throughout. 	2	4-6	<ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of the representations of music and musical acts in the products • Some satisfactory knowledge and understanding of the influences of the political and cultural contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective • Generally appropriate use of subject specific terminology throughout. 	1	1-3	<ul style="list-style-type: none"> • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of the representations of music and 	12
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<p>Indicative content</p> <p>This question assesses understanding of the theoretical framework of representation and knowledge and understanding of the contexts of media and their influence on media products and processes particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • the effect of cultural and political contexts on representations • the way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination. <p>Political and cultural contexts:</p> <ul style="list-style-type: none"> • media products and the representations in them can be seen as a product of the political and cultural context in which they are created • issues such as censorship (in this case, advertising standards) may impact on the creation of products and the way in which representations music and musical acts are created and received • products must reflect the cultural values of their target audiences in order to be successful but these may be diverse and can explain the differences in representation • products may take up particular political and cultural standpoints from which to address their intended audiences and ‘the world’. <p>In relation to the two products:</p> <ul style="list-style-type: none"> • both products are contemporary and address issues of identity and contested issues of representation within the context of their respective form • these products both have political intent reinforced by significant cultural context • they both inhabit a political and cultural discourse which revolves around visibility and voice • in both cases representation is a political and cultural act. <p>The album launch poster for Marissa Saroca’s <i>Boys Write Love Songs Too</i>:</p> <ul style="list-style-type: none"> • the representation here is provocative and challenging • the product uses conventional elements of both the form and 		

	<p>representation (layout, composition, indexical indicators of femininity [lipstick, exposed flesh], the choice of typefaces) but without conviction.</p> <ul style="list-style-type: none"> • all of the comfort usually provided by generic convention is denied: she refuses to be framed, to be addressed. What we're left with is her non-European ethnicity / culture and a hint of something exposed in an uncomfortable way with the album title almost scored into the flesh • the various texts are similarly unhelpful. The singer's name is just out of kilter as is the title of the album which rather than anchoring a preferred reading merely extends the paradox / intrigue • boys write love songs too? In a music industry still dominated by specific 'boys' singing of their various loves for girls in general, this is another double take, conventional only at first glance, the point at which we are taken in • all in all, a text which represents an attitude that is both cultural and political: the 'voice of the Philippines'. <p>Common's <i>Letter to the Free</i>:</p> <ul style="list-style-type: none"> • the Common song is part of an album entitled <i>Black America Again</i>: a call to social action that asks its audience to stand up and be counted. This function is enhanced by the contemporary context • the title makes explicit reference to the audience since we are, potentially, 'the free' and are connected culturally to a tradition of protest songs • the video's setting explicitly connects to the social issues which is also evident in the lyric ("Institution ain't just a building", "new Jim Crow") • these are also cultural references in both senses via 'race issues' and an aesthetic lineage which goes back through Maya Angelou (<i>The Caged Bird Sings For Freedom</i>) and Billie Holiday (<i>Southern Trees We Hung From</i>) • there is also a 'cinema verité' aesthetic (black and white film, realistic location, element of historical accuracy). 	
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03		<p style="text-align: center;">AO2 1 and AO2 3</p> <p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • analyse media products (6 marks) • make judgements and draw conclusions (3 marks) <table border="1" data-bbox="288 539 1275 1603"> <thead> <tr> <th data-bbox="288 539 427 618">Level</th> <th data-bbox="427 539 564 618">Marks</th> <th data-bbox="564 539 1275 618">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 618 427 949">3</td> <td data-bbox="427 618 564 949">7-9</td> <td data-bbox="564 618 1275 949"> <ul style="list-style-type: none"> • Excellent analysis of the product that is detailed and critically engages with ideas about narrative and how they relate to the CSP • Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of narrative theory • Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis. </td> </tr> <tr> <td data-bbox="288 949 427 1245">2</td> <td data-bbox="427 949 564 1245">4-6</td> <td data-bbox="564 949 1275 1245"> <ul style="list-style-type: none"> • Good analysis of the product that engages with aspects of narrative theory and how it relates to the CSP • Analysis of the set product is reasonable and straightforward, and informed by a sound knowledge and understanding of narrative theory • Good judgements and conclusions that are supported by satisfactory analysis. </td> </tr> <tr> <td data-bbox="288 1245 427 1547">1</td> <td data-bbox="427 1245 564 1547">1-3</td> <td data-bbox="564 1245 1275 1547"> <ul style="list-style-type: none"> • Basic, if any, analysis of the product that engages with the very straightforward aspects of narrative theory and how it relates to the CSP • Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of narrative theory • Basic judgements and conclusions that are generally unsupported by analysis. </td> </tr> <tr> <td data-bbox="288 1547 427 1603">0</td> <td data-bbox="427 1547 564 1603">0</td> <td data-bbox="564 1547 1275 1603"> <ul style="list-style-type: none"> • Nothing worthy of credit. </td> </tr> </tbody> </table> <p data-bbox="288 1641 544 1675">Indicative content</p> <p data-bbox="288 1711 1166 1778">Responses are expected to apply knowledge and understanding of enabling ideas about narrative to analyse the specified product.</p> <p data-bbox="288 1812 1262 2049">Responses in the higher bands will clearly engage with the usefulness of these ideas in understanding the music video and draw conclusions that are substantiated by effective analysis of the product. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by analysis, or</p>	Level	Marks	Descriptor	3	7-9	<ul style="list-style-type: none"> • Excellent analysis of the product that is detailed and critically engages with ideas about narrative and how they relate to the CSP • Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of narrative theory • Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis. 	2	4-6	<ul style="list-style-type: none"> • Good analysis of the product that engages with aspects of narrative theory and how it relates to the CSP • Analysis of the set product is reasonable and straightforward, and informed by a sound knowledge and understanding of narrative theory • Good judgements and conclusions that are supported by satisfactory analysis. 	1	1-3	<ul style="list-style-type: none"> • Basic, if any, analysis of the product that engages with the very straightforward aspects of narrative theory and how it relates to the CSP • Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of narrative theory • Basic judgements and conclusions that are generally unsupported by analysis. 	0	0	<ul style="list-style-type: none"> • Nothing worthy of credit. 	9
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	<p>may simply describe aspects of narrative theory and / or the set product.</p> <p>There is no requirement to argue that the ideas about narrative are useful; candidates might equally argue that the ideas are not useful at all, or that there are other better ways to analyse this product. Various approaches are acceptable, provided they are substantiated through analysis of the Close Study Product.</p> <p>This question assesses the ability to apply knowledge and understanding of the theoretical framework of media language to analyse media products particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • how the different modes and language associated with different media forms communicate multiple meanings • how the combination of elements of media language influence meaning. <p>Todorov's ideas and theories on narratology:</p> <ul style="list-style-type: none"> • narrative structure • equilibrium • disruption • new equilibrium. <p>In applying their knowledge and understanding of ideas about narrative, students may refer to one or more of:</p> <ul style="list-style-type: none"> • narrative codes: there is plenty of opportunity to read Action and Suspense as well as the paradigmatic codes which are always at work • narration: this is made interesting by the fact that this is provided by the lyric / singer • diegesis: this may be particularly useful for this short film with its cinematic iconography • quest narrative: the film certainly plays with this notion • character types: there is scope for Proppian categories • causality: this has implications both practically and symbolically • plot: there is a plot which is open to interpretation • masterplot: it's possible to read <i>Billie Jean</i> as an ironic take on the 'Rise and Fall' <p><i>Billie Jean's</i> narrative:</p> <ul style="list-style-type: none"> • the music video is a relatively recent form (late 1970s) and the development of its own conventions are evident here – the artist performing, lip synching, dancing – against a narrative background is entirely conventional of the form • the narrative acts out the lyric, it illustrates the story of Billie Jean in a way typical of the music video • there are references to film noir – low key lighting, 'hardboiled' detective in trench coat, hat, smoking a cigarette, in the shadows, city streets. • setting is a constructed film set – copy of a city which signifies the settings of film noir, seedy motel, drugstore, diner etc • gangster iconography in the costume and props – spats, the flicking of 	
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	<p>the coin refers to 1930s gangster genre</p> <ul style="list-style-type: none">• fantasy elements through special effects and transformations• the road which the artist dances along, with its impossible lay out across an imagined city suggests the yellow brick road of the Wizard of Oz (Michael Jackson had previously appeared in a remake of the film – <i>The Wiz</i>)• the artist's costume is an updated version of the clothes worn by Fred Astaire – another graceful, male dancer• there is a mythic backstory that relates specifically to Jackson and more generally to the pop / rock star life.	
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Qu	Part	Marking guidance	Total marks												
04		<p style="text-align: center;">AO1 1b, AO2 2 and AO2 3</p> <p style="text-align: center;">Demonstrate understanding of the theoretical framework of media (8 marks)</p> <p style="text-align: center;">Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • evaluate academic theories (8 marks) • make judgements and draw conclusions (4 marks) <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th data-bbox="288 607 427 680">Level</th> <th data-bbox="427 607 564 680">Marks</th> <th data-bbox="564 607 1273 680">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 680 427 1252" style="text-align: center;">4</td> <td data-bbox="427 680 564 1252" style="text-align: center;">16-20</td> <td data-bbox="564 680 1273 1252"> <ul style="list-style-type: none"> • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of ideas about gender performativity • Excellent and judicious use of the theoretical framework • Excellent application of knowledge and understanding produces an evaluation of Butler's ideas that is insightful and very well-informed • Judgements and conclusions regarding the validity of Butler's ideas are perceptive and fully supported with detailed reference to specific aspects of the marketing and advertising CSPs • Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1252 427 1758" style="text-align: center;">3</td> <td data-bbox="427 1252 564 1758" style="text-align: center;">11-15</td> <td data-bbox="564 1252 1273 1758"> <ul style="list-style-type: none"> • Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of ideas about gender performativity • Very good use of the theoretical framework. • Good application of knowledge and understanding produces an evaluation of Butler's ideas that is sound and well-informed • Judgements and conclusions regarding the validity of Butler's ideas are logical and well supported with reference to relevant aspects of the marketing and advertising CSPs • Frequent appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1758 427 2051" style="text-align: center;">2</td> <td data-bbox="427 1758 564 2051" style="text-align: center;">6-10</td> <td data-bbox="564 1758 1273 2051"> <ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of ideas about gender performativity • Satisfactory use of the theoretical framework. • Satisfactory application of knowledge and understanding produces an evaluation of Butler's ideas that is sensible. In places this may lapse </td> </tr> </tbody> </table>	Level	Marks	Descriptor	4	16-20	<ul style="list-style-type: none"> • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of ideas about gender performativity • Excellent and judicious use of the theoretical framework • Excellent application of knowledge and understanding produces an evaluation of Butler's ideas that is insightful and very well-informed • Judgements and conclusions regarding the validity of Butler's ideas are perceptive and fully supported with detailed reference to specific aspects of the marketing and advertising CSPs • Consistent highly appropriate use of subject specific terminology throughout. 	3	11-15	<ul style="list-style-type: none"> • Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of ideas about gender performativity • Very good use of the theoretical framework. • Good application of knowledge and understanding produces an evaluation of Butler's ideas that is sound and well-informed • Judgements and conclusions regarding the validity of Butler's ideas are logical and well supported with reference to relevant aspects of the marketing and advertising CSPs • Frequent appropriate use of subject specific terminology throughout. 	2	6-10	<ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of ideas about gender performativity • Satisfactory use of the theoretical framework. • Satisfactory application of knowledge and understanding produces an evaluation of Butler's ideas that is sensible. In places this may lapse 	20
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		<p>into application of the theory rather than evaluation</p> <ul style="list-style-type: none"> • Judgements and conclusions regarding Butler’s ideas are sensible and supported with some appropriate reference to relevant aspects of the marketing and advertising CSPs • Generally appropriate use of subject specific terminology throughout.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate consideration of ideas about gender performativity • Some use of the theoretical framework. • Basic application of knowledge and understanding produce a response to Butler’s ideas that is generally descriptive rather than evaluative • Judgements and conclusions are not developed and mostly unsupported by reference to the marketing and advertising CSPs • Occasional appropriate use of subject specific terminology throughout.
0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.

Indicative content

This question assesses knowledge and understanding of the theoretical framework of representation particularly focusing on (though not limited to):

- the effect of historical context on representations
- how representations may invoke discourses and ideologies and position audiences
- how audience responses to and interpretations of media representations reflect social, cultural and historical circumstances.

Responses are required to evaluate the usefulness of Butler’s ideas about gender in addressing representations of gender which are both historical and contemporary. They should refer to the advertising CSPs to support their points.

Responses in the higher bands will clearly engage with the evaluation of the usefulness of the ideas and will support their points with effective reference to the CSPs. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of Butler’s ideas and / or the set products.

There is no requirement to argue that the ideas are helpful / valid; candidates might equally argue that Butler’s ideas are neither relevant nor

	<p>valid, or that it they are only helpful / valid to a certain extent. Various conclusions are acceptable, provided they are substantiated through reference to the set products.</p> <p>This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.</p> <p>Butler’s ideas about gender include:</p> <ul style="list-style-type: none"> • sex and gender • gender as performativity ('a stylised repetition of acts') • gender as historical situation rather than natural fact • subversion. <p>Both advertisements:</p> <ul style="list-style-type: none"> • both products record performances of gender in specific historical contexts • this is how gender is constituted as the repetition of stylised acts • though 50 years apart, for Butler they are manifestations of the same ongoing process creating the illusion of gender difference • this is strictly not representation but rather simulation: they are signifiers without a stable signified: these are essentially hyper-realities: images that refer only to other images • gender functions as a simulacrum, an image without an original. <p>Maybelline advert:</p> <ul style="list-style-type: none"> • the contemporary social and cultural context of gender as fluid and performative is represented in the Maybelline advert • the male model subverts traditional gender expectations through appearance, body language, transformation through make up usually associated with femininity • this subversion of socially constructed norms calls into question the relevance and stability of gender / sex as categories (the binary doesn’t work) • the male and female characters are equally interested in the product – the mascara • the woman in the advert isn’t objectified or sexualised (because the heteronormative element is absent) • the male and female characters are represented as equals and friends rather than part of a power relation • the representation of gender beyond binary divisions is reinforced by representations of other categories such as race and ethnicity. <p>Score Hair Cream:</p> <ul style="list-style-type: none"> • the advert emphasizes the historical character of gender: it is constituted 	
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		<p>in time</p> <ul style="list-style-type: none"> • time makes this once more coherent but never substantial construction of masculinity farcical • the relationship between sex, gender, sexuality and power is transparent / exposed (deconstructed): this was never 'real' always 'fantastic' • this performance of gender lacks credibility as does its certainty about the gender binary it acts out • the only remaining 'danger' is in its desperate attempt to seem funny or playful (the use of costumes and dressing up might indicate this) • responses may consider the differences in audiences reading the advert in the 1960s and today and the ways in which this context may shape the response. 	
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Qu	Part	Marking guidance	Total marks								
05	1	<p style="text-align: center;">AO1 1a</p> <p>Demonstrate knowledge of the theoretical frameworks of media (3 marks)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2" style="text-align: center;">1 mark for each</td> </tr> <tr> <td>A company owns different businesses in the same chain of production and distribution</td> <td style="text-align: center;">A</td> </tr> <tr> <td>A company owns numerous companies involved in mass media enterprises</td> <td style="text-align: center;">B</td> </tr> <tr> <td>A corporate strategy to enter into a new market or industry in which the business doesn't currently operate</td> <td style="text-align: center;">C</td> </tr> </table>	1 mark for each		A company owns different businesses in the same chain of production and distribution	A	A company owns numerous companies involved in mass media enterprises	B	A corporate strategy to enter into a new market or industry in which the business doesn't currently operate	C	3
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Qu	Part	Marking guidance	Total marks
05	2	<p style="text-align: center;">AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media (3 marks)</p> <p>Award 1 mark for identifying that fandom is 'the state of being a fan'/ 'what fans do'/ 'fan activity'.</p> <p>Award up to 2 more for appropriate specific examples.</p> <ul style="list-style-type: none"> • attending fan conventions • publishing and exchanging fanzines and newsletters. • creating, contributing to and visiting fan-based websites (on-line communities) • sharing commitment and opinion on forums and discussion boards • writing fan fiction ("fanfic"), stories based on the universe and characters of their chosen fandom • creating videos and video edits related to their fan focus • purchasing / accumulating / collecting merchandise / memorabilia • engaging in 'cosplay' (roleplaying in costume) • creating fan art <p>This is not a definitive list.</p> <p>This question assesses knowledge of the theoretical framework of audiences particularly focusing on:</p> <ul style="list-style-type: none"> • the role and significance of specialised audiences, including niche and fan, to the media 	3

Qu	Part	Marking guidance	Total marks															
06		<p style="text-align: center;">AO1 2a and AO1 2b</p> <p style="text-align: center;">Demonstrate knowledge of contexts of media and their influence on media products and processes (3 marks)</p> <p style="text-align: center;">Demonstrate understanding of contexts of media and their influence on media products and processes (6 marks)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Level</th> <th style="width: 15%;">Marks</th> <th style="width: 70%;">Descriptor</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">7-9</td> <td> <ul style="list-style-type: none"> • Excellent knowledge and understanding of the influences of the media contexts on media products that is consistently supported by highly appropriate and effective reference to the set product • Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">4-6</td> <td> <ul style="list-style-type: none"> • Good knowledge and understanding of the influences of media contexts on media products that is sometimes supported by generally appropriate reference to the set products that is sometimes effective • Frequent appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">1-3</td> <td> <ul style="list-style-type: none"> • Basic knowledge and understanding of the influences of media contexts on media products that is generally unsupported by appropriate reference to the set products with limited effect. • Occasional appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td style="text-align: center;">0</td> <td style="text-align: center;">0</td> <td> <ul style="list-style-type: none"> • Nothing worthy of credit. </td> </tr> </tbody> </table> <p>Indicative content</p> <p>This question assesses knowledge and understanding of contexts of media and their influence on media products and processes particularly focusing on:</p> <ul style="list-style-type: none"> • the specialised and institutionalised nature of media production, distribution and circulation • the relationship of recent technological change and media production, distribution and circulation • how processes of production, distribution and circulation shape media products. <p>Using <i>Chicken</i> as a Case Study:</p> <p>Note: Production and distribution contexts, particularly of independent films, inevitably overlap.</p>	Level	Marks	Descriptor	3	7-9	<ul style="list-style-type: none"> • Excellent knowledge and understanding of the influences of the media contexts on media products that is consistently supported by highly appropriate and effective reference to the set product • Consistent highly appropriate use of subject specific terminology throughout. 	2	4-6	<ul style="list-style-type: none"> • Good knowledge and understanding of the influences of media contexts on media products that is sometimes supported by generally appropriate reference to the set products that is sometimes effective • Frequent appropriate use of subject specific terminology throughout. 	1	1-3	<ul style="list-style-type: none"> • Basic knowledge and understanding of the influences of media contexts on media products that is generally unsupported by appropriate reference to the set products with limited effect. • Occasional appropriate use of subject specific terminology throughout. 	0	0	<ul style="list-style-type: none"> • Nothing worthy of credit. 	9
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	<ul style="list-style-type: none"> • <i>Chicken</i> is a classic example of an independent British film (taking a ‘risk’ on a central character with learning difficulties, specific local context, challenging content, niche audience) • <i>Chicken</i> is an example of micro budget film making: Micro budget rather than low budget film (approximately £110,000) – entirely independent financing • money means time: <i>Chicken</i> took four weeks to make, therefore “No pick-ups or reshoots”: this puts extra pressure on the actors • source is a play which Joe Stephenson had seen because a friend was in it • it emphasizes the difficulties faced by British films produced outside of the mainstream for niche audiences • demonstrates the way independent film makers have to draw on all available resources (personnel, funding, distribution) • time becomes an inevitable resource (the five years between seeing the play and making the film were due to ‘chasing’ funding) • independent films usually need to create a ‘company / community of committed individuals (performers and technicians) • preparation is vital to this kind of production (e.g. work with actors): Stephenson talks about working with Scott Chambers (Richard), spending “Hours and hours of discovering a complex character together so we could bring him to life with respect and honesty” • Stephenson created his own production company and relied on friends and acquaintances when the big companies said ‘no’ • electronic presence was vital to the production, distribution and impact of the film (esp. social media presence: twitter, facebook etc.) • distribution techniques – reliance on new technology; VOD, streaming, audience ‘programming’ (open screen etc) • but also continued use of traditional marketing and distribution; trailers, posters, film festivals etc. 	
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07		<p style="text-align: center;">AO1 1a, AO1 1b and AO2 3</p> <p style="text-align: center;">Demonstrate knowledge of the theoretical framework of media (4 marks)</p> <p style="text-align: center;">Demonstrate understanding of the theoretical framework of media (8 marks)</p> <p style="text-align: center;">Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (8 marks)</p> <table border="1" data-bbox="288 602 1272 2040"> <thead> <tr> <th data-bbox="288 602 427 678">Level</th> <th data-bbox="427 602 564 678">Marks</th> <th data-bbox="564 602 1272 678">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 678 427 1043">4</td> <td data-bbox="427 678 564 1043">16-20</td> <td data-bbox="564 678 1272 1043"> <ul style="list-style-type: none"> • Excellent and accurate knowledge and understanding of the theoretical framework that is demonstrated by consistently appropriate evaluation of the extent to which intention guides reception • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products • Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1043 427 1375">3</td> <td data-bbox="427 1043 564 1375">11-15</td> <td data-bbox="564 1043 1272 1375"> <ul style="list-style-type: none"> • Good knowledge and understanding of the theoretical framework that is demonstrated via frequent appropriate evaluation of the extent to which intention guides reception • Good judgements and conclusions that are often supported by relevant examples from the set products • Frequent appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1375 427 1706">2</td> <td data-bbox="427 1375 564 1706">6-10</td> <td data-bbox="564 1375 1272 1706"> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the theoretical framework that is demonstrated by generally appropriate evaluation of the extent to which intention guides reception • Satisfactory judgements and conclusions that are sometimes supported by examples from the set products • Generally appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="288 1706 427 2040">1</td> <td data-bbox="427 1706 564 2040">1-5</td> <td data-bbox="564 1706 1272 2040"> <ul style="list-style-type: none"> • Basic knowledge and understanding of the theoretical framework that is demonstrated by occasional appropriate evaluation of the extent to which intention guides reception • Basic judgements and conclusions that are generally unsupported by examples from the set products • Occasional appropriate use of subject specific terminology. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	4	16-20	<ul style="list-style-type: none"> • Excellent and accurate knowledge and understanding of the theoretical framework that is demonstrated by consistently appropriate evaluation of the extent to which intention guides reception • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products • Consistent highly appropriate use of subject specific terminology throughout. 	3	11-15	<ul style="list-style-type: none"> • Good knowledge and understanding of the theoretical framework that is demonstrated via frequent appropriate evaluation of the extent to which intention guides reception • Good judgements and conclusions that are often supported by relevant examples from the set products • Frequent appropriate use of subject specific terminology throughout. 	2	6-10	<ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the theoretical framework that is demonstrated by generally appropriate evaluation of the extent to which intention guides reception • Satisfactory judgements and conclusions that are sometimes supported by examples from the set products • Generally appropriate use of subject specific terminology throughout. 	1	1-5	<ul style="list-style-type: none"> • Basic knowledge and understanding of the theoretical framework that is demonstrated by occasional appropriate evaluation of the extent to which intention guides reception • Basic judgements and conclusions that are generally unsupported by examples from the set products • Occasional appropriate use of subject specific terminology. 	20
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<p>Indicative content</p> <p>This question assesses knowledge and understanding of the theoretical framework of audiences particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • how media producers target, attract, reach, address and potentially construct audiences through the ways in which they are marketed, distributed and circulated • how audiences interpret the media, including how they may interpret the same media in different ways. <p>Responses are required to consider the extent to which intention is a powerful (even exclusive) determinant of meaning (how influential / effective is the preferred meaning?) with relation to both of the Radio CSPs.</p> <p>Responses in the higher bands will clearly engage with the consideration of how significant intention (the preferred reading) might be and will support their points with effective reference to both of the CSPs. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of regulation and / or the set product.</p> <p>Note: There is no requirement to cover both Products equally or to be comparative. Responses which fail to address both CSPs should not be awarded marks above the middle of Level 3 (13).</p> <p>There is no requirement to argue that “Media audiences always respond to media products in the way that producers intended”. Candidates might equally argue that there are other factors which rival or outdo intention as a significant factor (factors like ‘context’, the experience/ outlook of the audience or the status of the sender). Various conclusions are acceptable, provided they are substantiated through analysis of the set products.</p> <p>Responses need to show understanding of the construction of meanings and the potential role of audiences in these processes:</p> <p>Responses will vary depending on the specific examples chosen:</p> <p>The question intends to prompt a debate about how products have meaning(s) with particular reference to the roles of the producer and audience and this debate is what generates ‘achievement’ (rather than the particular position taken in response to the question’s assertion). This might involve:</p> <ul style="list-style-type: none"> • suggesting a version of what the ‘intended meaning’ / ‘preferred reading’ of each product might be (the CSPs offer very different kinds of experience in this regard) 		

	<ul style="list-style-type: none"> • considering the ways in which the products embody / validate / encourage these privileged versions (dominant discourses): Hall’s idea of the ‘dominant hegemonic reading’ might be useful here • exploring other possible interpretations with reference to the character, range and diversity of the audience (Hall’s ideas about ‘negotiated’ and ‘oppositional’ readings might also help here) • coming to some tentative conclusion following this discussion: it is very unlikely candidates will find the proposition either entirely proven or completely without substance. <p><i>The Surgery:</i></p> <ul style="list-style-type: none"> • the form, style and content of <i>The Surgery</i> is bound up with its identity as a product of public service broadcasting regulation. • <i>The Surgery</i> is a product of Radio 1’s policy and commitment to providing particular kinds of services • the intention of every issue is bound up with requirements to be educational and socially useful (give an example from a particular episode) • the other generic element of the product’s pitch is the need to target a young audience by dealing with difficult issues and building interactive elements (within a regulatory framework) • <i>The Surgery</i> also wants to address diverse audiences – by age, location, ethnicity etc • <i>The Surgery</i> wants to offer useful advice in an appropriate way to a largely student audience: it wants to be cool and reliable! • there are clearly other readings that can be made by this audience who have this kind of information available in many different formats. Its demise in 2017 might suggest that these ‘oppositional readings’ were becoming ‘dominant’. <p><i>The War of the Worlds:</i></p> <ul style="list-style-type: none"> • <i>The War of the Worlds</i> remains a kind of ‘cause célèbre’ for the study of media effects • it’s ‘preferred reading’ is more difficult to identify due to issues of ‘authorship’, genre and context • the product is multi-layered and multi-authored: H.G. Welles adapted by Howard Koch, directed and narrated by Orson Welles • there is a broadly understood set of codes and conventions for media products – Welles / the producers of <i>The War of the Worlds</i> chose to subvert and challenge these codes and conventions (both of radio drama and literary adaptations) • though the primary purpose was undeniably to entertain, it could be that those who decoded the program as factual were responding to an intended meaning • the producers needed readings of the product that took it to be factual in order for it to have impact • most people who listened understood the joke and took it to be a piece of 	
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	<p>entertainment</p> <ul style="list-style-type: none"> • negotiated and oppositional readings are also important to the lasting impact of the product itself • negotiated readings could include the explicit association of the 'aliens' with Nazi invaders which caused some panic • it could be assumed that any reading that took the product as literal truth is oppositional (though this could be challenged if it is considered that the ultimate goal of the producers was to create publicity). An interesting aside in the age of 'fake news'. 	
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