



A-level
MEDIA STUDIES
7572/1

Paper 1 Media One

Mark scheme

June 2020

Version: 1.0 Final Mark Scheme

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, ie 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
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01		<p>Analyse the relationship between signifiers and signifieds in Figure 1.</p> <p style="text-align: center;">AO2 1</p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products (8 marks).</p> <table border="1" data-bbox="304 633 1342 1919"> <thead> <tr> <th data-bbox="304 633 400 701">Level</th> <th data-bbox="400 633 507 701">Mark range</th> <th data-bbox="507 633 1342 701">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 701 400 1003">4</td> <td data-bbox="400 701 507 1003">7–8</td> <td data-bbox="507 701 1342 1003"> <p>Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how the relationship between signifiers and signifieds plays out across the advertisement.</p> <p>Excellent and judicious use of the theoretical framework.</p> <p>Consistent highly appropriate use of subject specific terminology throughout.</p> </td> </tr> <tr> <td data-bbox="304 1003 400 1305">3</td> <td data-bbox="400 1003 507 1305">5–6</td> <td data-bbox="507 1003 1342 1305"> <p>Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how the relationship between signifiers and signifieds plays out across the advertisement.</p> <p>Good use of the theoretical framework.</p> <p>Frequent appropriate use of subject specific terminology throughout.</p> </td> </tr> <tr> <td data-bbox="304 1305 400 1608">2</td> <td data-bbox="400 1305 507 1608">3–4</td> <td data-bbox="507 1305 1342 1608"> <p>Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how the relationship between signifiers and signifieds plays out across the advertisement.</p> <p>Satisfactory use of the theoretical framework.</p> <p>Generally appropriate use of subject specific terminology throughout.</p> </td> </tr> <tr> <td data-bbox="304 1608 400 1888">1</td> <td data-bbox="400 1608 507 1888">1–2</td> <td data-bbox="507 1608 1342 1888"> <p>Basic analysis of the product that engages with more straightforward aspects of how the relationship between signifiers and signifieds plays out across the advertisement.</p> <p>Basic, if any, use of the theoretical framework.</p> <p>Occasional appropriate use of subject specific terminology throughout.</p> </td> </tr> <tr> <td data-bbox="304 1888 400 1919">0</td> <td data-bbox="400 1888 507 1919">0</td> <td data-bbox="507 1888 1342 1919">Nothing worthy of credit.</td> </tr> </tbody> </table>	Level	Mark range	Description	4	7–8	<p>Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how the relationship between signifiers and signifieds plays out across the advertisement.</p> <p>Excellent and judicious use of the theoretical framework.</p> <p>Consistent highly appropriate use of subject specific terminology throughout.</p>	3	5–6	<p>Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how the relationship between signifiers and signifieds plays out across the advertisement.</p> <p>Good use of the theoretical framework.</p> <p>Frequent appropriate use of subject specific terminology throughout.</p>	2	3–4	<p>Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how the relationship between signifiers and signifieds plays out across the advertisement.</p> <p>Satisfactory use of the theoretical framework.</p> <p>Generally appropriate use of subject specific terminology throughout.</p>	1	1–2	<p>Basic analysis of the product that engages with more straightforward aspects of how the relationship between signifiers and signifieds plays out across the advertisement.</p> <p>Basic, if any, use of the theoretical framework.</p> <p>Occasional appropriate use of subject specific terminology throughout.</p>	0	0	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> <p>Semiotics:</p> <ul style="list-style-type: none"> • sign • signifier • signified. <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> <p>This questions calls for signification to be discussed (briefly) with specific reference to signifiers and signifieds, ie the ways in which the signs themselves in their physical forms (as signifier) make meanings (the signified). Some examples are provided below but any identifiable aspect of this text can be used.</p> <ul style="list-style-type: none"> • Signs are experienced as signifiers, ie in forms that can be apprehended by sight, sound, touch or taste. (eg red R, lit building, red leather jacker). • These signifiers are then related by the reader to singular or multiple meanings, that which is 'signified'. (eg horror genre, civic setting, fashionable but action-inclined 'chick'). • Signs usually function in groups/chains/clusters called syntagms, making meaning in these groups (our two heroes are products of these combinations (hair, skin, clothing, stance, weapon etc)) and as such are differently but also similarly signified. • It is expected that candidates will consider two or three signifiers and different kinds of relationship but not necessarily in a technical vocabulary: they may refer to letters or words, to items like the guns, to the human figures or even the stylistic features like colour and lighting and to the way signifiers both show/represent/picture and imply/suggest/infer. • As all signifiers are potentially capable of more than one meaning (ie more than one 'signified') it is possible to address only one signifier and its multiple signifieds. • Some candidates may refer to levels of signification (denotation, connotation and myth) and ideology but this is not required. Others might engage with the iconic, the indexical and the symbolic potential of signs. <p>In reality identifying signifiers should not be an issue, the task is to work these examples to get at the relationship between this visible component and how and what it might mean for the candidate and the broader audience.</p> <p>Take the key signifier between the title and the protagonists and you can see that it shows a large building but has massive potential also for signifying something about status, age, public/civic importance and our way of life (now under threat).</p> <p>Similarly each protagonist has meaning via specific signifiers and their 'reach'.</p>	
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Qu	Part	Marking guidance	Total marks												
02		<p>Explain how representations of power within media products reflect their social and cultural contexts.</p> <p>You should refer to the Close Study Product Score and Figure 1 to support your answer.</p> <p style="text-align: center;">AO1 1b, AO1 2a and AO1 2b</p> <p>Demonstrate understanding of the theoretical framework of media (4 marks). Demonstrate knowledge of contexts of media and their influence on media products and processes (4 marks). Demonstrate understanding of contexts of media and their influence on media products and processes (4 marks).</p> <table border="1" data-bbox="300 869 1347 2056"> <thead> <tr> <th data-bbox="300 869 405 936">Level</th> <th data-bbox="405 869 549 936">Mark range</th> <th data-bbox="549 869 1347 936">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="300 936 405 1346">4</td> <td data-bbox="405 936 549 1346">10–12</td> <td data-bbox="549 936 1347 1346"> Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of representations of power in media products. Excellent knowledge and understanding of the influences of the social 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="300 1346 405 1715">3</td> <td data-bbox="405 1346 549 1715">7–9</td> <td data-bbox="549 1346 1347 1715"> Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of representations of power in media products. Good knowledge and understanding of the influences of the social 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="300 1715 405 2056">2</td> <td data-bbox="405 1715 549 2056">4–6</td> <td data-bbox="549 1715 1347 2056"> Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of representations of power in media products. Some satisfactory knowledge and understanding of the influences of the social and cultural contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective. </td> </tr> </tbody> </table>	Level	Mark range	Description	4	10–12	Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of representations of power in media products. Excellent knowledge and understanding of the influences of the social 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	Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of representations of power in media products. Good knowledge and understanding of the influences of the social 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	Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of representations of power in media products. Some satisfactory knowledge and understanding of the influences of the social and cultural contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective.	12
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		Generally appropriate use of subject specific terminology throughout.
1	1–3	Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of representations of power in media products. Basic knowledge and understanding of the influences of the social and cultural 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	Nothing worthy of credit.

Indicative content

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):

- the effect of historical, cultural and social 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
- the processes through which meanings are established through intertextuality.

Social and cultural contexts:

- media products and the representations in them can be seen as a product of the social and cultural contexts in which they are created
- issues such as censorship and stereotyping may impact on the creation of products and the way in which representations of power 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’.

In relation to the two products:

- both products inhabit a post-modern sensibility wherein contested issues of representation and simulation are raised within the context of their respective form. Neither is naturalistic, even realistic but rather inhabit the area between parody and pastiche. This is style over substance
- these products both have political content reinforced by significant cultural context. Both present worlds of male privilege fancily dressed (violence is never far away) and only partly challenged
- they both inhabit a social and cultural discourse which revolves around what can be seen and what can be said about it. One operates as if there is

	<p>nothing to say and nothing to be done: this is how it is, the other begins to challenge this in a limited way</p> <ul style="list-style-type: none"> • in both cases representation/simulation is a historical, social and cultural act. <p>The advertisement for Resident Evil 2:</p> <ul style="list-style-type: none"> • power is represented principally in terms of the struggle between legitimacy and illegitimacy (The Law and Chaos, Violence and Order, Us and ‘the Other, the Normal and the Abnormal’) and in archetypical representations of masculinity ameliorated by an active female protagonist, who is presented as an ‘almost equal’ • the representation here is provocative and challenging but not too challenging: the buddy-buddy trope of earlier computer games is updated, that key cultural code ‘genre’ is in play • the product uses conventional elements of video game promotion (costume, props, stock characters) • there is plenty of room for a post-modernist reading of these <i>simulations</i> and <i>simulacra</i> for this is a <i>hyper-reality</i>: these are representations based on other representations (images of other images) • the setting is a dark, brutal and remote place of moral uncertainties but only to an extent. <p>SCORE Hair Cream:</p> <ul style="list-style-type: none"> • power in the advertisement is largely a power based in traditional forms like patriarchy and colonialism • of course this isn’t the only reading and could be seen as simplistic and ‘tongue-in-cheek’: the jungle is clearly a constructed set and the Big Game Hunter/colonial adventurer a cartoon character) • references to these themes are delivered through costume and props with the ‘hero’ carried shoulder high but not as a ‘trophy’ (the trophies are below) • there is sexual power also here anchored by the copy: “If you’re not getting what you want from your hair cream”: costumes ‘display’ these relationships • all of this frames the most significant (historical, social and cultural) story: a snapshot of historical values (colonialism) in the teeth of the social and cultural revolution of the 1960s: it has never been other than (partly) ironic • the advert is socially/culturally relevant in terms of the conversation it now engenders between the context of its production (1967) and of its current reception (2020). 	
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03		<p>To what extent is Common's <i>Letter to the Free</i> ideological?</p> <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="304 707 1342 1827"> <thead> <tr> <th data-bbox="304 707 400 775">Level</th> <th data-bbox="400 707 504 775">Mark range</th> <th data-bbox="504 707 1342 775">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 775 400 1111">3</td> <td data-bbox="400 775 504 1111">7–9</td> <td data-bbox="504 775 1342 1111"> <p>Excellent analysis of the product that is detailed and critically engages with ideas about viewpoints and ideologies and how they relate to the CSP.</p> <p>Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of media language.</p> <p>Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis.</p> </td> </tr> <tr> <td data-bbox="304 1111 400 1447">2</td> <td data-bbox="400 1111 504 1447">4–6</td> <td data-bbox="504 1111 1342 1447"> <p>Satisfactory analysis of the product that engages with the generally obvious or straightforward ideas about viewpoints and ideologies and how they relate to the CSP.</p> <p>Analysis of the set product is reasonable and straightforward, and informed by a generally sound knowledge and understanding of media language.</p> <p>Satisfactory judgements and conclusions that are sometimes supported by satisfactory analysis.</p> </td> </tr> <tr> <td data-bbox="304 1447 400 1783">1</td> <td data-bbox="400 1447 504 1783">1–3</td> <td data-bbox="504 1447 1342 1783"> <p>Basic, if any, analysis of the product that engages with the very straightforward ideas about viewpoints and ideologies and how they relate to the CSP.</p> <p>Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of media language.</p> <p>Basic judgements and conclusions that are generally unsupported by analysis.</p> </td> </tr> <tr> <td data-bbox="304 1783 400 1827">0</td> <td data-bbox="400 1783 504 1827">0</td> <td data-bbox="504 1783 1342 1827">Nothing worthy of credit.</td> </tr> </tbody> </table> <p>Indicative content</p> <p>Responses are expected to apply knowledge and understanding of enabling ideas about viewpoints and ideologies to analyse the specified product. Responses in the higher bands will clearly engage with the 'to what extent' part of the question when it comes to understanding the music video and draw</p>	Level	Mark range	Description	3	7–9	<p>Excellent analysis of the product that is detailed and critically engages with ideas about viewpoints and ideologies and how they relate to the CSP.</p> <p>Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of media language.</p> <p>Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis.</p>	2	4–6	<p>Satisfactory analysis of the product that engages with the generally obvious or straightforward ideas about viewpoints and ideologies and how they relate to the CSP.</p> <p>Analysis of the set product is reasonable and straightforward, and informed by a generally sound knowledge and understanding of media language.</p> <p>Satisfactory judgements and conclusions that are sometimes supported by satisfactory analysis.</p>	1	1–3	<p>Basic, if any, analysis of the product that engages with the very straightforward ideas about viewpoints and ideologies and how they relate to the CSP.</p> <p>Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of media language.</p> <p>Basic judgements and conclusions that are generally unsupported by analysis.</p>	0	0	Nothing worthy of credit.	9
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	<p>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 may simply describe aspects of media language and/or the set product.</p> <p>There is no requirement to argue any particular version of the required judgment; candidates might equally argue that viewpoints and ideologies are inevitable and that they are often absent. Various approaches are acceptable, provided they are substantiated through analysis of the Close Study Product. It might be possible, for example, to argue that there is no ideological intent, that the video is simply a slice of self-promotion and marketing on behalf of the music product (the saleable asset). Even then, though the ideological elements are evident though they become discourses around consumerism and celebrity.</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 • the way media language incorporates viewpoints and ideologies. <p>Common’s Letter to the Free:</p> <ul style="list-style-type: none"> • this is an explicitly political text dealing with social and cultural issues • the Common song is part of an album entitled Black America Again: a call to social action that asks its audience to stand up and be counted • the title makes implicit reference to the notion of a ‘message’ which implies a viewpoint • 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”). This is a political perspective • these are also cultural references in both senses via ‘race issues’ and an aesthetic lineage which goes back through Maya Angelou (“the caged bird sings for freedom”) and Billie Holiday (“southern trees we hung from”) which have ideological implications • there is also a cinema verité aesthetic which constitutes a viewpoint (black and white film, realistic location, element of historical accuracy) • the song and video are both connected with the award-winning documentary <i>The 13th</i> (about the 13th amendment). 	
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04		<p>How valid are Baudrillard’s ideas of simulation and hyperreality to understanding the media?</p> <p>You should refer to the Close Study Products <i>Score</i> and <i>Maybelline</i> to support your answer.</p> <p style="text-align: center;">AO1 1b, AO2 2 and AO2 3</p> <p>Demonstrate understanding of the theoretical framework of media (8 marks). 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" data-bbox="304 801 1342 2051"> <thead> <tr> <th data-bbox="304 801 408 875">Level</th> <th data-bbox="408 801 544 875">Mark range</th> <th data-bbox="544 801 1342 875">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 875 408 1480">4</td> <td data-bbox="408 875 544 1480">16–20</td> <td data-bbox="544 875 1342 1480"> <p>Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of ideas about simulation and hyperreality.</p> <p>Excellent and judicious use of the theoretical framework.</p> <p>Excellent application of knowledge and understanding produces an evaluation of Baudrillard’s ideas that is insightful and very well-informed.</p> <p>Judgements and conclusions regarding the validity of Baudrillard’s ideas are perceptive and fully supported with detailed reference to specific aspects of the marketing and advertising CSPs.</p> <p>Consistent highly appropriate use of subject specific terminology throughout.</p> </td> </tr> <tr> <td data-bbox="304 1480 408 2051">3</td> <td data-bbox="408 1480 544 2051">11–15</td> <td data-bbox="544 1480 1342 2051"> <p>Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of ideas about simulation and hyperreality.</p> <p>Good use of the theoretical framework.</p> <p>Good application of knowledge and understanding produces an evaluation of Baudrillard’s ideas that is sound and well-informed.</p> <p>Judgements and conclusions regarding the validity of Baudrillard’s ideas are logical and well supported with reference to relevant aspects of the marketing and advertising CSPs.</p> <p>Frequent appropriate use of subject specific terminology throughout.</p> </td> </tr> </tbody> </table>	Level	Mark range	Description	4	16–20	<p>Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of ideas about simulation and hyperreality.</p> <p>Excellent and judicious use of the theoretical framework.</p> <p>Excellent application of knowledge and understanding produces an evaluation of Baudrillard’s ideas that is insightful and very well-informed.</p> <p>Judgements and conclusions regarding the validity of Baudrillard’s ideas are perceptive and fully supported with detailed reference to specific aspects of the marketing and advertising CSPs.</p> <p>Consistent highly appropriate use of subject specific terminology throughout.</p>	3	11–15	<p>Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of ideas about simulation and hyperreality.</p> <p>Good use of the theoretical framework.</p> <p>Good application of knowledge and understanding produces an evaluation of Baudrillard’s ideas that is sound and well-informed.</p> <p>Judgements and conclusions regarding the validity of Baudrillard’s ideas are logical and well supported with reference to relevant aspects of the marketing and advertising CSPs.</p> <p>Frequent appropriate use of subject specific terminology throughout.</p>	20
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		<p>2</p> <p>6–10</p>	<p>Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of ideas about simulation and hyperreality.</p> <p>Satisfactory use of the theoretical framework.</p> <p>Satisfactory application of knowledge and understanding produces an evaluation of Baudrillard’s ideas that is sensible. In places this may lapse into application of the theory rather than evaluation.</p> <p>Judgements and conclusions regarding Baudrillard’s ideas are sensible and supported with some appropriate reference to relevant aspects of the marketing and advertising CSPs.</p> <p>Generally appropriate use of subject specific terminology throughout.</p>
		<p>1</p> <p>1–5</p>	<p>Basic understanding of the theoretical framework that is demonstrated by occasional appropriate consideration of ideas about simulation and hyperreality.</p> <p>Some use of the theoretical framework.</p> <p>Basic application of knowledge and understanding produces a response to Baudrillard’s ideas that is generally descriptive rather than evaluative.</p> <p>Judgements and conclusions are not developed and mostly unsupported by reference to the marketing and advertising CSPs.</p> <p>Occasional appropriate use of subject specific terminology throughout.</p>
		<p>0</p> <p>0</p>	<p>Nothing worthy of credit.</p>
<p>Indicative content</p> <p>This question assesses knowledge and understanding of the theoretical framework of representation and language particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • the codes and conventions of media forms and products, including the processes through which media language develops as genre • the dynamic and historically relative nature of genre • the processes through which meanings are established through intertextuality. <p>Responses are required to evaluate the validity of Baudrillard’s ideas about simulation and hyperreality in addressing uses of media language which are both historical and contemporary. They should refer to the advertising CSPs to support their points.</p> <p>Responses in the higher bands will clearly engage with the evaluation of the</p>			

	<p>validity 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 Baudrillard’s ideas and/or the set products.</p> <p>There is no requirement to argue that the ideas are valid; candidates might equally argue that Baudrillard’s ideas are neither relevant nor valid, or that it they are only 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>Baudrillard’s ideas included in the question are Simulation and Hyperreality. However, these are post-modernist notions so there is also scope for:</p> <ul style="list-style-type: none"> • Simulacra • Pastiche • Bricolage • Intertextuality • Implosion. <p>The debate here is about the ‘realities’ offered by the two texts and the difference between ‘representation’ and ‘simulation’, and between ‘reality and ‘hyperreality’.</p> <p>Simulation is non-referential: a real without origin or reality: a hyperreal’.</p> <p>A useful question is ‘what exactly is being signified here?’ It is evident in both texts where what is ‘simulated’ is a series of characters (both fictional [Score] and ‘real life’[Maybelline]) engaged in the ‘routines’ of consumerism.</p> <p>As our lives are increasingly taken up with mediated experience, we make little distinction between the direct reality that we experience first-hand and the simulated experience offered by media. Finally, we may get to the stage where the difference between reality and mediated experience hasn’t just got blurred, the ‘image’ part has got the upper hand, mediated signs become ‘more real than reality itself’; this is hyperreality.</p>	
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	<p>Both advertisements</p> <ul style="list-style-type: none"> • Both products record simulations, largely of gender but also the benefits of their advertised product in specific historical contexts. • This is how hyper-realities are constituted by the movement from representation to simulation, by images based not on reality but other images. • 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 here functions as a simulacrum, an image without an original. • These are mythic narratives. <p>Maybelline advert</p> <ul style="list-style-type: none"> • The contemporary social and cultural context of gender and sexuality as fluid and postmodern is simulated in the Maybelline advert. • The male model subverts traditional gender expectations through appearance, body language, transformation through makeup usually associated with femininity. • This subversion is enacted through glamour. • Both male and female are equally interested in the product – the mascara which is itself an object of desire: it has symbolic rather than utility value. They are captivated (on our behalf). • The male and female characters are represented as equals and friends which gives a sliver of reality to the spectacle: for they are models/faces/embodiments of the company and its investment: the spectacle is a form of money. <p>Score Hair Cream</p> <ul style="list-style-type: none"> • The advert simulates a male-oriented fantasy of power (common in advertising of the period). • Time makes this once coherent construction of masculinity farcical but it is essentially simulation, the creation of a world that never has been complete with values we think we once had. • Here is the hyper-real: this was never 'real' always 'fantastic'. • The text is empty of all but desperation (a sense it is trying too hard) and ideology (now visible and therefore perishable). • This is a hyperreality awash with intertextual elements which inform setting, narrative, characters, costume and plot (and are revealing about all of these). • The ideological 'drama' pits male and female as universal forces. • 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>Which three of the following are agents of socialisation?</p> <p>Shade three circles only.</p> <p style="text-align: center;">AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media (3 marks).</p> <p>B – Education E – The family F – The Mass Media</p>	3
05	2	<p>Briefly explain the term Moral Panic. Give an example from the media.</p> <p style="text-align: center;">AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media (3 marks).</p> <p>Award up to 2 marks for identifying that ‘moral panic’ is a feeling/state of social concern aroused by opinion leaders and/or the mass media over an issue perceived as a threat to social norms/values (Stan Cohen [there is no need to reference Stan Cohen] suggested moral panic ensued when "a condition, episode, person or group of persons emerges to become defined as a threat to societal values and interests").</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • natural highs • devil dogs • paedophiles • knife crime • binge drinking. <p>This is not a definitive list: some may pitch Mods and Rockers fighting on Brighton beach.</p>	3

Qu	Part	Marking guidance	Total marks															
06		<p>Explain how historical contexts influence how audiences respond to media products.</p> <p>You should refer to the Close Study Product <i>The War of the Worlds</i> to support your answer.</p> <p style="text-align: center;">AO1 2a and AO1 2b</p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes (3 marks).</p> <p>Demonstrate understanding of contexts of media and their influence on media products and processes (6 marks).</p> <table border="1" data-bbox="304 768 1342 1585"> <thead> <tr> <th data-bbox="304 768 400 835">Level</th> <th data-bbox="400 768 507 835">Mark range</th> <th data-bbox="507 768 1342 835">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 835 400 1077">3</td> <td data-bbox="400 835 507 1077">7–9</td> <td data-bbox="507 835 1342 1077"> Excellent knowledge and understanding of the influences of the historical 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 data-bbox="304 1077 400 1312">2</td> <td data-bbox="400 1077 507 1312">4–6</td> <td data-bbox="507 1077 1342 1312"> Good knowledge and understanding of the influences of historical 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 data-bbox="304 1312 400 1547">1</td> <td data-bbox="400 1312 507 1547">1–3</td> <td data-bbox="507 1312 1342 1547"> Basic knowledge and understanding of the influences of historical 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 data-bbox="304 1547 400 1585">0</td> <td data-bbox="400 1547 507 1585">0</td> <td data-bbox="507 1547 1342 1585">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 within the framework of Audience particularly focusing on:</p> <ul data-bbox="304 1821 1342 2029" style="list-style-type: none"> • how audiences interpret the media, including how they may interpret the same media in different ways • how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital • the way in which different audience interpretations reflect social, cultural and historical circumstances 	Level	Mark range	Description	3	7–9	Excellent knowledge and understanding of the influences of the historical 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	Good knowledge and understanding of the influences of historical 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	Basic knowledge and understanding of the influences of historical 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	Nothing worthy of credit.	9
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0	0	Nothing worthy of credit.																

	<p>This is a question about contexts and how they impact on how media products are used and received. Candidates may respond to any of the following:</p> <ul style="list-style-type: none"> • the contexts of production/genre/scheduling • the contexts of audience members (demographic) • contexts of consumption. <p>Using The War of the Worlds as a Case Study:</p> <p>The War of the Worlds</p> <p>Some of the uses The War of the Worlds might have include:</p> <ul style="list-style-type: none"> • as a cause célèbre (it has been this for 80 years) • as an academic case study in Media and Psychology (Media and Society) • as an aesthetic experience (to be experienced and enjoyed) • as a commentary on contemporary events (the explicit association of the 'aliens' with Nazi invaders which caused some panic). <p>Students will inevitably, in referring to the historical contexts of audience responses to media products, make additional reference to the social and cultural contexts of those historical periods and reward should be given if this is relevant to the question. It is not, however, a requirement of the question.</p>	
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Qu	Part	Marking guidance	Total marks												
07		<p>It has been argued that the film industry has been revolutionised by the use of new technology at both production and distribution stages.</p> <p>How far do you agree with this statement?</p> <p>You should refer to the Close Study Product <i>Chicken</i> to support your answer.</p> <p style="text-align: center;">AO1 1a, AO1 1b and AO2 3</p> <p>Demonstrate knowledge of the theoretical framework of media (4 marks). Demonstrate understanding of the theoretical framework of media (8 marks). Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (8 marks).</p> <table border="1" data-bbox="304 902 1342 2058"> <thead> <tr> <th data-bbox="304 902 408 969">Level</th> <th data-bbox="408 902 547 969">Mark range</th> <th data-bbox="547 902 1342 969">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 969 408 1406">4</td> <td data-bbox="408 969 547 1406">16–20</td> <td data-bbox="547 969 1342 1406"> Excellent and accurate knowledge and understanding of the theoretical framework that is demonstrated by consistently appropriate evaluation of the extent to which contemporary media production has been revolutionised by the use of new technology at both production and distribution stages. Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set product. Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="304 1406 408 1783">3</td> <td data-bbox="408 1406 547 1783">11–15</td> <td data-bbox="547 1406 1342 1783"> Good knowledge and understanding of the theoretical framework that is demonstrated via frequent appropriate evaluation of the extent to which contemporary media production has been revolutionised by the use of new technology at both production and distribution stages. Good judgements and conclusions that are often supported by relevant examples from the set product. Frequent appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="304 1783 408 2058">2</td> <td data-bbox="408 1783 547 2058">6–10</td> <td data-bbox="547 1783 1342 2058"> Satisfactory knowledge and understanding of the theoretical framework that is demonstrated by generally appropriate evaluation of the extent to which contemporary media production has been revolutionised by the use of new technology at both production and distribution stages. Satisfactory judgements and conclusions that are sometimes supported by examples from the set product. </td> </tr> </tbody> </table>	Level	Mark range	Description	4	16–20	Excellent and accurate knowledge and understanding of the theoretical framework that is demonstrated by consistently appropriate evaluation of the extent to which contemporary media production has been revolutionised by the use of new technology at both production and distribution stages. Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set product. Consistent highly appropriate use of subject specific terminology throughout.	3	11–15	Good knowledge and understanding of the theoretical framework that is demonstrated via frequent appropriate evaluation of the extent to which contemporary media production has been revolutionised by the use of new technology at both production and distribution stages. Good judgements and conclusions that are often supported by relevant examples from the set product. Frequent appropriate use of subject specific terminology throughout.	2	6–10	Satisfactory knowledge and understanding of the theoretical framework that is demonstrated by generally appropriate evaluation of the extent to which contemporary media production has been revolutionised by the use of new technology at both production and distribution stages. Satisfactory judgements and conclusions that are sometimes supported by examples from the set product.	20
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		Generally appropriate use of subject specific terminology throughout.
1	1–5	Basic knowledge and understanding of the theoretical framework that is demonstrated by occasional appropriate evaluation of the extent to which contemporary media production has been revolutionised by the use of new technology at both production and distribution stages. Basic judgements and conclusions that are generally unsupported by examples from the set product. Occasional appropriate use of subject specific terminology.
0	0	Nothing worthy of credit.

Indicative content

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

- the relationship of recent technological change and media production, distribution and circulation
- how processes of production, distribution and circulation shape media products.

Responses are required to consider the extent to which technology is having an impact on media production and distribution using the CSP Chicken as a Case Study.

Responses in the higher bands will clearly engage with the consideration of how significant technology might be and will support their points with effective reference to the CSP. 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 CSP, or may simply describe aspects of media production and distribution and/or the set product.

There is no requirement to argue that “contemporary media production has been revolutionised by the use of new technology at both production and distribution stages”, candidates might equally argue that this is not the case. Various conclusions are acceptable, provided they are substantiated through analysis of the set product.

Responses need to show understanding of low/micro-budget film production and distribution and have details from the CSP:

Using Chicken as a Case Study:

Note: Production and distribution contexts, particularly of independent films, inevitably overlap and technological change has impact on all of this.

- Chicken is a classic example of an independent British film (taking a ‘risk’ on a central character with learning difficulties, specific local context, challenging

	<p>content, niche audience) but one which would not have been possible without technological developments starting with the availability of digital cameras and attendant online editing facilities (aka software).</p> <ul style="list-style-type: none"> • Chicken is an example of micro budget film-making: Micro budget rather than low-budget film (approximately £110,000) – entirely independent financing. • 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) but also how technology makes this possible. Social media is the key to getting funding, marketing and ‘streaming’). • 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). • 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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