

A-level
MEDIA STUDIES
7572/1

Paper 1 Media One

Mark scheme

June 2021

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.

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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																		
01		<p>Analyse how specific signs construct meanings about Christmas 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="316 600 1331 1794"> <thead> <tr> <th data-bbox="316 600 416 667">Level</th> <th data-bbox="416 600 523 667">Mark range</th> <th data-bbox="523 600 1331 667">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 667 416 947">4</td> <td data-bbox="416 667 523 947">7–8</td> <td data-bbox="523 667 1331 947"> <p>Excellent analysis of the product that is detailed and critically engages with how meanings for Christmas are constructed by specific signs.</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="316 947 416 1218">3</td> <td data-bbox="416 947 523 1218">5–6</td> <td data-bbox="523 947 1331 1218"> <p>Good analysis of the product that is clear and sometimes engages with how meanings for Christmas are constructed by specific signs.</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="316 1218 416 1489">2</td> <td data-bbox="416 1218 523 1489">3–4</td> <td data-bbox="523 1218 1331 1489"> <p>Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how meanings for Christmas are constructed by specific signs.</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="316 1489 416 1760">1</td> <td data-bbox="416 1489 523 1760">1–2</td> <td data-bbox="523 1489 1331 1760"> <p>Basic analysis of the product that engages with more straightforward aspects of how meanings for Christmas are constructed by specific signs.</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="316 1760 416 1794">0</td> <td data-bbox="416 1760 523 1794">0</td> <td data-bbox="523 1760 1331 1794">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 how meanings for Christmas are constructed by specific signs.</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 how meanings for Christmas are constructed by specific signs.</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 meanings for Christmas are constructed by specific signs.</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 meanings for Christmas are constructed by specific signs.</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) signs (and signification).</p> <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 question calls for signification to be discussed (briefly) with specific reference to signs, ie the ways in which the signs themselves in their physical forms (as signifier) make meanings (the signified).</p> <p>Some examples are provided below but any identifiable aspect of this text can be used.</p> <ul style="list-style-type: none"> • Three sets of signs are potentially useful (but this is only 8 marks of work): the signs that constitute the Father Christmas, the signs that combine as words to provide anchorage and the signs that draw significance from this anchored context. • The Father Christmas is fairly crudely constituted (being iconic with low motivation) by colour, styling, positioning to offer instant recognition, reassurance, benevolence, a warm welcome and a clear focus. • Here is signification at four levels: reference (denotation), association (connotation), myth and ideology. • The setting suggests an urban, business-oriented, consumerist Christmas. There is warmth here but nothing particularly spiritual unless the audience identifies a star in the east among the white spots in the sky (which may be stars or snow and add either way to the manufactured 'magic'). • The words provide anchorage through a tag-line ("when it comes to Christmas, there's no place like...Manchester"). • This stating of Christmas then sharpens up the snow-covered iconic buildings which add relevance and a familiar Christmas aesthetic. • It also draws focus to the pretty lights which draw attention to what most will recognise as a German or continental or merely generic Christmas market. • There is a semiotic vocabulary for those who want to use it: paradigm, syntagm, icon/index/symbol, denotation/connotation/myth/ideology. Equally it is appropriate to respond out of the language of composition and framing (size of shot, camera angle). 	
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Qu	Part	Marking guidance	Total marks									
02		<p>Explain how economic and political contexts influence the ways in which media products represent reality.</p> <p>You should refer to the Close Study Product <i>Ghost Town</i> and Figure 1 to support your answer.</p> <p>AO1 1b, AO1 2a and AO1 2b 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="316 840 1331 1682"> <thead> <tr> <th data-bbox="316 840 416 907">Level</th> <th data-bbox="416 840 555 907">Mark range</th> <th data-bbox="555 840 1331 907">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 907 416 1310">4</td> <td data-bbox="416 907 555 1310">10–12</td> <td data-bbox="555 907 1331 1310"> <p>Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of issues of representation in media products.</p> <p>Excellent knowledge and understanding of the influences of the economic and political contexts on media products that is consistently supported by highly appropriate and effective reference to the set products.</p> <p>Consistent highly appropriate use of subject specific terminology throughout.</p> </td> </tr> <tr> <td data-bbox="316 1310 416 1682">3</td> <td data-bbox="416 1310 555 1682">7–9</td> <td data-bbox="555 1310 1331 1682"> <p>Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of issues of representation in media products.</p> <p>Good knowledge and understanding of the influences of the economic and political contexts on media products that is usually supported by mostly appropriate and effective reference to the set products.</p> <p>Frequent appropriate use of subject specific terminology throughout.</p> </td> </tr> </tbody> </table>	Level	Mark range	Description	4	10–12	<p>Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of issues of representation in media products.</p> <p>Excellent knowledge and understanding of the influences of the economic and political contexts on media products that is consistently supported by highly appropriate and effective reference to the set products.</p> <p>Consistent highly appropriate use of subject specific terminology throughout.</p>	3	7–9	<p>Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of issues of representation in media products.</p> <p>Good knowledge and understanding of the influences of the economic and political contexts on media products that is usually supported by mostly appropriate and effective reference to the set products.</p> <p>Frequent appropriate use of subject specific terminology throughout.</p>	12
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2	4–6	<p>Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of issues of representation in media products.</p> <p>Some satisfactory knowledge and understanding of the influences of the economic and political contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective.</p> <p>Generally appropriate use of subject specific terminology throughout.</p> <p>Generally appropriate use of subject specific terminology throughout.</p>
1	1–3	<p>Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of issues of representation in media products.</p> <p>Basic knowledge and understanding of the influences of the economic and political contexts on media products that is generally unsupported by appropriate reference to the set products with limited effect.</p> <p>Occasional appropriate use of subject specific terminology throughout.</p>
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 economic 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
- the processes through which meanings are established through intertextuality.

Economic and political contexts:

- media products and the representations in them can be seen as a product of the economic and political 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 economic and political 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 inhabit an urban setting that is both realistic and mythic • these products both have political content reinforced by significant economic and political contexts • they are both essentially iconic: what you see, they proclaim, is what you get but this is part of an economic and political discourse which revolves around what can be seen and what can be said about it: the advert operates as if there is nothing to say and nothing to be done: this is how it is, the video wants to be seen as an active challenge to this • in both cases representation is a political act. <p>The advertisement for Manchester:</p> <ul style="list-style-type: none"> • the appeal here is to a general audience and a particular understanding of the function of Manchester which is predicated on consumerism (no knowledge of Manchester is required) • this city scape is The Public Sphere, iconic buildings, the central shopping area, an economic centre: the commercial heart: it is dark and mysterious also 'promising' • the representation here may be seen as dangerously bland, as if we are observing a 'natural' scene, a kind of Capitalist Realism. Equally it may be seen as 'gorgeous': glamour and spectacle • this is a classic Barthesian myth, a deliberate confusion of History and Nature: we are to imagine this is what cities are like rather than this is how cities have developed • this is a representation of the city as a 'resort': a location for consumerist adventure: Christmas as a spending spree with Manchester as a temporary materialist theme park • the political here is disguised as if its meaning came from just how things are. <p><i>Ghost Town:</i></p> <ul style="list-style-type: none"> • this is more overtly political, a conscious reproach to Thatcher's Britain • a booming City and South East juxtaposed with the post-industrial collapse of the economy everywhere else drew up lines of opposition across the 1980s • the video provides a guided tour of deprivation anchored by a literate protest lyric • there is also a political message in the multi-racial composition of the band in a Britain beset by the mobilisation of the hard right • punk had provided access to expression to the disenfranchised and prompted a new kind of political pop that was articulate and working class. 	
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03		<p>To what extent can the <i>Score</i> advert be seen as an example of the male gaze?</p> <p>AO2 1 and AO2 3 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="316 600 1331 1783"> <thead> <tr> <th data-bbox="316 600 416 674">Level</th> <th data-bbox="416 600 523 674">Mark range</th> <th data-bbox="523 600 1331 674">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 674 416 1016">3</td> <td data-bbox="416 674 523 1016">7–9</td> <td data-bbox="523 674 1331 1016"> <p>Excellent analysis of the product that is detailed and critically engages with the feminist theory of male gaze 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="316 1016 416 1402">2</td> <td data-bbox="416 1016 523 1402">4–6</td> <td data-bbox="523 1016 1331 1402"> <p>Satisfactory analysis of the product that engages with the generally obvious or straightforward ideas about the feminist theory of male gaze 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="316 1402 416 1749">1</td> <td data-bbox="416 1402 523 1749">1–3</td> <td data-bbox="523 1402 1331 1749"> <p>Basic, if any, analysis of the product that engages with the very straightforward ideas about the feminist theory of male gaze 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="316 1749 416 1783">0</td> <td data-bbox="416 1749 523 1783">0</td> <td data-bbox="523 1749 1331 1783">Nothing worthy of credit.</td> </tr> </tbody> </table>	Level	Mark range	Description	3	7–9	<p>Excellent analysis of the product that is detailed and critically engages with the feminist theory of male gaze 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 the feminist theory of male gaze 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 the feminist theory of male gaze 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>Indicative content</p> <p>Responses are expected to apply knowledge and understanding of the feminist theory of the male gaze to analyse the specified product.</p> <p>Responses in the higher bands will clearly engage with the ‘to what extent’ part of the question when it comes to understanding the advertisement 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 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 the feminist theory of the male gaze clarifies everything or indeed nothing. Various approaches are acceptable, provided they are substantiated through analysis of the Close Study Product. It might be possible, for example, to argue that the approach the ad takes is so tongue-in-cheek, or indeed, pathetic that it is unworthy of serious consideration.</p> <p>This question assesses the ability to apply knowledge and understanding of the theoretical framework of media representation to analyse media products particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • the way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination • the way the media through re-presentation construct versions of reality • the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups • how and why particular social groups, in a national and global context, may be under-represented or misrepresented. <p>The Male Gaze</p> <ul style="list-style-type: none"> • The ‘male gaze’ invokes the sexual politics of the gaze and suggests a sexualised way of looking that empowers men and objectifies women. • In the male gaze, woman is visually positioned as an ‘object’ of heterosexual male desire. Her feelings, thoughts and her own sexual drives are less important than her being ‘framed’ by male desire. • Mulvey argued that, for example, most popular movies are filmed in ways that satisfy masculine scopophilia, the sexual pleasure involved in looking. • Women are characterised by their ‘to-be-looked-at-ness’. Woman is ‘spectacle’, and man is ‘the bearer of the look’. <p>Score Hair Cream</p> <p>The women are displayed as things to be looked at by men, serving the superior sex and that’s apparently how it should be.</p> <ul style="list-style-type: none"> • 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. 	
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	<ul style="list-style-type: none"> • 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 implication anchored by the copy: "If you're not getting what you want from your hair cream": costumes 'display' these relationships. However, there is little sexuality here, it is tepid rather than red hot, controlled rather than concupiscent. • This is a story of patriarchy and colonialism but not a serious one: it has never been other than (partly) ironic. <p>The obvious sexism of the ad is only partly historical, though it does engage in a conversation between the context of its production (1967) and of its current reception (2020).</p>	
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Qu	Part	Marking guidance	Total marks									
04		<p>Steve Neale's summary of genre theory includes consideration of ideas such as sub-genre, hybridity and 'genre as cultural category'.</p> <p>How valid are Neale's ideas when analysing media products? You should refer to the music video Close Study Product <i>Letter to the Free</i>.</p> <p>AO1 1b, AO2 2 and AO2 3 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="316 734 1331 1917"> <thead> <tr> <th data-bbox="316 734 419 808">Level</th> <th data-bbox="419 734 555 808">Mark range</th> <th data-bbox="555 734 1331 808">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 808 419 1346">4</td> <td data-bbox="419 808 555 1346">16–20</td> <td data-bbox="555 808 1331 1346"> Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of Neale's ideas about genre. Excellent and judicious use of the theoretical framework. Excellent application of knowledge and understanding produces an evaluation of genre theory. Judgements and conclusions regarding the validity of genre theory are perceptive and fully supported with detailed reference to specific aspects of the CSP. Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="316 1346 419 1917">3</td> <td data-bbox="419 1346 555 1917">11–15</td> <td data-bbox="555 1346 1331 1917"> Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of Neale's ideas about genre. Good use of the theoretical framework. Good application of knowledge and understanding produces an evaluation of genre theory that is sound and well-informed. Judgements and conclusions regarding the reliability of genre theory 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> </tbody> </table>	Level	Mark range	Description	4	16–20	Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of Neale's ideas about genre. Excellent and judicious use of the theoretical framework. Excellent application of knowledge and understanding produces an evaluation of genre theory. Judgements and conclusions regarding the validity of genre theory are perceptive and fully supported with detailed reference to specific aspects of the CSP. Consistent highly appropriate use of subject specific terminology throughout.	3	11–15	Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of Neale's ideas about genre. Good use of the theoretical framework. Good application of knowledge and understanding produces an evaluation of genre theory that is sound and well-informed. Judgements and conclusions regarding the reliability of genre theory are logical and well supported with reference to relevant aspects of the marketing and advertising CSPs. Frequent appropriate use of subject specific terminology throughout.	20
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2	6–10	<p>Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of Neale's ideas about genre.</p> <p>Satisfactory use of the theoretical framework.</p> <p>Satisfactory application of knowledge and understanding produces an evaluation of genre theory that is sensible. In places this may lapse into application of the theory rather than evaluation.</p> <p>Judgements and conclusions regarding genre theory are sensible and supported with some appropriate reference to relevant aspects of the CSP.</p> <p>Generally appropriate use of subject specific terminology throughout.</p>
1	1–5	<p>Basic understanding of the theoretical framework that is demonstrated by occasional appropriate consideration of Neale's ideas about genre.</p> <p>Some use of the theoretical framework.</p> <p>Basic application of knowledge and understanding produces a response to genre theory that is generally descriptive rather than evaluative.</p> <p>Judgements and conclusions are not developed and mostly unsupported by reference to the CSP.</p> <p>Occasional appropriate use of subject specific terminology throughout.</p>
0	0	Nothing worthy of credit.

Indicative content

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

- 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
- how genre conventions are socially and historically relative, dynamic and can be used in a hybrid way
- the significance of challenging and/or subverting genre conventions.

Responses are required to show the degree to which genre theory clarify a text's identity/ operation. They should refer to the music video CSP to support their points.

	<p>Responses in the higher bands will clearly engage with the evaluation of the validity of the ideas 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 genre theory and/or the set product.</p> <p>There is no requirement to argue that the ideas are valid; candidates might equally argue that Neale's genre theory adds little that we don't already know. Various conclusions are acceptable, provided they are substantiated through reference to the set product.</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>Genre theory as summarised by Neale with particular reference to:</p> <ul style="list-style-type: none"> • sub-genre • hybridity • 'genre as cultural category'. <p>The debate here is about what genre theory adds to our understanding of texts.</p> <p>A useful question is 'what exactly defines this music video as a text?' Also how far do ideas about genre enhance our answer?</p> <p>The ideas about genre offer different kinds of access to this interesting text, which potentially will allow focus on:</p> <ul style="list-style-type: none"> • the hybrid identity of this text • the Protest element which has reference to the sixties but also through Maya Angelou ("the caged bird sings for freedom") to Billie Holiday ("southern trees we hung from") • the associations of the song and images with Hip Hop and Rap • there is also a documentary element in both style (cinema verité: black and white film, realistic location, element of historical accuracy) and lineage: the song and video are both connected with the award-winning documentary <i>The 13th</i> (about the 13th amendment) • if genres are 'cultural categories', produced with particular discursive practices, then they are not found in texts but are subject to the cultural readings of media industries, audiences and historical contexts. The discourses here are political, cultural and connected to the moment (eg Black Lives Matter). 	
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Qu	Part	Marking guidance	Total marks
05	1	<p>Which of the following are terms associated with a Postmodernist approach to the study of media?</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>A – Bricolage C – Implosion E – Pastiche</p>	3

Qu	Part	Marking guidance	Total marks
5	2	<p>Briefly explain the ‘hypodermic needle’ theory.</p> <p>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 the Hypodermic Needle theory is an Effects theory that claims a direct relationship between what we consume and how we are impacted (as if injected with the media influence) or words to that effect (knowing what it is: wording is not the issue).</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • impact of TV violence • decline of moral standards • drug misuse • consumerism • impact of texting on literacy. <p>This list is not exhaustive and other valid examples must be credited.</p>	3

Qu	Part	Marking guidance	Total marks															
06		<p>Explain how newspapers respond to and shape contemporary social and cultural contexts.</p> <p>You should refer to the Close Study Product the <i>Daily Mail</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" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 10%;">Level</th> <th style="width: 10%;">Mark range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">7–9</td> <td> Excellent knowledge and understanding of the influences of social and cultural 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> Good knowledge and understanding of the influences of social and cultural 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> Basic knowledge and understanding of the influences of 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. </td> </tr> <tr> <td style="text-align: center;">0</td> <td style="text-align: center;">0</td> <td>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 Industries particularly focusing on:</p> <ul style="list-style-type: none"> • the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products • how media organisations maintain, including through marketing, varieties of audiences nationally and globally • the impact of 'new' digital technologies on media regulation, including the role of individual producers • how processes of production, distribution and circulation shape media products 	Level	Mark range	Description	3	7–9	Excellent knowledge and understanding of the influences of social and cultural 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 social and cultural 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 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.	9
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	<ul style="list-style-type: none"> • the impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers. <p>This is a question about contexts and how they influence and are managed by media producers.</p> <p>Using the <i>Daily Mail</i> as a Case Study: Given this question is only worth 9 marks, expect a couple of points with some explication and evidence:</p> <p>Respond to:</p> <ul style="list-style-type: none"> • in the context of declining print sales for all newspapers, the <i>Daily Mail</i> has been relatively successful • it has embraced the opportunities of digital technology, adjusting its style to an evolving target readership • the online version has a distinctively different identity which allows the print version to maintain the more ‘serious’ agenda. <p>Shape:</p> <ul style="list-style-type: none"> • the <i>Daily Mail</i> is a national daily tabloid newspaper that has social and cultural significance. It is a national institution with widely recognised positions on social, cultural and political issues • this style, address and ideological viewpoint sets an agenda for its target audience and is influential in the wider ‘territories’ of public opinion • the paper’s position on <i>Brexit</i>, perhaps the most significant social and cultural issue of our time, is a case in point. <p>Students will inevitably, in referring to the social and cultural contexts, make reference to the political and economic contexts of these issues 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>How far do you agree that the film industry demonstrates diversity in production and distribution?</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="316 801 1331 1984"> <thead> <tr> <th data-bbox="316 801 416 869">Level</th> <th data-bbox="416 801 555 869">Mark range</th> <th data-bbox="555 801 1331 869">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 869 416 1272">4</td> <td data-bbox="416 869 555 1272">16–20</td> <td data-bbox="555 869 1331 1272"> Excellent and accurate knowledge and understanding of the theoretical framework that is demonstrated by consistently appropriate evaluation of the extent to which the film industry demonstrates diversity in production and distribution. Excellent, astute judgments 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="316 1272 416 1615">3</td> <td data-bbox="416 1272 555 1615">11–15</td> <td data-bbox="555 1272 1331 1615"> Good knowledge and understanding of the theoretical framework that is demonstrated via frequent appropriate evaluation of the extent to which the film industry demonstrates diversity in production and distribution. Good judgments 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="316 1615 416 1984">2</td> <td data-bbox="416 1615 555 1984">6–10</td> <td data-bbox="555 1615 1331 1984"> Satisfactory knowledge and understanding of the theoretical framework that is demonstrated by generally appropriate evaluation of the extent to which the film industry demonstrates diversity in production and distribution. Satisfactory judgments and conclusions that are sometimes supported by examples from the set product. Generally appropriate use of subject specific terminology throughout. </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 the film industry demonstrates diversity in production and distribution. Excellent, astute judgments 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 the film industry demonstrates diversity in production and distribution. Good judgments 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 the film industry demonstrates diversity in production and distribution. Satisfactory judgments and conclusions that are sometimes supported by examples from the set product. Generally appropriate use of subject specific terminology throughout.	20
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1	1–5	<p>Basic knowledge and understanding of the theoretical framework that is demonstrated by occasional appropriate evaluation of the extent to which the film industry demonstrates diversity in production and distribution.</p> <p>Basic judgments and conclusions that are generally unsupported by examples from the set product.</p> <p>Occasional appropriate use of subject specific terminology.</p>
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):

- how media organisations maintain, including through marketing, varieties of audiences nationally and globally
- processes of production, distribution and circulation by organisations, groups and individuals in a global context
- the relationship of recent technological change and media production, distribution and circulation
- the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products
- the impact of 'new' digital technologies on media regulation, including the role of individual producers
- how processes of production, distribution and circulation shape media products
- cultural industries as summarised by Hesmondhalgh:
 - cultural industries
 - commodification
 - convergence
 - diversity
 - innovation
 - conglomeration
 - vertical integration
 - cultural imperialism.

Responses are required to consider the extent to which contemporary debates around diversity are reflected in the kinds of films being produced and of the CSP being a significant case study in this respect.

Responses in the higher bands will clearly engage with the consideration of how significant this address 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.

	<p>There is no requirement to argue that ‘the film industry has become more diverse in its production and distribution’ or indeed that the CSP is an example of this, candidates might equally argue that this is not the case. Various conclusions are acceptable, provided they are substantiated through analysis of the set product.</p> <p>Responses need to show understanding of how production is shaped by issues and ‘reach’.</p> <p>Using <i>Chicken</i> as a Case Study:</p> <ul style="list-style-type: none"> ● <i>Chicken</i> is a classic example of an independent British film which, while not necessarily ‘embraced’, can find a context ● <i>Chicken</i> provides evidence that you can be more inclusive: 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 filmmaking: micro budget rather than low-budget film (approximately £110 000) – entirely independent financing. This is what allows diversity to thrive ● it emphasises the possibilities for British films produced outside of the mainstream for niche audiences ● it is technology rather than intention that has made this diversity feasible ● social media is the key to getting new audiences for new products (and niche audiences). 	
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