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**AS**  
**MEDIA STUDIES**  
**7571/W**

Written Paper

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**Mark scheme**

June 2020

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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](http://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
01	1	<p><b>AO1 1a</b> Demonstrate knowledge of the theoretical framework of the media <b>(4 marks)</b>.</p> <p>Award <b>one mark</b> for each correct answer.</p> <p><b>Correct Answers</b></p> <ul style="list-style-type: none"> <li>• B – The brand name ‘Miss Dior’ on the advertisement is a symbol.</li> <li>• F – The rose-coloured liquid inside the bottle can be read as an index of the perfume’s floral scent.</li> <li>• G – The woman is the dominant signifier in this advertisement.</li> <li>• H – This image can be read as reinforcing myths of femininity.</li> </ul>	4
01	2	<p><b>AO1 1a and AO1 1b</b> Demonstrate knowledge of the theoretical framework of the media <b>(2 marks)</b>. Demonstrate understanding of the theoretical framework of the media <b>(2 marks)</b>.</p> <p><b>Indicative content</b></p> <p><b>2 marks</b> for the definition and <b>2 further marks</b> for correct examples cited in the text.</p> <p><b>One mark</b> for identifying that ‘icon’ refers to type of sign; another mark for explaining that it bears a physical resemblance to the thing being represented.</p> <p><b>Two marks</b> can be awarded for citing two examples from the text which correctly identify specific iconic signs, eg clothes, colours, location, model, etc.</p> <p><b>Note</b> that <i>Miss Dior</i> can also be regarded as an iconic brand through the use of its widely recognisable typography featured on the bottle and directly in the advertisement. <b>One mark</b> could be also awarded where candidates recognise this and have not already achieved full marks for this question.</p>	4

Qu	Part	Marking guidance	Total marks												
02		<p><b>AO2 1 and AO2 2</b></p> <p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"><li>analyse media products including in relation to their contexts and through the use of academic theories (<b>15 marks</b>)</li><li>make judgements and draw conclusions (<b>5 marks</b>).</li></ul> <table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>4</td><td>16–20</td><td><ul style="list-style-type: none"><li>Excellent and judicious application of knowledge and understanding of the theoretical framework of media to analyse the products. The analysis is detailed, and critically engages with the nuanced aspects of the representations of gender in the magazine CSP and advert.</li><li>Excellent, astute judgements and conclusions in relation both to the products and also to the contexts in which they were created, supported consistently with relevant examples.</li><li>Consistently appropriate and effective use of subject specific terminology throughout.</li></ul></td></tr><tr><td>3</td><td>11–15</td><td><ul style="list-style-type: none"><li>Good, accurate application of knowledge and understanding of the theoretical framework of media to analyse the products. The analysis sometimes engages with the nuanced aspects of the representations of gender in the magazine CSP and advert.</li><li>Good judgements and conclusions both in relation to the products and also to the contexts in which they were created that are frequently supported by relevant examples.</li><li>Mostly appropriate and effective use of subject specific terminology.</li></ul></td></tr><tr><td>2</td><td>6–10</td><td><ul style="list-style-type: none"><li>Some satisfactory application of knowledge and understanding of the theoretical framework of media to analyse the products, although this is likely to be undeveloped and may, in places, be more descriptive than analytical. The analysis engages with generally obvious or straightforward aspects of the representations of gender in the magazine CSP and advert.</li><li>Satisfactory judgements and conclusions, both in relation to the products and also to the contexts in which they were created; these are sometimes supported by examples. At this</li></ul></td></tr></table>	Level	Marks	Descriptor	4	16–20	<ul style="list-style-type: none"><li>Excellent and judicious application of knowledge and understanding of the theoretical framework of media to analyse the products. The analysis is detailed, and critically engages with the nuanced aspects of the representations of gender in the magazine CSP and advert.</li><li>Excellent, astute judgements and conclusions in relation both to the products and also to the contexts in which they were created, supported consistently with relevant examples.</li><li>Consistently appropriate and effective use of subject specific terminology throughout.</li></ul>	3	11–15	<ul style="list-style-type: none"><li>Good, accurate application of knowledge and understanding of the theoretical framework of media to analyse the products. The analysis sometimes engages with the nuanced aspects of the representations of gender in the magazine CSP and advert.</li><li>Good judgements and conclusions both in relation to the products and also to the contexts in which they were created that are frequently supported by relevant examples.</li><li>Mostly appropriate and effective use of subject specific terminology.</li></ul>	2	6–10	<ul style="list-style-type: none"><li>Some satisfactory application of knowledge and understanding of the theoretical framework of media to analyse the products, although this is likely to be undeveloped and may, in places, be more descriptive than analytical. The analysis engages with generally obvious or straightforward aspects of the representations of gender in the magazine CSP and advert.</li><li>Satisfactory judgements and conclusions, both in relation to the products and also to the contexts in which they were created; these are sometimes supported by examples. At this</li></ul>	20
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		<p>level, students may only focus on either the products or the contexts.</p> <ul style="list-style-type: none"> <li>Occasional appropriate use of subject specific terminology.</li> </ul>	
1	1–5	<ul style="list-style-type: none"> <li>Basic, if any, application of knowledge and understanding of the theoretical framework of media that is likely to be generalised and unfocused. The analysis engages with very straightforward aspects of the representations of gender in the magazine CSP and advert.</li> <li>Basic judgements and conclusions, both in relation to the products and also the contexts in which they were created, generally unsupported by examples. At this level, responses will be undeveloped and are likely to consider only one product and/or one context.</li> <li>Very little, if any, appropriate use of subject specific terminology.</li> </ul>	
0	0	<ul style="list-style-type: none"> <li>Nothing worthy of credit.</li> </ul>	
<p><b>Indicative content</b></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>Responses should address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance indicators in the marking grid.</p> <p>Responses are expected to compare the representations of gender in the magazine cover and advert. Responses in the higher bands will explore more detailed aspects of the ways gender is represented in the two products and the issues these representations raise. Responses in the lower bands will focus on more straightforward or obvious aspects of representation and will tend to be descriptive.</p> <p>For marks in <b>Band 3 and above</b>, responses must include comparisons between the set product and the unseen product. Responses in the higher bands will cover both products in a more even way, whilst at <b>Band 2 or below</b> there may be greater emphasis on one product.</p> <p>Responses are expected to consider how far the representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question; responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how far'; responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.</p>			

		<p>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all the points listed.</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"> <li>• the way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination</li> <li>• the way the media construct versions of reality through representation</li> <li>• the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups</li> <li>• the effect of social and cultural context on representations</li> <li>• how and why stereotypes can be used positively and negatively</li> <li>• how and why particular social groups, in a national and global context, may be under-represented or misrepresented</li> <li>• how media representations convey values, attitudes and beliefs about the world, and how these may be systematically reinforced across a wide range of media representations.</li> </ul> <p>Analyse key <b>similarities</b> and <b>differences</b> in the representations of gender across the products.</p> <p><i>Miss Dior</i> and <i>Men's Health</i> are <b>similar</b> in the following ways:</p> <ul style="list-style-type: none"> <li>• both texts can be read in terms of their being rather “out of step” with modern cultural and social contexts in that they present rather old-fashioned or reactionary representations of gender roles</li> <li>• both the advertisement and the magazine appear to reinforce traditional forms of gender representation through the depiction of iconic images, which place men and women in stereotypical gender roles, eg the presentation of active, body-building males and passive, feminine females</li> <li>• both texts also use layout conventions and a colour palette which symbolise traditional gender roles, eg blue/black/grey for <i>Men's Health</i> and pink for <i>Miss Dior</i></li> <li>• the frilly pink costume used in <i>Miss Dior</i> has connotations of ‘childish innocence’ and relays myths around sexual purity or virginity which are at odds with the rather invitational facial expression featured on the model. In <i>Men's Health</i>, cover star Vin Diesel exudes confidence and a sense of ‘experience’ through his posture and facial expression, thus playing on social expectations around the nature of masculinity</li> <li>• both products also use linguistic codes which reinforce masculinity and femininity. The coverlines in <i>Men's Health</i> feature verbs such as ‘blast’, ‘demolish’ and ‘slay’, which are stereotypically masculine in nature. In contrast, the nouns ‘Miss’ and ‘Bouquet’ on the advert have typically feminine connotations of delicacy and passivity</li> <li>• both products also use celebrity endorsement to promote their brands to audiences with Vin Diesel and Natalie Portman used as masculine and feminine role models for their respective audiences.</li> </ul>	
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		<p><i>Miss Dior</i> and <i>Men's Health</i> are <b>different</b> in the following ways:</p> <ul style="list-style-type: none"> <li>• although still fairly reactionary, <i>Men's Health</i> attempts to reflect the significant shift in the wider social and cultural expectations around the representation of gender away from traditional norms where <i>Miss Dior</i> appears to continue to reinforce them</li> <li>• <i>Men's Health</i> arguably goes further in its attempt to challenge masculine stereotypes by using an older male cover-star, rather than the usual muscle-bound, younger male to represent the 'ideal' body. This approach is also evident in the article 'The Marathon Man', which focuses on a senior-aged distance runner and has been constructed as 'counter typical'</li> <li>• <i>Men's Health</i> also features coverlines such as 'Slay Winter Blues', which serve deliberately to challenge dominant ideologies around men as emotionless and rational beings by suggesting that mental health, a once-taboo subject for men, is also important</li> <li>• <i>Miss Dior</i>, on the other hand, has been constructed to reinforce idealised notions of femininity: the model selected for this promotion is stereotypically young, thin, and clear-skinned</li> <li>• the female model used in <i>Miss Dior</i> (Natalie Portman) has been constructed to appear arguably more sexually objectified within the product, eg her evening gown looks like it may be about to 'come off' whereas Vin Diesel's body is largely covered by his costume on this particular cover of <i>Men's Health</i>.</li> </ul>	
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Qu	Part	Marking guidance	Total marks															
03		<p style="text-align: center;"><b>AO2 1</b></p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products including in relation to their contexts and through the use of academic theories (<b>10 marks</b>).</p> <table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>5</td><td>9–10</td><td><ul style="list-style-type: none"><li>• Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source.</li><li>• Excellent, detailed and accurate use of genres of order to analyse the unseen source.</li><li>• Analysis is detailed and critically engages with the nuanced aspects of genres of order evident within the unseen source.</li><li>• Consistently appropriate and effective use of subject specific terminology throughout.</li></ul></td></tr><tr><td>4</td><td>7–8</td><td><ul style="list-style-type: none"><li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen source.</li><li>• Good, accurate use of genres of order to analyse the unseen source.</li><li>• Analysis is logical and frequently engages with the nuanced aspects of genres of order evident within the unseen source.</li><li>• Mostly appropriate and effective use of subject specific terminology.</li></ul></td></tr><tr><td>3</td><td>5–6</td><td><ul style="list-style-type: none"><li>• Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the unseen source though this may, in places, be more descriptive than analytical.</li><li>• Satisfactory, generally accurate use of genres of order to analyse the unseen source.</li><li>• Analysis is generally sound and engages with the straightforward aspects of genres of order evident within the unseen source.</li><li>• Occasional appropriate use of subject specific terminology.</li></ul></td></tr><tr><td>2</td><td>3–4</td><td><ul style="list-style-type: none"><li>• Basic application of knowledge and understanding of the theoretical framework to analyse the unseen source, although this is likely to be generalised.</li><li>• Basic use of genres of order to analyse the unseen source, although there is likely to be a lack of clarity or relevance.</li></ul></td></tr></table>	Level	Marks	Descriptor	5	9–10	<ul style="list-style-type: none"><li>• Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source.</li><li>• Excellent, detailed and accurate use of genres of order to analyse the unseen source.</li><li>• Analysis is detailed and critically engages with the nuanced aspects of genres of order evident within the unseen source.</li><li>• Consistently appropriate and effective use of subject specific terminology throughout.</li></ul>	4	7–8	<ul style="list-style-type: none"><li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen source.</li><li>• Good, accurate use of genres of order to analyse the unseen source.</li><li>• Analysis is logical and frequently engages with the nuanced aspects of genres of order evident within the unseen source.</li><li>• Mostly appropriate and effective use of subject specific terminology.</li></ul>	3	5–6	<ul style="list-style-type: none"><li>• Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the unseen source though this may, in places, be more descriptive than analytical.</li><li>• Satisfactory, generally accurate use of genres of order to analyse the unseen source.</li><li>• Analysis is generally sound and engages with the straightforward aspects of genres of order evident within the unseen source.</li><li>• Occasional appropriate use of subject specific terminology.</li></ul>	2	3–4	<ul style="list-style-type: none"><li>• Basic application of knowledge and understanding of the theoretical framework to analyse the unseen source, although this is likely to be generalised.</li><li>• Basic use of genres of order to analyse the unseen source, although there is likely to be a lack of clarity or relevance.</li></ul>	10
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		<ul style="list-style-type: none"> <li>• Analysis is undeveloped and tends towards description of the unseen source itself.</li> <li>• Little appropriate use of subject specific terminology.</li> </ul>	
1	1–2	<ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source.</li> <li>• Minimal, if any, use of genres of order to analyse the unseen source.</li> <li>• Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive.</li> <li>• Minimal, if any, use of subject specific terminology.</li> </ul>	
0	0	<ul style="list-style-type: none"> <li>• Nothing worthy of credit.</li> </ul>	

**Indicative content**

This question assesses the candidate's ability to apply knowledge and understanding of the theoretical framework of media language, in order to analyse media products, particularly focusing on:

- 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 codes and conventions of media forms and products, including the processes through which media language develops a genre
- the dynamic and historically relative nature of genre.

In the analysis of the product, students are expected to apply the concepts of genres of order. Answers in the higher bands are likely to engage with this application directly, whilst answers in the lower bands are more likely to focus on descriptions of the product in relation to its narrative or generic features, eg that the male character is a cowboy because he's wearing a Stetson etc.

The content below is not prescriptive, and all valid points should be credited. It is not expected that responses will include all of the points listed.

In their analysis of concepts of genres of order featured in the product students may discuss:

- how the producer has emphasised the generic conventions associated with the classic Western as a genre of order, eg hyper-masculinity, costume, character, setting and props; all of which are familiar to the audience and are used here to indicate the narrative content featured within the game

		<ul style="list-style-type: none"> <li>• how the producer has also emphasised the notion of resolution through conflict, eg by positioning the audience looking down the barrel of the central authoritarian character's gun, using action codes by the inclusion of the implication of a gun fight, thus relaying the notion that the game features adult themes of violence and is possibly offering a first-person shooter experience</li> <li>• the concept of 'charismatic law', a lone character who imposes order in the world of the game in opposition to Mad Dog McCree; by implication the player becomes the protagonist</li> <li>• how the use of bold layout, colour palette and typography also serve to strengthen the product's adherence to genres of order.</li> </ul> <p>Accept any other valid analytical responses. Answers must link to genres of order.</p>	
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Qu	Part	Marking guidance	Total marks
04		<p><b>AO1 1a</b></p> <p>Demonstrate knowledge of the theoretical framework of the media (2 marks).</p> <p><b>Indicative content</b></p> <p>Candidates should be rewarded for identifying that equilibrium is:</p> <ul style="list-style-type: none"> <li>the (first) of three stages (five stages in the extended version) of (Todorov's) narrative theory</li> <li>referring to the status quo or initial situation represented at the beginning of the narrative, which is about to be disrupted.</li> </ul>	2

Qu	Part	Marking guidance	Total marks
05		<p><b>AO1 1a</b></p> <p>Demonstrate knowledge of the theoretical framework of the media (2 marks).</p> <p>1 mark for a definition and 1 mark for an explanation.</p> <p><b>Indicative content</b></p> <p>Media literacy encompasses the practices that allow audiences to:</p> <ul style="list-style-type: none"> <li>understand/access/decode media products</li> <li>critically evaluate/actively negotiate meanings</li> <li>create media texts.</li> </ul> <p><b>Maximum two marks.</b></p>	2

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06		<p><b>AO1 1a and AO1 1b</b></p> <p>Demonstrate knowledge of the theoretical framework of media (<b>10 marks</b>).</p> <p>Demonstrate understanding of the theoretical framework of media (<b>5 marks</b>).</p> <table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>5</td><td>13–15</td><td><ul style="list-style-type: none"><li>• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how media products attempt to stay relevant to the needs of their audience related to the chosen TV drama series.</li><li>• Consistent, appropriate and effective reference to the close study product.</li><li>• Consistent, appropriate and effective use of subject-specific terminology throughout.</li></ul></td></tr><tr><td>4</td><td>10–12</td><td><ul style="list-style-type: none"><li>• Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective explanation of how media products attempt to stay relevant to the needs of their audience related to the chosen TV drama series.</li><li>• Mostly appropriate and effective reference to the close study product.</li><li>• Mostly appropriate and effective use of subject-specific terminology.</li></ul></td></tr><tr><td>3</td><td>7–9</td><td><ul style="list-style-type: none"><li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by some appropriate and effective explanation of how media products attempt to stay relevant to the needs of their audience related to the chosen TV drama series.</li><li>• Often appropriate reference to the close study product, but inconsistently effective.</li><li>• Often appropriate use of subject-specific terminology, but inconsistently effective.</li></ul></td></tr><tr><td>2</td><td>4–6</td><td><ul style="list-style-type: none"><li>• Basic knowledge and understanding of the theoretical framework, demonstrated by little appropriate explanation of how media products attempt to stay relevant to the needs of their audience related to the chosen TV drama series.</li></ul></td></tr></table>	Level	Marks	Descriptor	5	13–15	<ul style="list-style-type: none"><li>• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how media products attempt to stay relevant to the needs of their audience related to the chosen TV drama series.</li><li>• Consistent, appropriate and effective reference to the close study product.</li><li>• Consistent, appropriate and effective use of subject-specific terminology throughout.</li></ul>	4	10–12	<ul style="list-style-type: none"><li>• Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective explanation of how media products attempt to stay relevant to the needs of their audience related to the chosen TV drama series.</li><li>• Mostly appropriate and effective reference to the close study product.</li><li>• Mostly appropriate and effective use of subject-specific terminology.</li></ul>	3	7–9	<ul style="list-style-type: none"><li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by some appropriate and effective explanation of how media products attempt to stay relevant to the needs of their audience related to the chosen TV drama series.</li><li>• Often appropriate reference to the close study product, but inconsistently effective.</li><li>• Often appropriate use of subject-specific terminology, but inconsistently effective.</li></ul>	2	4–6	<ul style="list-style-type: none"><li>• Basic knowledge and understanding of the theoretical framework, demonstrated by little appropriate explanation of how media products attempt to stay relevant to the needs of their audience related to the chosen TV drama series.</li></ul>	15
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2	4–6	<ul style="list-style-type: none"><li>• Basic knowledge and understanding of the theoretical framework, demonstrated by little appropriate explanation of how media products attempt to stay relevant to the needs of their audience related to the chosen TV drama series.</li></ul>																

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1	1–3	<ul style="list-style-type: none"> <li>Minimal knowledge and understanding of the theoretical framework, demonstrated by very rare, if any appropriate explanation of how media products attempt to stay relevant to the needs of their audience related to the chosen TV drama series.</li> <li>Little, if any, appropriate reference to the close study product with no real effectiveness.</li> <li>Little, if any, appropriate use of subject-specific terminology with no real effectiveness.</li> </ul>	
0	0	<ul style="list-style-type: none"> <li>Nothing worthy of credit.</li> </ul>	
<p><b>Indicative content</b></p> <p>When applying the above mark scheme, the difference between consistently effective and frequently effective (Levels 4 and 5) could apply to how effective the points are or how regularly effective points are made throughout the response. In the top band, it is expected that the response is consistently appropriate and effective throughout the response; whereas in Level 4, there may be fewer relevant points made, or they may be made less well.</p> <p>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</p> <p>Responses are expected to demonstrate knowledge and understanding of how of the TV series studied remain relevant to their audiences.</p> <p>With reference to <b><i>The Missing</i></b>:</p> <ul style="list-style-type: none"> <li><i>The Missing</i> is the BBC's response to the success of ITV's <i>Broadchurch</i>, which reintroduced the English language extended serial format to UK drama schedules – adapting to the way audiences received TV series</li> <li><i>The Missing</i> was packaged as an attempt to emulate the success of foreign language series such as <i>The Killing</i> and <i>The Bridge</i></li> <li><i>The Missing</i> has been produced by the BBC in association with transnational partners as part of its flagship high-quality drama series output. As such, it is trusted brand which can be sold throughout the world</li> <li>the programme explores relevant social and cultural contexts through the institution of the army and the organisation family structures</li> <li>values and ideologies of different cultures are also represented in <i>The Missing</i> through the portrayal of different religious beliefs and ethnic groups</li> </ul>			

		<ul style="list-style-type: none"> <li>the use of a complex narrative structure is indicative of a recent trend in popular television and film suggesting that audiences may find conventional narrative organisation too simplistic.</li> </ul> <p>With reference to <b><i>Deutschland 83</i></b>:</p> <ul style="list-style-type: none"> <li><i>Deutschland 83</i> was arguably a deliberate attempt by the German media industry to develop a prestige series which could take advantage of the new openness to 'foreign' products abroad</li> <li><i>Deutschland 83</i> was packaged for UK audiences by Channel 4 using the 'Walter Presents...' strand as a high-quality foreign language drama that targets discerning, media-literate audiences</li> <li>Cold War politics are explored through a revisionist approach to German and European history; in this way, it has been designed to appeal to global audiences</li> <li>this programme can be regarded as cross-cultural or multigenerational in its appeal, as it can be accessed nostalgically by older viewers, but also appreciated by younger viewers for the slickness of its stylistic approach</li> <li>the programme maintains relevance for a present day audience focusing on the past to comment on contemporary society, eg the obvious parallels between Reagan and Trump and the emergence of a new 'cold war' with Russia.</li> </ul> <p>With reference to <b><i>The Killing</i></b>:</p> <ul style="list-style-type: none"> <li>focus on the classic genre conventions of the detective narrative suggests the enduring appeal of the form – for a range of audiences</li> <li><i>The Killing</i> mixes traditional narrative enigmas of the whodunnit with a relatively new type of female hero in order to maintain relevance to a contemporary audience</li> <li>the programme also shows how the crime genre has become a key form for exploring social contexts – specifically issues in Danish society (role of the family, immigration, multi culturalism etc) but which can be seen as relevant to a transnational audience</li> <li><i>The Killing</i> was remade in 2011 for the American market by AMC (c.f. Hesmondhalgh's notion of Cultural Imperialism) suggesting ongoing relevance of its themes</li> <li><i>The Killing</i>'s status as (arguably) the initiator of the popularity on non-English language series in the UK, could be seen as a characteristic of producers finding new strategies to maintain relevance for audiences.</li> </ul>	
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Qu	Part	Marking guidance	Total marks												
07		<p><b>AO1 1b, AO1 2a and AO1 2b</b></p> <p>Demonstrate understanding of the theoretical framework of media (<b>5 marks</b>).</p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes (<b>5 marks</b>).</p> <p>Demonstrate understanding of media and their influence on media products and processes (<b>5 marks</b>).</p> <table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>5</td><td>13–15</td><td><ul style="list-style-type: none"><li>• Excellent understanding of the theoretical framework demonstrated by consistently effective explanations of how recent social and political issues have had an impact on the music industry.</li><li>• Excellent knowledge and understanding of contexts of the media and their influence on media products that is usually supported by highly appropriate and detailed reference to <i>Letter to the Free</i>.</li><li>• Consistently appropriate and effective use of subject specific terminology throughout.</li></ul></td></tr><tr><td>4</td><td>10–12</td><td><ul style="list-style-type: none"><li>• Good understanding of the theoretical framework demonstrated by frequent effective explanations of how recent social and political issues have had an impact on the music industry.</li><li>• Good knowledge and understanding of contexts of the media and their influence on media products, that is usually supported by mostly appropriate and effective reference to <i>Letter to the Free</i>.</li><li>• Mostly appropriate and effective use of subject specific terminology.</li></ul></td></tr><tr><td>3</td><td>7–9</td><td><ul style="list-style-type: none"><li>• Satisfactory understanding of the theoretical framework demonstrated by some appropriate and effective explanations of how recent social and political issues have had an impact on the music industry.</li><li>• Satisfactory knowledge and understanding of social and political contexts of the media and their influence on media products, that is sometimes supported by generally appropriate reference to <i>Letter to the Free</i>, but inconsistently effective.</li></ul></td></tr></table>	Level	Marks	Descriptor	5	13–15	<ul style="list-style-type: none"><li>• Excellent understanding of the theoretical framework demonstrated by consistently effective explanations of how recent social and political issues have had an impact on the music industry.</li><li>• Excellent knowledge and understanding of contexts of the media and their influence on media products that is usually supported by highly appropriate and detailed reference to <i>Letter to the Free</i>.</li><li>• Consistently appropriate and effective use of subject specific terminology throughout.</li></ul>	4	10–12	<ul style="list-style-type: none"><li>• Good understanding of the theoretical framework demonstrated by frequent effective explanations of how recent social and political issues have had an impact on the music industry.</li><li>• Good knowledge and understanding of contexts of the media and their influence on media products, that is usually supported by mostly appropriate and effective reference to <i>Letter to the Free</i>.</li><li>• Mostly appropriate and effective use of subject specific terminology.</li></ul>	3	7–9	<ul style="list-style-type: none"><li>• Satisfactory understanding of the theoretical framework demonstrated by some appropriate and effective explanations of how recent social and political issues have had an impact on the music industry.</li><li>• Satisfactory knowledge and understanding of social and political contexts of the media and their influence on media products, that is sometimes supported by generally appropriate reference to <i>Letter to the Free</i>, but inconsistently effective.</li></ul>	15
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<p><b>Indicative content</b></p> <p>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</p> <p>Responses are expected to demonstrate knowledge and understanding of how the social and political contexts of media production shape music videos.</p> <p>In their responses students may make reference to:</p> <ul style="list-style-type: none"> <li>how media producers target, attract, reach, address and potentially construct audiences</li> <li>how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated.</li> </ul> <p>General points</p> <p>This question focuses on the links between the Close Study Product <i>Letter to the Free</i> and its particular social and political contexts. The</p>				

		<p>response does not require the candidate to engage in a textual analysis of the Close Study Product, but rather to create a commentary on the way the modern music industry responds to political and social situations.</p> <ul style="list-style-type: none"> <li>• This product has been produced as a promotional film or ‘music video’, but inevitably also as music in a number of other contexts.</li> <li>• This product follows in the traditions of the protest song in that the video focuses on its message rather than simply creating a set of aesthetically pleasing images – something which candidates may address by making reference to contrasting or similar approaches to music video production in general.</li> <li>• The song was recorded by American political activist and rapper Common; it was released in 2016 by ARTium Recordings in conjunction with the ‘legendary’ hip hop label Def Jam Recordings.</li> <li>• Def Jam is an iconic music of black origin brand which has gained a reputation for producing high quality hip hop records, many of which feature political or counter-cultural messages surrounding the nature of black identity in contemporary American society.</li> <li>• Def Jam is also a subsidiary of media conglomerate UMG which was also able to promote and distribute the promotional film and its message digitally to a wide audience, initially through its association with the now-defunct VEVO video streaming website/application and latterly through YouTube.</li> <li>• <i>Letter to the Free</i> is essentially a protest song or an example of a sub genre referred to as “conscious hip hop”. The track was included on an album entitled ‘Black America Again’ – a call to social action connected to the Black Lives Matter Movement.</li> <li>• <i>Letter to the Free</i> was not initially released as a single for the Billboard charts in the US, but instead was released by the parent company UMG as a promotional film to coincide with the product launch of the Ava DuVernay’s Netflix documentary <i>13<sup>th</sup></i> which focuses on the ‘intersection of race, justice, and mass incarceration in the United States’.</li> <li>• The product was also featured in the end titles for the award-winning documentary, <i>13<sup>th</sup></i>. This film ‘centres on the 13th amendment to the American constitution or ‘abolition of slavery act’ and how this has been ignored by the American penal system in focusing on the fact that the nation’s prisons are disproportionately filled with African-American men who are used as slave labour. In this way, the focus on the theme of mass incarceration and slavery heavily depicted in the video’s iconography, eg use the abandoned prison and empty cotton field motifs.</li> <li>• The promotional film for <i>Letter to the Free</i> was directed by black ‘arthouse’ cinematographer Bradford Young. As such, it challenges many of the conventions associated with mainstream music videos, eg the lack of close-ups breaks with Goodwin’s notion of ‘focus on the artist as brand’. This enhances the text’s inherent themes of political alienation through the director’s poetic use of diegetic space.</li> </ul>	
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Qu	Part	Marking guidance	Total marks												
08		<p><b>AO2 1 and AO2 2</b></p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products through the use of academic theories <b>(10 marks)</b>.</p> <p>Make judgements and draw conclusions <b>(10 marks)</b>.</p> <table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>5</td><td>17–20</td><td><ul style="list-style-type: none"><li>Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the <i>Teen Vogue</i> website.</li><li>Excellent, detailed and accurate use of Gerbner’s ideas to analyse the product.</li><li>Analysis is detailed and critically engages with the nuanced aspects of Gerbner’s ideas in relation to the product.</li><li>Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the product.</li><li>Consistently appropriate and effective use of subject-specific terminology throughout.</li></ul></td></tr><tr><td>4</td><td>13–16</td><td><ul style="list-style-type: none"><li>Good, accurate application of knowledge and understanding of the theoretical framework to analyse the <i>Teen Vogue</i> website.</li><li>Good, accurate use of Gerbner’s ideas to analyse the product.</li><li>Analysis is logical and frequently engages with the nuanced aspects of Gerbner’s ideas in relation to the product.</li><li>Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the product.</li><li>Mostly appropriate and effective use of subject-specific terminology.</li></ul></td></tr><tr><td>3</td><td>9–12</td><td><ul style="list-style-type: none"><li>Satisfactory application of knowledge and understanding of the theoretical framework to analyse the <i>Teen Vogue</i> website.</li><li>Satisfactory, generally accurate use of Gerbner’s ideas to analyse the product.</li><li>Analysis is generally sound and engages with the straightforward aspects of Gerbner’s ideas in relation to the product.</li><li>Satisfactory judgements and conclusions that are reasonable and supported by analysis of relevant aspects of the product.</li></ul></td></tr></table>	Level	Marks	Descriptor	5	17–20	<ul style="list-style-type: none"><li>Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the <i>Teen Vogue</i> website.</li><li>Excellent, detailed and accurate use of Gerbner’s ideas to analyse the product.</li><li>Analysis is detailed and critically engages with the nuanced aspects of Gerbner’s ideas in relation to the product.</li><li>Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the product.</li><li>Consistently appropriate and effective use of subject-specific terminology throughout.</li></ul>	4	13–16	<ul style="list-style-type: none"><li>Good, accurate application of knowledge and understanding of the theoretical framework to analyse the <i>Teen Vogue</i> website.</li><li>Good, accurate use of Gerbner’s ideas to analyse the product.</li><li>Analysis is logical and frequently engages with the nuanced aspects of Gerbner’s ideas in relation to the product.</li><li>Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the product.</li><li>Mostly appropriate and effective use of subject-specific terminology.</li></ul>	3	9–12	<ul style="list-style-type: none"><li>Satisfactory application of knowledge and understanding of the theoretical framework to analyse the <i>Teen Vogue</i> website.</li><li>Satisfactory, generally accurate use of Gerbner’s ideas to analyse the product.</li><li>Analysis is generally sound and engages with the straightforward aspects of Gerbner’s ideas in relation to the product.</li><li>Satisfactory judgements and conclusions that are reasonable and supported by analysis of relevant aspects of the product.</li></ul>	20
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	1	1–4	<ul style="list-style-type: none"> <li>Minimal application of knowledge and understanding of the theoretical framework to analyse the <i>Teen Vogue</i> website.</li> <li>Minimal, if any, use of Gerbner's ideas to analyse the product.</li> <li>Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive.</li> <li>Limited judgements and conclusions that lack reasoning and are unsupported by examples.</li> <li>Little, if any, appropriate use of subject-specific terminology with no real effectiveness.</li> </ul>	
	0	0	<ul style="list-style-type: none"> <li>Nothing worthy of credit.</li> </ul>	
	<p><b>Indicative content</b></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>Responses are required to apply Gerbner's theory of cultivation to the <i>Teen Vogue</i> website in order to make judgements and draw conclusions around the extent to which the product studied conforms to this theory.</p> <p>Responses in the higher bands will explicitly engage with the question through reference to the set product and will demonstrate an understanding of the complex character of relationships between production and reception. Responses at <b>band 3</b> may straightforwardly apply the theory to the set product, rather than explicitly assess to what extent it conforms. Responses in the lower bands may not engage with Gerbner's theory or may simply describe the theory or aspects of the set product.</p>			

		<p>Although candidates are required to apply their understanding of Gerbner's theory to the set product, there is no requirement to argue that the product does conform to the theory. Candidates might equally argue that the product does not conform to Gerbner's theory at all, or that it only conforms to it to a certain extent, or that the set product does not feature all of the elements identified in this theory. Various conclusions are acceptable provided that they are substantiated by analysis of the product.</p> <p>Content below is not prescriptive; all valid points should be credited. It is not expected that responses will include all points listed.</p> <p>This question assesses the ability to apply knowledge and understanding of the theoretical framework of media audiences to analyse media products particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> <li>• how media producers target, attract, reach, address and potentially construct audiences</li> <li>• how media industries target audiences through the content and appeal of media products; as well as through the ways in which they are marketed, distributed and circulated</li> <li>• how audiences interpret the media, including how they may interpret the same media in different ways.</li> </ul> <p>In relation to <i>Teen Vogue</i></p> <ul style="list-style-type: none"> <li>• The main proposition of cultivation theory states that the more time people spend 'living' in the world of the text, the more likely they are to believe social reality aligns with the reality portrayed within <i>Teen Vogue</i>.</li> <li>• In this way, the <i>Teen Vogue</i> website is constantly updated to provide a wide range of lifestyle content which attempts to 'educate, enlighten and empower' and labels itself as the 'young person's guide to saving the world'.</li> <li>• There is a broadly understood set of codes and conventions for magazine products, which producers of <i>Teen Vogue</i> have (for the most part) chosen to subvert and challenge.</li> <li>• The <i>Teen Vogue</i> website deliberately uses countertypes and selective representation, influence the political views of the young female audience by 'mainstreaming' challenging social issues such as gun control and climate change; perhaps constructing 'mean world' scenarios in the process.</li> <li>• Eyewitness testimony of individuals who can be regarded by their readers as peers is also used to provide a sense of 'resonance' to the articles.</li> <li>• This largely cuts against the norm for traditional teen girl magazine content, where the focus tends to be on the superficial elements of self-hood – particularly those involving boys and make-up.</li> <li>• On the surface, the producers' intention appears to be to create a sense of heightened political awareness, encouraging a position of activism and 'resistance' in the young female audience although these messages tend to take a rather one-sided, pro-liberal stance on issues.</li> </ul>	
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		<ul style="list-style-type: none"> <li>• This stance also appears to be somewhat at odds with the product's primary purpose from a commercial point of view, which is to generate revenue by exposing the audience to a series of advertising messages from large corporate brands, such as Starbucks. Often these messages are encoded as <i>faux</i> feature stories or 'advertorials', which are presented seamlessly alongside editorial content. The result is that the potential for aberrant decoding on the part of the audience is being exploited by the producer.</li> <li>• <i>Teen Vogue</i> can be viewed as presenting content which is 'counter-cultural' or 'anti-Trump' in nature. Conversely, it may also be viewed as a carrier of micro-targeted advertising messages, celebrity gossip, click-bait, cookies and fake content, eg the use of advertorials for brands like Starbucks. Ultimately, it is the extent to which Teen Vogue is able to affect or shape the perception of its audience which is at the heart of the debate around the relevance of applying Gerbner's Cultivation theory to media products.</li> <li>• Although oppositional or negotiated responses are harder to track as there appears to be no direct forum for right-to-reply or discussion contained within the website or its social media satellites, this does not mean that they do not occur.</li> <li>• Ultimately, Gerbner's notion of the power of cumulation of the producer's messages over time as influencing factor vs individual levels of agency in negotiating a text (Hall) is at the heart of this debate and candidates in the higher mark bands should be able to address these ideas meaningfully using the CSP.</li> </ul>	
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Qu	Part	Marking guidance	Total marks															
09		<p><b>AO2 1 and AO2 2</b></p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products including in relation to their contexts <b>(10 marks)</b>.</p> <p>Make judgements and draw conclusions <b>(10 marks)</b>.</p> <table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>5</td><td>17–20</td><td><ul style="list-style-type: none"><li>Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the set product that provides a convincingly detailed and accurate analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li><li>Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed reference to specific aspects of the product.</li><li>Consistent appropriate and effective use of subject specific terminology throughout.</li></ul></td></tr><tr><td>4</td><td>13–16</td><td><ul style="list-style-type: none"><li>Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set product that provides a relatively detailed and accurate analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li><li>Good judgements and conclusions that are often supported by appropriate reference to relevant aspects of the product.</li><li>Mostly appropriate and effective use of subject specific terminology.</li></ul></td></tr><tr><td>3</td><td>9–12</td><td><ul style="list-style-type: none"><li>Satisfactory, generally accurate application of the theoretical framework to analyse the set product that provides some analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li><li>Satisfactory judgements and conclusions that are reasonable and supported by some reference to relevant aspects of the product.</li><li>Often appropriate use of subject specific terminology, but inconsistently effective.</li></ul></td></tr><tr><td>2</td><td>5–8</td><td><ul style="list-style-type: none"><li>Basic application of the theoretical framework that lacks development to analyse the set product by providing a somewhat limited and/or inconsistent analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li></ul></td></tr></table>	Level	Marks	Descriptor	5	17–20	<ul style="list-style-type: none"><li>Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the set product that provides a convincingly detailed and accurate analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li><li>Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed reference to specific aspects of the product.</li><li>Consistent appropriate and effective use of subject specific terminology throughout.</li></ul>	4	13–16	<ul style="list-style-type: none"><li>Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set product that provides a relatively detailed and accurate analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li><li>Good judgements and conclusions that are often supported by appropriate reference to relevant aspects of the product.</li><li>Mostly appropriate and effective use of subject specific terminology.</li></ul>	3	9–12	<ul style="list-style-type: none"><li>Satisfactory, generally accurate application of the theoretical framework to analyse the set product that provides some analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li><li>Satisfactory judgements and conclusions that are reasonable and supported by some reference to relevant aspects of the product.</li><li>Often appropriate use of subject specific terminology, but inconsistently effective.</li></ul>	2	5–8	<ul style="list-style-type: none"><li>Basic application of the theoretical framework that lacks development to analyse the set product by providing a somewhat limited and/or inconsistent analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li></ul>	20
Level	Marks	Descriptor																
5	17–20	<ul style="list-style-type: none"><li>Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the set product that provides a convincingly detailed and accurate analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li><li>Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed reference to specific aspects of the product.</li><li>Consistent appropriate and effective use of subject specific terminology throughout.</li></ul>																
4	13–16	<ul style="list-style-type: none"><li>Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set product that provides a relatively detailed and accurate analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li><li>Good judgements and conclusions that are often supported by appropriate reference to relevant aspects of the product.</li><li>Mostly appropriate and effective use of subject specific terminology.</li></ul>																
3	9–12	<ul style="list-style-type: none"><li>Satisfactory, generally accurate application of the theoretical framework to analyse the set product that provides some analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li><li>Satisfactory judgements and conclusions that are reasonable and supported by some reference to relevant aspects of the product.</li><li>Often appropriate use of subject specific terminology, but inconsistently effective.</li></ul>																
2	5–8	<ul style="list-style-type: none"><li>Basic application of the theoretical framework that lacks development to analyse the set product by providing a somewhat limited and/or inconsistent analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li></ul>																

		<ul style="list-style-type: none"> <li>• Basic judgements and conclusions that are only partially supported by reference to the product.</li> <li>• Occasional appropriate use of subject specific terminology and with limited effect.</li> </ul>	
1	1–4	<ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of the theoretical framework to analyse the set product that provides little or no analysis of how the <i>i</i> newspaper uses specific strategies to maintain its audience.</li> <li>• Limited judgements and conclusions that lack reasoning and are unsupported by examples.</li> <li>• Little, if any, appropriate use of subject specific terminology with no real effectiveness.</li> </ul>	
0	0	<ul style="list-style-type: none"> <li>• Nothing worthy of credit.</li> </ul>	
<p><b>Indicative content</b></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>It is expected that a significant focus of a response to this question will be on the relationship between media producers and their groups interested in their products.</p> <p>Targeted areas:</p> <ul style="list-style-type: none"> <li>• audience</li> <li>• industry.</li> </ul> <p>However, as a synoptic question, the analysis and judgement of the product should also allow candidates to draw on material from across the framework and media contexts. Responses in the higher bands are expected to draw together elements across the course of study to inform their analysis and judgements (responses do not have to refer to all four areas of the theoretical framework and contexts of the media, but should draw from a range of elements from across the course).</p> <p>There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on either side of the debate showing astute analysis using the theoretical framework, then this should not prevent them from reaching the higher mark bands.</p> <p>Similarly, if their analysis using the framework leads to them to a balanced conclusion that is logical and well supported this should be rewarded and could also reach the higher mark bands.</p>			



		<p>General points:</p> <ul style="list-style-type: none"> <li>the focus of the question invites candidates to demonstrate the ways in which a traditional news outlet like the <i>i</i> is able to maintain audiences in the face of fierce competition from content featured on digital media platforms, such as Facebook and Twitter. The question of decline appears to be supported by the most recent set of NRS statistics: in March 2013, the paper had an average daily circulation of 302 757; by February 2019 this had dropped to 233 869.</li> </ul> <p>The <i>i</i> newspaper:</p> <ul style="list-style-type: none"> <li>the <i>i</i> launched nine years ago to challenge existing 'quality' newspapers with low cover price and tabloid format</li> <li>the newspaper provides a London-centric view of contemporary British society and is aimed at 'readers and lapsed readers' of all ages, but primarily focussing on the 'time-limited commuter' ABC 1 readership segment</li> <li>the <i>i</i> has tried to keep its cover price down to 60p without compromising the quality of its news content</li> <li>the <i>i</i> maintained links with its (now defunct in print form) parent broadsheet paper <i>The Independent</i>, with several journalists moving from one to the other. This arguably provided what was in effect a concise tabloid paper with a sense of cultural capital</li> <li>the compact layout – featuring 'matrices' for news, business and sport – is designed to be both detailed and accessible</li> <li>the paper has an active social media presence, reinforcing the idea that this is a contemporary product with a 'youthful' attitude. There is also a discounted student subscription that lasts for one academic year.</li> </ul> <p>With reference to the <b>four areas of the theoretical framework</b>:</p> <p>Media language:</p> <ul style="list-style-type: none"> <li>how the different modes and language associated with different media forms communicate multiple meanings. For example, the <i>i</i> has reformatted and reinvented itself stylistically</li> <li>how the combination of elements of media language influence meaning. For example, the <i>i</i> has a strong register across its complete range of 'departments'. This operates through clarity and brevity</li> <li>how developing technologies affect media language. For example, how the <i>i</i> is connected to the digital context via blogs and other social media contacts.</li> </ul> <p>Candidates could use any of the points above (or other relevant points relating to media language) to argue that the <i>i</i> is successfully constructed entirely to meet the demands of the consumers, as it appears to be so clearly targeted at them. They could, however, also argue that the use of media language is less than appealing.</p> <p>Media representations:</p> <ul style="list-style-type: none"> <li>the effect of social and cultural context on representations with reference to the 'left-leaning' political angle taken by the paper on divisive issues, such as Brexit</li> </ul>	
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