



A-level
MEDIA STUDIES
7572/2

Paper 2 Media Two

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 Figure 1 using the following media ideas:</p> <ul style="list-style-type: none"> • diegesis (the construction of a believable fictional world) • ideology. <p style="text-align: center;">AO2 1</p> <p>Apply knowledge and understanding of the theoretical framework of media studies to analyse media products through the use of academic theories (9 marks).</p> <table border="1" data-bbox="316 712 1331 2033"> <thead> <tr> <th data-bbox="316 712 456 790">Level</th> <th data-bbox="456 712 596 790">Marks</th> <th data-bbox="596 712 1331 790">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 790 456 1193">3</td> <td data-bbox="456 790 596 1193">7–9</td> <td data-bbox="596 790 1331 1193"> <ul style="list-style-type: none"> • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Excellent, detailed and accurate use of the ideas of diegesis and ideology to analyse the unseen source. • Analysis of the cover is detailed and critically engages with nuanced aspects of ideas and theories related to diegesis and ideology. • Consistently appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="316 1193 456 1671">2</td> <td data-bbox="456 1193 596 1671">4–6</td> <td data-bbox="596 1193 1331 1671"> <ul style="list-style-type: none"> • 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. • Satisfactory, generally accurate use of the ideas of diegesis and ideology to analyse the unseen source. • Analysis of the cover is generally sound and engages with the straightforward aspects of ideas and theories of diegesis and ideology – answers in this band may not attempt to consider both ideas. • Occasional appropriate use of subject specific terminology. </td> </tr> <tr> <td data-bbox="316 1671 456 1973">1</td> <td data-bbox="456 1671 596 1973">1–3</td> <td data-bbox="596 1671 1331 1973"> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Minimal, if any, use of the ideas of diegesis and ideology to analyse the unseen source • Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal, if any, use of subject specific terminology. </td> </tr> <tr> <td data-bbox="316 1973 456 2033">0</td> <td data-bbox="456 1973 596 2033">0</td> <td data-bbox="596 1973 1331 2033"> <ul style="list-style-type: none"> • Nothing worthy of credit. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	3	7–9	<ul style="list-style-type: none"> • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Excellent, detailed and accurate use of the ideas of diegesis and ideology to analyse the unseen source. • Analysis of the cover is detailed and critically engages with nuanced aspects of ideas and theories related to diegesis and ideology. • Consistently appropriate and effective use of subject specific terminology throughout. 	2	4–6	<ul style="list-style-type: none"> • 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. • Satisfactory, generally accurate use of the ideas of diegesis and ideology to analyse the unseen source. • Analysis of the cover is generally sound and engages with the straightforward aspects of ideas and theories of diegesis and ideology – answers in this band may not attempt to consider both ideas. • Occasional appropriate use of subject specific terminology. 	1	1–3	<ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Minimal, if any, use of the ideas of diegesis and ideology to analyse the unseen source • Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal, if any, use of subject specific terminology. 	0	0	<ul style="list-style-type: none"> • Nothing worthy of credit. 	9
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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:</p> <ul style="list-style-type: none"> • diegesis (the construction of a believable fictional world) • ideology. <p>In the analysis of the cover of <i>House Beautiful</i> students are expected to apply key ideas related to diegesis and ideology to analyse the meaning of the images in the product.</p> <p>Answers in the higher bands are likely to deal critically with the ideas in the question whereas answers in the lower bands are likely to only offer examples from the product.</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>In their analysis students could consider:</p> <ul style="list-style-type: none"> • how the different modes and language associated with different media forms communicate multiple meanings • how the combination of elements of media language influence meaning • the way media language incorporates viewpoints and ideologies. <p>In their analysis of the <i>House Beautiful</i> cover, students may discuss:</p> <ul style="list-style-type: none"> • construction of an idealised (fantasy?) version of Christmas • representation of a particular race, culture and class • celebration of domesticity in the <i>House Beautiful</i> • how the spectator is positioned by the image to imagine a particular family and lifestyle (not visible) • the way 'filling your home with joy' is linked to family and material goods. 	
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Qu	Part	Marking guidance	Total marks						
02		<p>In his analysis of the cultural industries, David Hesmondhalgh argues that the increase in the number of media products has not necessarily increased diversity in the media.</p> <p>How valid do you find this argument about the media industries? You should refer to the magazine Close Study Products <i>Men's Health</i> and <i>Oh Comely</i> in your answer.</p> <p style="text-align: center;">AO1 1b, AO2 2 and AO2 3</p> <p>Demonstrate understanding of the theoretical framework of media (10 marks). Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • evaluate academic theories (10 marks) • make judgements and draw conclusions (5 marks). <table border="1" data-bbox="316 916 1331 1608"> <thead> <tr> <th data-bbox="316 916 456 992">Level</th> <th data-bbox="459 916 600 992">Marks</th> <th data-bbox="603 916 1331 992">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 996 456 1608">5</td> <td data-bbox="459 996 600 1608">21–25</td> <td data-bbox="603 996 1331 1608"> <ul style="list-style-type: none"> • Excellent understanding of the theoretical framework of media demonstrated through critical engagement with the nuanced aspects of the theory and argument. • Excellent, detailed and accurate application of knowledge and understanding to evaluate arguments associated with theories of diversity and the media industries. • Evaluation is insightful, thorough and critically informed. • Judgements and conclusions regarding the validity of arguments associated with theories of diversity and the media industries are perceptive and fully supported with detailed reference to specific aspects of the set magazine products. • Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> • Excellent understanding of the theoretical framework of media demonstrated through critical engagement with the nuanced aspects of the theory and argument. • Excellent, detailed and accurate application of knowledge and understanding to evaluate arguments associated with theories of diversity and the media industries. • Evaluation is insightful, thorough and critically informed. • Judgements and conclusions regarding the validity of arguments associated with theories of diversity and the media industries are perceptive and fully supported with detailed reference to specific aspects of the set magazine products. • Consistent highly appropriate use of subject specific terminology throughout. 	25
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		<p>4</p>	<p>16–20</p>	<ul style="list-style-type: none"> • Good understanding of the theoretical framework of media demonstrated through some engagement with the nuanced aspects of the theory and argument. • Good, accurate application of knowledge and understanding to evaluate arguments associated with theories of diversity and the media industries • Evaluation is logical and informed. • Judgements and conclusions regarding the validity of arguments associated with theories of diversity and the media industries are logical and well supported with reference to relevant aspects of the set magazine products. • Frequent appropriate use of subject specific terminology throughout. 	
		<p>3</p>	<p>11–15</p>	<ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework of media demonstrated through engagement with generally obvious or straightforward aspects of the theory and argument. • Satisfactory, generally accurate application of knowledge and understanding to evaluate arguments associated with theories of diversity and the media industries. • Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate arguments associated with theories of diversity and the media industries. • Judgements and conclusions regarding the validity of arguments associated with theories of diversity and the media industries are sensible and supported with some appropriate reference to relevant aspects of the set magazine products. • Generally appropriate use of subject specific terminology throughout. 	

		2	6–10	<ul style="list-style-type: none"> • Basic understanding of the theoretical framework of media demonstrated through engagement with more straightforward aspects of the theory and argument, this is likely to be limited. • Basic application of knowledge and understanding to evaluate arguments associated with theories of diversity and the media industries though there is likely to be a lack of clarity or relevance. • There may be a tendency to simply describe features of the set product rather than evaluate the theory. • Judgements and conclusions are not developed and only partially supported by reference to the set magazine products. • Occasional appropriate use of subject specific terminology throughout.
		1	1–5	<ul style="list-style-type: none"> • Minimal, if any, understanding of the theoretical framework of media that engages with minimal aspects of the theory and argument. • Minimal, if any, application of knowledge and understanding to evaluate arguments associated with theories of diversity and the media industries. • Evaluation is absent and description is minimal. • Judgements and conclusions drawn are superficial, generalised and lacking supporting evidence from the set magazine products. • Minimal use of subject specific terminology throughout.
		0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.
		Indicative content		

	<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>This question assesses understanding of theories of industry, particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> ● processes of production, distribution and circulation by organisations, groups and individuals in a global context ● the specialised and institutionalised nature of media production, distribution and circulation ● the relationship of recent technological change and media production, distribution and circulation ● the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification ● 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. <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>Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).</p> <p>The key areas that students would be expected to refer to in analysing the validity of claims associated with theories of diversity and the cultural industries would include:</p> <ul style="list-style-type: none"> ● the key aspects of the relevant theory of the cultural industries including: diversity, convergence, innovation, conglomeration, vertical integration ● focus on the cultural industry analysis that the media is dominated by a specific group which extends its power through this control ● the way in which Hesmondhalgh’s ideas question the idea that multiple producers and forms will lead to greater diversity in media production ● the definition of diversity within the cultural industry: is the media hegemonic? ● answers may refer to alternative ideas and theories such as deregulation, free market, PSB and the active audience in considering validity, though there is no requirement to do so ● the relationship between multiple producers and the development of a range of audiences. <p>Specific relevance to magazine CSPs:</p> <ul style="list-style-type: none"> ● magazine industry provides a useful case study for examining the arguments of the cultural industry through the changing nature of institutions and questions of diversity 	
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	<ul style="list-style-type: none"> • answers may define diversity in multiple ways: diversification of media conglomerates, diversity in terms of representation, diversity in terms of audience • the organisation of magazine companies as part of global, vertically integrated companies • decline in print sales for mainstream publications and closure of many established brands suggests the validity of Hesmondhalgh’s claims – but also questions the success of vertical integration and the argument that it minimises risk • development of a new market in magazine publishing which focuses on niche audiences produced by independent companies may suggest a challenge to the thesis of the culture industry • the effect of technology on the way in which the magazine industry operates in production, distribution and exhibition • the extent of diversity in the magazine industry in the context of institutional structures and personnel could be evaluated. <p>The specific CSPs can be used to demonstrate understanding of the theory and to evaluate its usefulness:</p> <p>Men’s Health Magazine</p> <ul style="list-style-type: none"> • The publisher of <i>Men’s Health</i>, Hearst, is entirely characteristic of the contemporary media landscape identified by Hesmondhalgh – an international diversified media company. • <i>Men’s Health</i> is one of approximately 30 magazines published by Hearst – but the extent to which this represents diversity is open to debate. • The focus on brands and lifestyle which characterise the organisation’s products arguably reflect a homogenous world view. • The international nature of the organisation could be seen as diverse with the production of versions of <i>Men’s Health</i> for at least seven different countries. • Alternatively, the diversification into different countries may be seen as a further example of the culture industries’ homogenising of cultural differences with the <i>Men’s Health</i> brand changing very little in different markets. <p>Oh Comely Magazine</p> <ul style="list-style-type: none"> • The publisher of <i>Oh Comely</i>, Iceberg Press, is an independent company which, the thesis of the culture industries would suggest, would not survive in competition with the global conglomerates. • The emergence of a market for magazines appealing to a niche audience – such as <i>Oh Comely</i> (but also <i>Gentlewoman</i>, <i>Simple Things</i>, <i>Kyto</i> etc) – suggests that the industry needs diversity to survive. • The extent to which an independent company, such as, Iceberg could be considered diverse in the context of structure, personnel, ideology etc. • Role of technology in allowing independent and alternative companies to address audiences may indicate a more diverse and democratic culture industry than Hesmondhalgh predicts. • Iceberg has also bought the website, Pics & Ink, a subscription platform promoting independent publishers, suggesting another approach to diversification. 	
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Qu	Part	Marking guidance	Total marks									
03		<p>Fictional genres represent social, cultural and political contexts in order to construct an ideological position.</p> <p>To what extent does an analysis of your television Close Study Products support this view?</p> <p>Refer to both your Close Study Products in your answer:</p> <p style="text-align: center;"><i>Capital and Deutschland 83</i> OR <i>Witnesses and The Missing</i> OR <i>No Offence and The Killing</i></p> <p style="text-align: center;">AO2 1 and AO2 3</p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts (15 marks).</p> <p>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks).</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Level</th> <th style="width: 15%;">Marks</th> <th style="width: 70%;">Descriptor</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">5</td> <td style="text-align: center;">21–25</td> <td> <ul style="list-style-type: none"> • Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between contexts, media products and ideological positioning. • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the television programmes. • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the products and precise links to the specified contexts. • Consistently appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td style="text-align: center;">4</td> <td style="text-align: center;">16–20</td> <td> <ul style="list-style-type: none"> • Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationship between contexts, media products and ideological positioning. • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the television programmes. • Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts. • Mostly appropriate and effective use of subject specific terminology. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> • Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between contexts, media products and ideological positioning. • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the television programmes. • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the products and precise links to the specified contexts. • Consistently appropriate and effective use of subject specific terminology throughout. 	4	16–20	<ul style="list-style-type: none"> • Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationship between contexts, media products and ideological positioning. • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the television programmes. • Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts. • Mostly appropriate and effective use of subject specific terminology. 	25
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		3	11–15	<ul style="list-style-type: none"> • Satisfactory analysis of the products that is generally sound and engages with the straightforward aspects of the influence of the relationship between contexts, media products and ideological positioning. • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the television programmes. • Satisfactory judgements and conclusions that are reasonable and supported by some analysis of relevant aspects of the products and with some links to the specified contexts. • Occasional appropriate use of subject specific terminology.
		2	6–10	<ul style="list-style-type: none"> • Basic analysis of the products that is undeveloped and tends towards description of the influence of the relationship between contexts, media products and ideological positioning. • Basic application of knowledge and understanding of the theoretical framework to analyse the television programmes. • Basic judgements and conclusions that are only partially supported by reference to the products. • Few links to contexts that may not always be relevant or are undeveloped. • Little appropriate use of subject specific terminology.
		1	1–5	<ul style="list-style-type: none"> • Minimal analysis that contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal application of knowledge and understanding of the theoretical framework to analyse the television programmes. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal, if any, use of subject specific terminology.
		0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.
		Indicative content		

	<p>This question assesses understanding of theories of representation, 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 ● the effect of social and cultural context on representations ● 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 ● how audiences respond to and interpret media representations ● the way in which representations make claims about realism ● how audience responses to and interpretations of media representations reflect social, cultural and political circumstances. <p>This question assesses students' ability to analyse television products in relation to their contexts and the extent to which those contexts construct an ideological position.</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>Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).</p> <p>The key areas that students would be expected to refer to in analysing the relationship between products, contexts and ideology would include:</p> <p>There is no requirement to argue that fictional genres represent contexts in order to construct an ideological position (although that would be a valid response); candidates might equally argue that as fiction, the representations are constructed for entertainment and the pleasures of genre. It would also be valid to argue that the programmes do not always construct a clear ideological position, leaving representations and messages ambiguous (higher level responses may recognise this as an attempt to make a paradox appear natural – which can itself be understood as ideological). Various conclusions are acceptable, provided they are substantiated through analysis of the set products.</p> <p>Points that argue that fictional genres represent the social, cultural and political contexts in order to construct an ideological position:</p> <ul style="list-style-type: none"> ● genres are dynamic and change to represent the concerns of the society which produces them ● media products are inherently ideological, they cannot avoid positioning audiences ● explicit focus on – often controversial – contexts is motivated by the producers' desire to transmit messages and values ● the crime genre – which all the CSPs have elements of – has a long tradition of dealing with political and social issues in order to construct 	
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	<p>arguments and positions</p> <ul style="list-style-type: none"> • the construction of representations through audience alignment (such as through the role of the hero) position the spectator to take up a particular view • the overall conventions of representation – narrative, genre etc – work to reassure the audience and to convince them that they are secure. <p>Points that argue that fictional genres represent the contexts for other – non ideological – reasons:</p> <ul style="list-style-type: none"> • media products – particularly fictional genres such as dramas – are constructed for entertainment and escapism • the audience alignment with appealing, central characters demonstrates that the form is about individual, not ideological experiences • the construction of representation through the narrative conventions of enigma and suspense is highly artificial, making it very difficult to read the programmes as representations of reality • while contexts may inform the genre, the process of representation works to remove these narratives from the real world, making an ideological message impossible • the Marxist approach to media studies, that all media is ideological, is outdated (may make reference to theories of active audience) • there may be an attempt to position audiences, but this will not necessarily be successful. <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. The points below could be used as evidence to either support or contradict the assertion in the question, depending upon the validity of the arguments made.</p> <p>The CSPs can be used to demonstrate understanding of the argument:</p> <p><i>The Killing</i></p> <ul style="list-style-type: none"> • Representation of a new kind of female hero in Sarah Lund – professional, intuitive, isolated, single parent, independent – is reflective of the contemporary social context of increased gender equality. • The ideological positioning of this is ambiguous and open to question – reinforcing a feminist ideology or suggesting the ‘chaos’ created when women leave the home. • The contemporary social and cultural context of Denmark as a multi-cultural society is represented in the series, comparing it to the historical context. As with the representation of feminist issues the ideological positioning is open to question. • Denmark is shown as a modern society with equality as a central aspect of its civil life, evident throughout a range of institutions – police (female detectives and senior staff), government (female MPs) marriage (the representation of the marriage of Theis and Pernille Birk Larsen emphasises the equality of the partnership), which reinforces the importance of equality and diversity ideologically. • The focus of the detective narrative – violence against a young woman – can be read as reflecting contemporary social contexts but is also part of a wider cultural anxiety about violence against women being used for entertainment – and reinforcing its inevitability. 	
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	<ul style="list-style-type: none"> • The focus on visual style, the pleasure of narrative enigmas, identification with character and (for a UK audience) the unusual setting, are all a result of representation – which may question the importance of ideology. <p>No Offence</p> <ul style="list-style-type: none"> • The representation of the police force in <i>No Offence</i> is female dominant to a greater extent than in reality, constructing a feminist position around equality. (The lack of realism in this representation could be usefully explored in considering ideology). • There is a diversity of character roles with reference to age, ethnicity, race, disability and appearance, reinforcing the ideological position on equality and diversity. • The police force is represented as effective, caring and authentic, suggesting a more conservative ideology around law and order. (The contradictions of this could be explored through the representations of the ‘maverick’ police officers – which is also a convention of the genre). • The representation of ‘good and evil’ conventional of the crime drama is complicated in the programme, questioning more authoritarian views of crime and society. • The representations are also used to construct a range of pleasures for the audience – (black) comedy, star performances, narrative pleasures and the unconventional setting and subject matter – not just ideological positions. <p>Witnesses</p> <ul style="list-style-type: none"> • The representation of male and female gender characteristics in the central characters both reinforce and subvert traditional gender characteristics making positioning and messages ambiguous. (Some responses may see this paradoxical representation as ideological). • The family and the domestic is represented as violent and secretive, a position which challenges mainstream celebration of the family unit and its role in socialisation. • The representation of violence explores both the horror of violent acts but also society’s voyeuristic tendencies and its fascination with extreme violence. • The representation of place is used to explore the experience of contemporary life as alienating and isolating. • The use of fantasy and horror elements provide pleasure for the audience and remove the programme from any basis in realism, making an ideological position impossible to detect. <p>The Missing</p> <ul style="list-style-type: none"> • Focus of the drama is on a range of societal groups and institutions – the army with its strict codes and internal hierarchies, the family as central to society but also often damaged and split etc – suggesting an ideological intention. • The narrative focus (already apparent in Episode 1) is on the brutalising nature of war and its opportunities for exploitation by governments and private companies. • Contemporary setting in Iraqi Kurdistan and references to the Iraq war draws on recent historical contexts, further encouraging a political interpretation. 	
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	<ul style="list-style-type: none"> • The complexity of the narrative structure which covers a variety of time periods and locations reflects a contemporary, globalised society without borders – a representation open to a range of interpretations. <p>Capital</p> <ul style="list-style-type: none"> • The programme can be defined as an example of a ‘state of the nation’ series, explicitly dealing with contemporary issues associated with ideological positioning. • Focus is on a diverse range of characters across race, class, ethnicity, family structure, etc representing this as a positive aspect of contemporary life. • Negative representations of the lives and values of those associated with finance and the city can be read ideologically – though this is complicated by individual character development (psychological insights, star performances etc). • Institutions of state are also represented negatively – particularly evident in the narrative around asylum and detention, where alignment with character creates ideological positioning. • Drama is structured around a London street which is real and a microcosm of society, a style more readily associated with ideological messages. • The narrative relies on a highly constructed enigma of the detective narrative providing audience pleasure but complicating the concept of realism. <p>Deutschland 83</p> <ul style="list-style-type: none"> • Explicitly ideological subject matter – Cold war versus Western Capitalism – construct positioning. • The focus on real historical events raises questions about how these events can be represented to create an ideological position. • The narrative is constructed from the viewpoint of the Stasi, positioning the American attack as the threat. • Representations of the Stasi include their role in detentions and murder but the alignment of the audience with Lenora and Martin counters this. • Positioning could be evaluated in terms of reception by nation and age which could affect the way audiences respond to the ideological message. • The postmodern visual aesthetic which draws on pastiche, use of exaggerated popular culture references and stylized mise en scene, may undermine the claims to realism and ideological reading. 	
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Qu	Part	Marking guidance	Total marks									
04		<p>Online media target audiences by constructing a range of representations of different groups.</p> <p>To what extent do you agree with this statement?</p> <p>Refer to the Close Study Products <i>Teen Vogue</i> and <i>The Voice</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 (5 marks). Demonstrate understanding of the theoretical framework of media (10 marks). Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks).</p> <table border="1" data-bbox="316 842 1331 1832"> <thead> <tr> <th data-bbox="316 842 456 920">Level</th> <th data-bbox="456 842 596 920">Marks</th> <th data-bbox="596 842 1331 920">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 920 456 1391">5</td> <td data-bbox="456 920 596 1391">21–25</td> <td data-bbox="596 920 1331 1391"> <ul style="list-style-type: none"> • Excellent and accurate knowledge of how online media target audiences through the construction of a range of representations. • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate discussion of how online media target audiences through the construction of a range of representations. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products. • Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="316 1391 456 1832">4</td> <td data-bbox="456 1391 596 1832">16–20</td> <td data-bbox="596 1391 1331 1832"> <ul style="list-style-type: none"> • Good, accurate knowledge of how online media target audiences through the construction of a range of representations. • Good understanding of the theoretical framework that is demonstrated by frequent appropriate discussion of how online media target audiences through the construction of a range of representations. • Good judgements and conclusions that are often supported by relevant examples. • Frequent appropriate use of subject specific terminology throughout. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> • Excellent and accurate knowledge of how online media target audiences through the construction of a range of representations. • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate discussion of how online media target audiences through the construction of a range of representations. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products. • Consistent highly appropriate use of subject specific terminology throughout. 	4	16–20	<ul style="list-style-type: none"> • Good, accurate knowledge of how online media target audiences through the construction of a range of representations. • Good understanding of the theoretical framework that is demonstrated by frequent appropriate discussion of how online media target audiences through the construction of a range of representations. • Good judgements and conclusions that are often supported by relevant examples. • Frequent appropriate use of subject specific terminology throughout. 	25
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		3	11–15	<ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge of how online media target audiences through the construction of a range of representations. • Satisfactory understanding of the theoretical framework that is demonstrated by discussion of how online media target audiences through the construction of a range of representations. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Generally appropriate use of subject specific terminology throughout.
		2	6–10	<ul style="list-style-type: none"> • Basic knowledge of how online media target audiences through the construction of a range of representations. • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate discussion of how online media target audiences through the construction of a range of representations. • Basic judgements and conclusions that are generally unsupported by examples. • Occasional appropriate use of subject specific terminology throughout.
		1	1–5	<ul style="list-style-type: none"> • Minimal knowledge of how online media target audiences through the construction of a range of representations. • Minimal understanding of the theoretical framework that is demonstrated by some basic discussion of how online media target audiences through the construction of a range of representations. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal use of subject specific terminology throughout.
		0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.
		Indicative content		

	<p>Responses are required to make judgements and draw conclusions about the extent to which representations are diverse and whether this is used to target audiences. They should refer to the online CSPs to support their points.</p> <p>Responses in the higher bands will clearly engage with the ‘to what extent’ element of the argument and will support their points with effective reference to the CSPs. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of representation, audience targeting and/or the set products.</p> <p>As a synoptic question, the knowledge and understanding and judgement of the products should also allow candidates to draw on material from across the framework and media contexts. Responses in the higher bands must 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>Language:</p> <ul style="list-style-type: none"> • how the different modes and language associated with different media forms communicate multiple meanings • how the combination of elements of media language influence meaning • the way media language incorporates viewpoints and ideologies. <p>Representations:</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 effect of social and cultural context on representations • how audiences respond to and interpret media representations • how representations may invoke discourses and ideologies and position audiences. <p>Industries:</p> <ul style="list-style-type: none"> • the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification • 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. <p>Audiences:</p> <ul style="list-style-type: none"> • how media producers target, attract, reach, address and potentially construct audiences • 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 • how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms 	
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	<ul style="list-style-type: none"> • how media organisations reflect the different needs of mass and specialised audiences, including through targeting. <p>Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).</p> <p>The key areas that students would be expected to refer to in analysing the representation of diversity in addressing an audience would include:</p> <ul style="list-style-type: none"> • the extent to which the online media CSPs represent diversity – within the product and as part of the wider media landscape • how representations are constructed through media language in order to target and position audiences • theories of representation and diversity: produced for political, economic, social reasons etc • the effect of economic pressures on the construction of representation and audience targeting • answers may question the extent to which representations are important to audiences – is there a simple relationship between the two? • limiting nature of categorising audiences by race, gender, age etc • the relationship between new technologies and the development of a range of audiences. <p>Specific relevance to online CSPs:</p> <p>The CSPs can be used to discuss the targeting of audiences through diverse representations. Some points relevant to both CSPs:</p> <p><i>The Voice</i></p> <ul style="list-style-type: none"> • Branding as a black newspaper (Britain’s favourite black newspaper, celebrating black excellence, proud to champion diversity etc) suggests the representation of race and ethnicity is central to targeting an audience. • The focus on black culture (and the reference in the title to giving marginalised groups a ‘voice’) can be seen as creating some diversity within a predominantly white media form. • Images on the website predominantly represent black people, suggesting a direct address to a black audience. • The layout and structure of the website is convention to this form of media product, which might suggest that aspects of diversity are limited to content rather than form. • <i>The Voice</i> can be interpreted as addressing issues which are stereotypically associated with black audiences; the Faith section is unlikely to be found on news websites aimed at white audiences, reinforcing conventional representations rather than constructing diversity. • The coverage of sports, entertainment and a variety of UK news suggests that <i>The Voice</i> does not simply address a black audience – the conception of identity is more fluid. • The extent to which representations of diversity are part of an industry strategy by the owners could be referred to. 	
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	<p><i>Teen Vogue</i></p> <ul style="list-style-type: none"> • Overall the representations constructed on the website can be interpreted as diverse and homogenous in the context of representation and targeting a teen (female) audience. • Claims to diversity are found in the range of stories featured – eg contemporary US politics and fashion – focus on political issues seen as a new way of targeting a mainstream teen audience. • Despite claims to a political discourse, the dominant focus on the homepage is often a fashion story or celebrity ‘news’. • Analysis may consider the way in which more ‘serious’ stories are reported in the context of mode of address. • Sections such as Identity reflect the changing understanding and representation of these issues – engaging with contemporary theories on racial and gender diversity relevant to the audience. • <i>Teen Vogue</i> is demonstrably more diverse in terms of its representation of a range of races and ethnicities (also reflected in its key personnel). 	
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