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

Written Paper

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**Mark scheme**

June 2019

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Version: 1.0 Final

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

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

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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

Qu	Part	Marking guidance	Total marks
01	1	<p style="text-align: center;">AO1 1 a and AO1 1b</p> <p style="text-align: center;">Demonstrate knowledge of the theoretical framework of the media (2 marks)</p> <p style="text-align: center;">Demonstrate understanding of the theoretical framework of the media (2 marks)</p> <p>Award one mark for each correct answer.</p> <p><b>Correct Answers:</b></p> <ul style="list-style-type: none"> <li>• A - The words on the cover help to anchor the meaning of the main image.</li> <li>• D - The clothes worn by the models are part of a non-verbal code.</li> <li>• E - The typography used in the <i>Vogue</i> masthead has been used to create a brand image.</li> <li>• F - The cover has been constructed to challenge dominant ideologies around fashion.</li> </ul>	4
01	2	<p style="text-align: center;">AO1 1 a and AO1 1b</p> <p style="text-align: center;">Demonstrate knowledge of the theoretical framework of the media (2 marks)</p> <p style="text-align: center;">Demonstrate understanding of the theoretical framework of the media (2 marks)</p> <p>2 marks for the definition and 2 further marks for correct examples cited in the text.</p> <p>Definition of paradigm (up to 2 marks)</p> <p>A specific <b>set of signifiers</b> (1) that producers are able to <b>make choices from</b> in order to construct a particular meaning (1).</p> <p>Examples from the text (up to 2 marks), e.g.:</p> <ul style="list-style-type: none"> <li>• Clothes</li> <li>• Colours</li> <li>• Fonts</li> <li>• Models</li> </ul> <p><b>Note</b> that the group shot featured on this magazine cover contains a range of ethnicities and body shapes that could be regarded as attempting to reflect a sense of a “new paradigm” or range of diverse representations of “beauty”, “femininity” or “womanhood” within contemporary society.</p>	4

Qu	Part	Marking guidance	Total marks												
02		<p style="text-align: center;">AO2 1 and AO2 2</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 (15 marks)</li> <li>• make judgements and draw conclusions (5 marks)</li> </ul> <table border="1" data-bbox="288 573 1248 2056"> <thead> <tr> <th data-bbox="288 573 427 651">Level</th> <th data-bbox="427 573 564 651">Marks</th> <th data-bbox="564 573 1248 651">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 651 427 1211">4</td> <td data-bbox="427 651 564 1211">16-20</td> <td data-bbox="564 651 1248 1211"> <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 diversity in the magazine cover and advert.</li> <li>• Excellent, astute judgements and conclusions both in relation to the products and also the contexts in which they were created that are consistently well supported by relevant examples.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="288 1211 427 1693">3</td> <td data-bbox="427 1211 564 1693">11-15</td> <td data-bbox="564 1211 1248 1693"> <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 diversity in the magazine cover and advert.</li> <li>• Good judgements and conclusions both in relation to the products and also 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 data-bbox="288 1693 427 2056">2</td> <td data-bbox="427 1693 564 2056">6-10</td> <td data-bbox="564 1693 1248 2056"> <ul style="list-style-type: none"> <li>• Some satisfactory application of knowledge and understanding of the theoretical framework of media analyse the products though 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 diversity in the magazine cover and advert.</li> <li>• Satisfactory judgements and conclusions both</li> </ul> </td> </tr> </tbody> </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 diversity in the magazine cover and advert.</li> <li>• Excellent, astute judgements and conclusions both in relation to the products and also the contexts in which they were created that are consistently well supported by 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 diversity in the magazine cover and advert.</li> <li>• Good judgements and conclusions both in relation to the products and also 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 analyse the products though 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 diversity in the magazine cover and advert.</li> <li>• Satisfactory judgements and conclusions both</li> </ul>	20
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		<p>in relation to the products and also the contexts in which they were created that are sometimes supported by examples. At this 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 that engages with very straightforward aspects of the representations of diversity in the magazine cover and advert.</li> <li>Basic judgements and conclusions both in relation to the products and also the contexts in which they were created that are generally unsupported by examples. At this level, responses will be undeveloped and are likely to only consider 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>

**Indicative content**

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.

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.

Responses are expected to compare the representations of diversity in the magazine cover and advert. Responses in the higher bands will explore more detailed aspects of the ways diversity 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.

For marks in **Band 3 and above**, 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 Band 2 or below there may be greater emphasis on one product.

Responses are expected to consider how far the representations relate to relevant media contexts. Responses in the higher bands will explicitly

	<p>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' whilst 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 re-presentation</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 and differences</b> in the representations of diversity across the products:</p> <p><i>Vogue</i></p> <p>The cover offers a challenge to traditional forms of representation of women in the fashion industry through its:</p> <ul style="list-style-type: none"> <li>• use of countertypes of young women with respect to many forms of appearance: clothes, make up, body shape and explicit ethnicity and religion (the inclusion of the hijab)</li> <li>• colour palette, <i>i.e.</i> simple, earthy and muted, which, combined with a sharp focus and the texture of the material and dark tones of skin and hair suggests (connotes) a more grounded sense of femininity and ethnically diverse notion of beauty</li> <li>• use of the main cover line <i>New Frontiers: The Models changing the Face of Fashion</i></li> <li>• focus on a formal upright posture, square-on angle of the image, that allows the models to gaze directly at the audience (direct mode-of-address)</li> <li>• use of facial expressions that appear almost confrontational in their directness</li> <li>• use of a group shot, rather than one focussing on an individual, connoting solidarity.</li> </ul>	
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	<p>The cover also reinforces traditional stereotypes of beauty and femininity through:</p> <ul style="list-style-type: none"> <li>• the inclusion of the cover line “Wedding Style: 81 perfect pieces”</li> <li>• some adherence to traditional (patriarchal) standards of feminine beauty through the models fine features and clear skin, defined and enhanced by professional hair and make-up styling;</li> <li>• some models are even adopting the classic model pout and there is a sense that we are still engaging with notions of manufactured beauty</li> </ul> <p><i>Maybelline: “That Boss Life”</i></p> <p><i>That Boss Life</i> also focusses on a rejection of traditional norms and values surrounding beauty and femininity It <b>challenges</b> stereotypes through:</p> <ul style="list-style-type: none"> <li>• the focus on Manny and Shayla throughout, representing them as central and essential within the advert’s narrative: the casting of a gay male and black female vlogging duo – as opposed to the iconic signifier of the glamorous celebrity or supermodel routinely used in adverts of this type</li> <li>• their relative lack of glamour, idealisation in the context of traditional images of beauty.</li> </ul> <p><i>That Boss Life</i> <b>reinforces</b> stereotypes through:</p> <ul style="list-style-type: none"> <li>• its use of the make-up product as a key ingredient or “magic elixir” featured within the transformation narrative; this is a convention of many traditional make-up adverts, which use the fairy tale Cinderella as their cultural blue-print</li> <li>• Manny and Shayla do very little through their appearance, dialogue or actions to counter stereotypical notions about how gay men or young black women behave and appear to be operating to type</li> <li>• representations of diversity in both products reflect changing social and cultural meanings of diversity in the modern era;</li> <li>• issues of representation of diversity in both products relate to debates about value and appearance</li> <li>• the inclusion of Manny MUA in particular has cultural significance and value as a symbolic embodiment of arguments about contemporary gender politics, as well as the history and current state of the beauty industry.</li> </ul> <p>Finally, the fact that these representations challenge stereotypes confirms, to some extent, the continued presence of these stereotypes in media products.</p>	
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03		<p style="text-align: center;">AO2 1</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 (10 marks)</p> <table border="1" data-bbox="288 504 1249 2047"> <thead> <tr> <th data-bbox="288 504 427 577">Level</th> <th data-bbox="427 504 566 577">Marks</th> <th data-bbox="566 504 1249 577">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 577 427 1025">5</td> <td data-bbox="427 577 566 1025">9-10</td> <td data-bbox="566 577 1249 1025"> <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 Barthes' levels of signification to analyse the unseen source.</li> <li>• Analysis is detailed and critically engages with the nuanced aspects of the representation of gender in the video game advert.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="288 1025 427 1435">4</td> <td data-bbox="427 1025 566 1435">7-8</td> <td data-bbox="566 1025 1249 1435"> <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 Barthes' levels of signification to analyse the unseen source.</li> <li>• Analysis is logical and frequently engages with the nuanced aspects of representation of gender in the video game advert.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="288 1435 427 1921">3</td> <td data-bbox="427 1435 566 1921">5-6</td> <td data-bbox="566 1435 1249 1921"> <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 Barthes' levels of signification to analyse the unseen source.</li> <li>• Analysis is generally sound and engages with the straightforward aspects of representation of gender in the video game.</li> <li>• Occasional appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="288 1921 427 2047">2</td> <td data-bbox="427 1921 566 2047">3-4</td> <td data-bbox="566 1921 1249 2047"> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the unseen source though this is likely</li> </ul> </td> </tr> </tbody> </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 Barthes' levels of signification to analyse the unseen source.</li> <li>• Analysis is detailed and critically engages with the nuanced aspects of the representation of gender in the video game advert.</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 Barthes' levels of signification to analyse the unseen source.</li> <li>• Analysis is logical and frequently engages with the nuanced aspects of representation of gender in the video game advert.</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 Barthes' levels of signification to analyse the unseen source.</li> <li>• Analysis is generally sound and engages with the straightforward aspects of representation of gender in the video game.</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 though this is likely</li> </ul>	10
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		<p>to be generalised.</p> <ul style="list-style-type: none"> <li>• Basic use of Barthes' levels of signification to analyse the unseen source though there is likely to be a lack of clarity or relevance.</li> <li>• Analysis is undeveloped and tends towards description of the representation of gender in the video game advert.</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 Barthes' levels of signification 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 ability to apply knowledge and understanding of the theoretical framework of media language to analyse media products, particularly focusing on:

Barthes' ideas and theories on semiotics:

- signification
- denotation
- connotation
- myth.

In the analysis of the representation of gender in the *Beyond Good and Evil 2* advert, students are expected to apply Barthes' ideas about signification in terms of denotation, connotation and myth.

Answers in the higher bands are likely to engage with all three levels of signification whilst answers in the lower bands are more likely to focus on denotation and/or connotation but each response should be considered on its own merits.

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>In their analysis students should consider:</p> <ul style="list-style-type: none"> <li>• how the different modes and language associated with different media forms communicate multiple meanings</li> <li>• how the combination of elements of media language influence meaning.</li> </ul> <p>In their analysis of the representation of gender in the <i>Beyond Good and Evil 2</i> advert, students may discuss:</p> <ul style="list-style-type: none"> <li>• the identification of <b>dominant signifiers</b>; for example, the monkey, the woman, the weapons, the positioning, the facial expressions of the characters</li> <li>• the denotations of species, costume, props, colour and body language. For example, the monkey is an animal (non-human) in a headscarf and ripped shirt, carrying a weapon</li> <li>• the connotations of the images with reference to gender representations. For example, the monkey may be seen to be wearing masculine, “pirate” clothing and making a gesture normally associated with largely male dominated heavy metal or skate/surf youth cultures</li> <li>• the construction of myth through the use of signs – co-opting our personal responses in order to involve us in a collective experience at the same time as a personal one, thereby ‘normalising’ or ‘naturalising’ this process. In this example text, our apparently natural, or at least ‘open’ or ‘free’, response to an attractive action woman, a large Rastafarian henchman and a pirate monkey are combined with our understanding that the use of costume and in particular the inclusion of the overtly sexualised female is used to enable us to read the monkey character as “male”</li> <li>• the presentation of gender stereotypes, for example that these are “natural and normal”, reflecting the intrinsic biological differences between the sexes in its portrayal of a “male” hero and an sexually objectified female side-kick.</li> </ul> <p>Accept any other valid analytical responses. Answers must link to Barthes’ ideas about signification.</p>	
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Qu	Part	Marking guidance	Total marks
04		<p>AO1 1a Demonstrate knowledge of the theoretical framework of the media (2 marks)</p> <ul style="list-style-type: none"> <li>• A widely held but fixed and oversimplified media representation (1) of a social group or type of person (1).</li> </ul> <p>Answers may also allude to the idea that stereotypes are a form of “cultural shorthand” used by media producers to communicate aspects of dominant ideology relating to specific groups within society.</p>	2

Qu	Part	Marking guidance	Total marks
05		<p>AO1 1a Demonstrate knowledge of the theoretical framework of the media (2 marks)</p> <p>A large, powerful media company or business (1) that owns numerous smaller companies involved in media production (1).</p> <p>One mark can also be awarded for relevant examples of media conglomerates, but only in conjunction with the idea that these companies own a range of smaller media brands, e.g. News Corporation owns The Sun and the Times; Walt Disney owns the Star Wars and Marvel film franchises, <i>etc.</i></p>	2

Qu	Part	Marking guidance	Total marks															
06		<p style="text-align: center;">AO1 1a and AO1 1b</p> <p style="text-align: center;">Demonstrate knowledge of the theoretical framework of media (10 marks)</p> <p style="text-align: center;">Demonstrate understanding of the theoretical framework of media (5 marks)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th data-bbox="288 535 427 611">Level</th> <th data-bbox="427 535 564 611">Marks</th> <th data-bbox="564 535 1249 611">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 611 427 943" style="text-align: center;">5</td> <td data-bbox="427 611 564 943" style="text-align: center;">13-15</td> <td data-bbox="564 611 1249 943"> <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 satisfy audience needs.</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 data-bbox="288 943 427 1274" style="text-align: center;">4</td> <td data-bbox="427 943 564 1274" style="text-align: center;">10-12</td> <td data-bbox="564 943 1249 1274"> <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 satisfy audience needs.</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 data-bbox="288 1274 427 1637" style="text-align: center;">3</td> <td data-bbox="427 1274 564 1637" style="text-align: center;">7-9</td> <td data-bbox="564 1274 1249 1637"> <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 satisfy audience needs.</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 data-bbox="288 1637 427 2000" style="text-align: center;">2</td> <td data-bbox="427 1637 564 2000" style="text-align: center;">4-6</td> <td data-bbox="564 1637 1249 2000"> <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 satisfy audience needs.</li> <li>• Occasional appropriate reference to the close study product and with limited effect.</li> <li>• Occasional appropriate use of subject specific terminology and with limited effect.</li> </ul> </td> </tr> </tbody> </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 satisfy audience needs.</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 satisfy audience needs.</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 satisfy audience needs.</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 satisfy audience needs.</li> <li>• Occasional appropriate reference to the close study product and with limited effect.</li> <li>• Occasional appropriate use of subject specific terminology and with limited effect.</li> </ul>	15
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**Indicative content**

When applying the above mark scheme, the difference between consistently effective and frequent 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.

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.

Responses are expected to demonstrate knowledge and understanding of how media products attempt to satisfy the Uses and Gratifications of the intended audience.

Responses will demonstrate knowledge and understanding of different ways that media products attempt to satisfy the Uses and Gratifications of the intended audience and may refer to:

- surveillance
- personal relationships
- escape/diversion
- identification.

**Audience**

- 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 audiences interpret the media, including how they may interpret the same media in different ways
- how audiences interact with the media and can be actively involved in media production.

Uses and Gratifications theory is essentially positivistic in approach, leading to the questions: Why do people use media products and what do they use them for? Therefore, candidates should focus on the ways in

	<p>which audiences accessing media products have purposely chosen to watch in order to satisfy a set of specific needs.</p> <ul style="list-style-type: none"> <li>• candidates can work through each of these elements individually and offer examples from <i>Letter to the Free</i>, although there is no need to cover all of the initial 4, let alone the extended version of this theory when making their analysis</li> <li>• quality of judgements backed up with detailed reference to the CSP are valued over total coverage, although it is envisaged that candidates at the higher end of the mark range will be able to do this in more depth.</li> </ul> <p>Surveillance:</p> <ul style="list-style-type: none"> <li>• <i>Letter to the Free</i> can be viewed as a promotional video for the Ava DuVernay documentary “13th”, as well as a music video simply promoting the artist Common. To this end, watching video for <i>Letter to the Free</i> would not only give listeners access to Common’s latest release on the Vevo music channel, but also create further awareness of the existence of the documentary and, in particular, an understanding of the issues of mass incarceration and modern slavery featured within it.</li> </ul> <p>Personal Relationships:</p> <ul style="list-style-type: none"> <li>• the Vevo platform encourages sharing of music videos on social media. There is also a sense that audiences are encouraged to participate in discussions around the issues featured in the Netflix documentary on Twitter using various hashtags; this can be perhaps viewed as an extension or addition to the Black Lives Matter social activist movement generally.</li> </ul> <p>Personal Identity:</p> <ul style="list-style-type: none"> <li>• the audience is also encouraged to identify with Common and his viewpoint, and subsequently to empathise with the cause that he presents</li> <li>• he may also be regarded to some extent as a role model or, given that he is a successful figure within the music industry, a very notable exponent of rap music with a political conscience.</li> </ul> <p>Escape Diversion:</p> <ul style="list-style-type: none"> <li>• although this product has a strong political message, it has also been produced as a piece of entertainment with high production values. The inclusion of the floating obelisk gives the video a slightly surrealist feel and references a recurring visual motif in Stanley Kubrick’s 1968 science fiction “masterpiece”, <i>2001: A Space Odyssey</i>; this perhaps serves to elevate the status of the video as “art”</li> <li>• there are also several references to black history and popular culture featured within <i>Letter to the Free</i>, which would serve to entertain the audience as they were able to make connections between them.</li> </ul> <p><b>Note</b> that some candidates in the higher mark bands may ultimately choose to reject the relevance or validity of this theory in relation to its application to the text; this should be rewarded for being critical of it based on the quality of their argument.</p>	
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07		<p style="text-align: center;">AO1 1b, AO1 2a and AO1 2b</p> <p>Demonstrate understanding of the theoretical framework of media (5 marks)</p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes (5 marks)</p> <p>Demonstrate understanding of media and their influence on media products and processes (5 marks)</p> <table border="1" data-bbox="288 602 1249 2054"> <thead> <tr> <th data-bbox="288 602 427 680">Level</th> <th data-bbox="427 602 564 680">Marks</th> <th data-bbox="564 602 1249 680">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 680 427 1162">5</td> <td data-bbox="427 680 564 1162">13-15</td> <td data-bbox="564 680 1249 1162"> <ul style="list-style-type: none"> <li>• Excellent understanding of the theoretical framework, demonstrated by consistently effective explanation of how recent media technologies have changed patterns of distribution and marketing</li> <li>• Excellent knowledge and understanding of how contexts of the media and their influence on media products that is usually supported by mostly appropriate and effective reference to Hidden Figures.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="288 1162 427 1644">4</td> <td data-bbox="427 1162 564 1644">10-12</td> <td data-bbox="564 1162 1249 1644"> <ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework, demonstrated by frequent effective explanation of how recent media technologies have changed patterns of distribution and marketing</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 Hidden Figures.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="288 1644 427 2054">3</td> <td data-bbox="427 1644 564 2054">7-9</td> <td data-bbox="564 1644 1249 2054"> <ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework, demonstrated by some appropriate and effective explanation of how recent media technologies have changed patterns of distribution and marketing.</li> <li>• Satisfactory knowledge and understanding of contexts of the media and their influence on media products that is sometimes supported generally appropriate reference to Hidden Figures, but inconsistently effective.</li> </ul> </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	13-15	<ul style="list-style-type: none"> <li>• Excellent understanding of the theoretical framework, demonstrated by consistently effective explanation of how recent media technologies have changed patterns of distribution and marketing</li> <li>• Excellent knowledge and understanding of how contexts of the media and their influence on media products that is usually supported by mostly appropriate and effective reference to Hidden Figures.</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 explanation of how recent media technologies have changed patterns of distribution and marketing</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 Hidden Figures.</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 explanation of how recent media technologies have changed patterns of distribution and marketing.</li> <li>• Satisfactory knowledge and understanding of contexts of the media and their influence on media products that is sometimes supported generally appropriate reference to Hidden Figures, 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 recent media technologies have changed patterns of distribution and marketing , for example:</p> <ul style="list-style-type: none"> <li>• processes of production, distribution and circulation by organisations, groups and individuals in a global context</li> <li>• the relationship of recent technological change and media production, distribution and circulation</li> <li>• the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification</li> <li>• the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products.</li> </ul>		

	<p>General points</p> <p>Marketing:</p> <ul style="list-style-type: none"> <li>• <i>Hidden Figures</i> (Melfi. 2016) has its own Fox Pictures <u>official website</u>, which includes a cropped banner featuring the main characters and film logo. There are also “call to action” style links prompting the audience to watch the trailer, buy tickets, and to follow and share the movie’s <u>Facebook</u> and <u>Twitter</u> profiles</li> <li>• a section entitled “Videos” includes trailers, some clips featuring key scenes, and “behind-the-scenes” featurettes explaining the real-life stories behind the movie, as well as spotlights on the cast and crew</li> <li>• the “About” section includes a brief story synopsis as well as cast and crew lists along with more links to the movie’s social profiles and also links out to an <u>Instagram</u> page</li> <li>• the “Featured Content” section has links for the user to find out more about the soundtrack album for the film and where to download it. This focus on the soundtrack may be seen as particularly significant, as its composer, Pharell Williams, is one of the co-producers of the film itself. His status as a high-profile, independent figure helps to build the brand synergy</li> <li>• the official website also links to a site called “<u>Future Katherine Johnsons</u>”, a reference to the real-life black female NASA (human) “computer” played by Taraji P. Henson. This is an educational initiative in the US, working in partnership with the “Black Girls Code” program; it was designed to encourage school-age black girls to become involved in STEM-related projects</li> <li>• there are also further links to an IBM website honouring the women who served as NASA’s computers, again with the aim to recruit young women of colour into STEM-related fields</li> <li>• traditional forms of marketing, particularly trailers and posters, were also used to promote the film, suggesting a “blended” approach which is still the preferred strategy when it comes to promoting mid- budget films</li> <li>• candidates could allude to the above in an answer that disagrees with the central premise of the question, ie with its suggestion that new media forms are now the most important form of advertising and marketing for a feature film of this scale.</li> </ul> <p>Distribution:</p> <ul style="list-style-type: none"> <li>• <i>Hidden Figures</i> was produced in partnership with 20<sup>th</sup> Century Fox, an established Hollywood movie studio, owned (at the time) by a large media conglomerate: Rupert Murdoch’s News Corporation. This meant that the film was essentially guaranteed a relatively wide distribution across global network of partner outlets such as cinema chains</li> <li>• therefore, with respect to the “how far” aspect featured in the question, there is a sense that new technology has not made as much of a significant impact on distribution as it would on a much smaller independent film</li> <li>• after the initial phased theatrical release of <i>Hidden Figures</i>, however, streaming platforms such as YouTube and Amazon Prime Movies presented several further opportunities for wider audiences to access the film</li> <li>• finally, crowd funding internet platforms were, and continue to be, used by philanthropic groups and individuals to enable wider audience</li> </ul>	
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		participation by starting up free screening campaigns for <i>Hidden Figures</i> . This included an emphasis on raising money for high school age students to see it in order to help generate an awareness of the previously untold part of social history.	
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08		<p style="text-align: center;">AO2 1 and AO2 2</p> <p style="text-align: center;">Apply knowledge and understanding of the theoretical framework of media to analyse media products through the use of academic theories (10 marks)</p> <p style="text-align: center;">Make judgements and draw conclusions (10 marks)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th data-bbox="288 535 427 611">Level</th> <th data-bbox="427 535 564 611">Marks</th> <th data-bbox="564 535 1251 611">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 611 427 1227" style="text-align: center;">5</td> <td data-bbox="427 611 564 1227" style="text-align: center;">17-20</td> <td data-bbox="564 611 1251 1227"> <ul style="list-style-type: none"> <li>• Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the Teen Vogue website.</li> <li>• Excellent, detailed and accurate use of Hall's theory of encoding and decoding to analyse the product.</li> <li>• Analysis is detailed and critically engages with the nuanced aspects of encoding and decoding 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 data-bbox="288 1227 427 1751" style="text-align: center;">4</td> <td data-bbox="427 1227 564 1751" style="text-align: center;">13-16</td> <td data-bbox="564 1227 1251 1751"> <ul style="list-style-type: none"> <li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the Teen Vogue website.</li> <li>• Good, accurate use of Hall's theory of encoding and decoding to analyse the product.</li> <li>• Analysis is logical and frequently engages with the nuanced aspects of encoding and decoding 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 data-bbox="288 1751 427 2045" style="text-align: center;">3</td> <td data-bbox="427 1751 564 2045" style="text-align: center;">9-12</td> <td data-bbox="564 1751 1251 2045"> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of the theoretical framework to analyse the Teen Vogue website.</li> <li>• Satisfactory, generally accurate use of Hall's theory of encoding and decoding to analyse the product.</li> <li>• Analysis is generally sound and engages with</li> </ul> </td> </tr> </tbody> </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 Teen Vogue website.</li> <li>• Excellent, detailed and accurate use of Hall's theory of encoding and decoding to analyse the product.</li> <li>• Analysis is detailed and critically engages with the nuanced aspects of encoding and decoding 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 Teen Vogue website.</li> <li>• Good, accurate use of Hall's theory of encoding and decoding to analyse the product.</li> <li>• Analysis is logical and frequently engages with the nuanced aspects of encoding and decoding 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 Teen Vogue website.</li> <li>• Satisfactory, generally accurate use of Hall's theory of encoding and decoding to analyse the product.</li> <li>• Analysis is generally sound and engages with</li> </ul>	20
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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 Hall's theory of encoding and decoding to the Teen Vogue website and 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 'to what extent' aspect of 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 band 3 may straightforwardly apply the theory to the set product rather than explicitly assessing to what extent it conforms, whilst responses in the lower bands may not engage with Hall'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 Hall'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 Hall'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 Hall's theory. Various conclusions are acceptable provided 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 and 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> <li>• the <i>Teen Vogue</i> website deliberately uses countertypes and selective representation, which help to position the audience to receive the messages being transmitted</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>• there is a broadly understood set of codes and conventions for media products. The producers of <i>Teen Vogue</i> have chosen to subvert and challenge these codes and conventions</li> <li>• on the surface, the producer's intention appears to be to create a sense of heightened political awareness, encouraging a position of activism and "resistance" in the young female audience</li> <li>• this stance 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 faux 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</li> </ul>	
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	<p>the producer</p> <ul style="list-style-type: none"> <li>• the producers of <i>Teen Vogue</i> have also chosen to construct a plausible, if “hegemonic” or “intentional”, version of reality through the use of testimonials and eyewitness accounts of events such as school shootings</li> <li>• <i>Teen Vogue</i> can be viewed as essentially counter-cultural or anti-Trump in nature, but may also be viewed as a carrier of micro-targeted advertising messages, celebrity gossip, click-bait, cookies and essentially fake content</li> <li>• dominant (consensual) and negotiated (partly critical) responses to content are evident on the <i>Teen Vogue</i> Twitter page from the number of likes and retweets for particular stories</li> <li>• negative or oppositional 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</li> <li>• there are some negative comments present on the sites of individuals who have retweeted content in order to criticise the website’s take on a story; however, these are fragmented and difficult to access.</li> </ul>	
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Qu	Part	Marking guidance	Total marks															
09		<p style="text-align: center;">AO2 1 and AO2 2</p> <p style="text-align: center;">Apply knowledge and understanding of the theoretical framework of media to analyse media products including in relation to their contexts (10 marks)</p> <p style="text-align: center;">Make judgements and draw conclusions (10 marks)</p> <table border="1" data-bbox="288 533 1249 2051"> <thead> <tr> <th data-bbox="288 533 427 611">Level</th> <th data-bbox="427 533 564 611">Marks</th> <th data-bbox="564 533 1249 611">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 611 427 1093">5</td> <td data-bbox="427 611 564 1093">17-20</td> <td data-bbox="564 611 1249 1093"> <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 detailed and accurate analysis of how War of the Worlds demonstrates the impact of media products.</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 data-bbox="288 1093 427 1509">4</td> <td data-bbox="427 1093 564 1509">13-16</td> <td data-bbox="564 1093 1249 1509"> <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 detailed and accurate analysis of how War of the Worlds demonstrates the impact of media products.</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 data-bbox="288 1509 427 1917">3</td> <td data-bbox="427 1509 564 1917">9-12</td> <td data-bbox="564 1509 1249 1917"> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate application of the theoretical framework to analyse the set product that provides a detailed and accurate analysis of how War of the Worlds demonstrates the impact of media products.</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 data-bbox="288 1917 427 2051">2</td> <td data-bbox="427 1917 564 2051">5-8</td> <td data-bbox="564 1917 1249 2051"> <ul style="list-style-type: none"> <li>• Basic application of the theoretical framework that lacks development to analyse the set product that provides a detailed and accurate</li> </ul> </td> </tr> </tbody> </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 detailed and accurate analysis of how War of the Worlds demonstrates the impact of media products.</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 detailed and accurate analysis of how War of the Worlds demonstrates the impact of media products.</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 a detailed and accurate analysis of how War of the Worlds demonstrates the impact of media products.</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 that provides a detailed and accurate</li> </ul>	20
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		<p>analysis of how War of the Worlds demonstrates the impact of media products.</p> <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 a detailed and accurate analysis of how War of the Worlds demonstrates the impact of media products.</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>

**Indicative content**

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.

It is expected that a significant focus of this question will be the relationship between media producers and their groups interested in their products.

Targeted areas:

- audience
- industry.

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).

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.

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>Candidates could argue that although the extent of the impact War of the Worlds made at the time of its broadcast is questionable there has been a lasting sense of stylistic influence on subsequent media texts e.g. The Blair Witch Project, Cloverfield etc. and is cited by critics such as Jonathan Rosenbaum as an early example of a pseudo-documentary.</p> <p>Media language:</p> <ul style="list-style-type: none"> <li>• how different modes and language associated with different media forms communicate multiple meanings. For example, <i>The War of the Worlds</i> radio broadcast adopts a journalistic mode which is both “factually” focussed and direct in nature. This imbued the product with the, now infamous, sense of immediacy which was allegedly interpreted by some as a cause for panic</li> <li>• it is important that candidates recognise that it was the style of presentation (discourse) adopted rather than the narrative content of the show which is what makes it stand out as a memorable moment in media history. Audiences would have been familiar with this style of shocking live broadcast from real-life moments such as eyewitness Herb Morrison’s powerful, on-air commentary during the Hindenburg disaster in 1937 – an event which Orson Welles acknowledged as inspirational for <i>The War of the Worlds</i></li> <li>• the combination of elements of media language can influence meaning. For example, Welles’ <i>The War of the Worlds</i> radio feature uses a narrative device whereby the broadcasters cut in and out of a light entertainment programme. It is the juxtaposition of tone and content of the two pieces which serves to confuse and unsettle audiences, further strengthening the impact of the “Halloween prank” the director was playing on them</li> <li>• developing technologies affect media language. Radio as domestic information and entertainment medium had existed for less than 20 years by 1938, so it was fairly new. Crucially, it still carried with it a sense that news from this source was more trustworthy than from the newspapers, as “hearing was believing”. The fact that several newspapers attempted to fabricate a moral panic around the broadcast, in order to discredit the new medium as a reliable source, is perhaps testament to its perceived influence over mass audiences at the time.</li> </ul> <p>Candidates could use any of the points above (or other relevant points relating to media language) to argue that <i>The War of the Worlds</i> was constructed entirely to exploit the fears of its audience, and in so doing effectively to warn them of the power of radio as a platform for spreading propaganda and disinformation at a time before the outbreak of World War Two. Candidates could also argue that Welles was using a sensationalist approach to get himself and his work noticed through the inevitable, ensuing, newspaper publicity; this might be likened to a guerrilla marketing campaign of the modern era.</p> <p>Media representations:</p> <ul style="list-style-type: none"> <li>• the effect of social and cultural context on representations. There is a definite sense of paranoia being exploited in the broadcast</li> </ul>	
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	<ul style="list-style-type: none"> <li>• how and why stereotypes can be used positively and negatively. The characters featured in <i>The War of the Worlds</i> are easily identifiable types. They are also largely male, confirming that this was the dominant viewpoint (patriarchy) at the time of the broadcast</li> <li>• Hall’s theory of encoding/decoding (focus on messages and values).</li> </ul> <p>Students could use any of the points above (or other relevant points relating to media representations) to argue that <i>The War of the Worlds</i> is mindful of its target audience, and that the broadcast uses representations that will attract and reflect the values of this target audience.</p> <p>Media industries:</p> <ul style="list-style-type: none"> <li>• the specialised and institutionalised nature of media production, distribution and circulation</li> <li>• the relationship of recent technological change and media production, distribution and circulation outweighs the mass audience’s ability to fact check easily. It is a gap in influence that leaves them inclined to trust what they hear on the wireless</li> <li>• with respect to competitors, newspapers sought to discredit Welles and his product, as well as medium of radio itself, as they were regarded as threats to existing media power structures. However the upshot of this case was that there appeared to be no such thing as bad publicity</li> <li>• Welles, conscious of the power of media industries to generate and propagate powerful messages, established himself and the Mercury Theatre as “media brands”.</li> </ul> <p>Students could use any of the points above (or any other relevant points relating to media industries) to argue that <i>The War of the Worlds</i> was constructed to make an impact on its audience. Whether or not all of this was completely intentional on Welles’ part is in itself a matter for discussion and debate.</p> <p>Media audiences:</p> <ul style="list-style-type: none"> <li>• how media organisations maintain, including through marketing, varieties of audiences nationally and globally. The <i>War of the Worlds</i> broadcast was billed as a Halloween edition, reflecting the way in which media producers were already responding to the notion of seasonal or themed holiday output. This both met the demands of the audience and encouraged further engagement with the products</li> <li>• how media producers target, attract, reach, address and potentially construct audiences. There are questions about whether or not Welles’ regarded his audience as truly gullible and wanted to exploit this to create a moral panic, thereby making a political point</li> <li>• how audiences interact with the media and can be actively involved in media production. The now infamous newspaper reports after the broadcast contain some rather dubious accounts of its “effect” on individuals. It is very difficult to ascertain what the true audience impact was because systems for measuring audience ratings and collecting audience feedback did not exist at that time.</li> </ul>	
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	<p>Students could use any of the points above (or any other relevant points relating to media audiences) to argue that Orson Welles' adaptation of H.G. Wells' science fiction classic, <i>The War of the Worlds</i> was devised in a novel way, and one which would have had an impact on the audience of the time.</p> <p>It is perhaps the extent of this impact which is most contentious. It seems that apocryphal stories of mass panic and even suicide were generated and propagated by the press of the time in order to bring the new medium of radio into disrepute. This publicity merely served to promote Welles as an innovative storyteller. Perhaps this initial wave of notoriety served to pave the way for him to build a career as a successful film director.</p> <p>Contexts:</p> <ul style="list-style-type: none"> <li>• the tense political build up to World War Two, coupled with a prevailing paranoia around the rise of Fascism in Europe, meant that an "invasion" narratives were likely to resonate with radio audiences at the time.</li> </ul>	
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