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A-level  
**MEDIA STUDIES**  
**7572/2**

Paper 2 Media Two

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**Mark scheme**

June 2020

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Version: 1.0 Final Mark Scheme

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

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

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

Qu	Part	Marking guidance	Total marks															
01		<p>Analyse <b>Figure 1</b> using the following media concepts:</p> <ul style="list-style-type: none"> <li>• genre conventions</li> <li>• stereotypes.</li> </ul> <p style="text-align: center;"><b>AO2 1</b></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="316 779 1331 2018"> <thead> <tr> <th data-bbox="316 779 456 857">Level</th> <th data-bbox="459 779 600 857">Marks</th> <th data-bbox="603 779 1331 857">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 862 456 1227">3</td> <td data-bbox="459 862 600 1227">7–9</td> <td data-bbox="603 862 1331 1227"> <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 genre and stereotypes to analyse the unseen source.</li> <li>• Analysis of the poster is detailed and critically engages with nuanced aspects of ideas and theories related to genre and stereotypes.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="316 1232 456 1659">2</td> <td data-bbox="459 1232 600 1659">4–6</td> <td data-bbox="603 1232 1331 1659"> <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 genre and stereotypes to analyse the unseen source.</li> <li>• Analysis of the poster is generally sound and engages with the straightforward aspects of ideas and theories of genre and stereotypes – answers in this band may not attempt to consider both ideas.</li> <li>• Occasional appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="316 1664 456 1962">1</td> <td data-bbox="459 1664 600 1962">1–3</td> <td data-bbox="603 1664 1331 1962"> <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 genre and stereotypes 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> </td> </tr> <tr> <td data-bbox="316 1966 456 2018">0</td> <td data-bbox="459 1966 600 2018">0</td> <td data-bbox="603 1966 1331 2018"> <ul style="list-style-type: none"> <li>• Nothing worthy of credit.</li> </ul> </td> </tr> </tbody> </table>	Level	Marks	Descriptor	3	7–9	<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 genre and stereotypes to analyse the unseen source.</li> <li>• Analysis of the poster is detailed and critically engages with nuanced aspects of ideas and theories related to genre and stereotypes.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul>	2	4–6	<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 genre and stereotypes to analyse the unseen source.</li> <li>• Analysis of the poster is generally sound and engages with the straightforward aspects of ideas and theories of genre and stereotypes – answers in this band may not attempt to consider both ideas.</li> <li>• Occasional appropriate use of subject specific terminology.</li> </ul>	1	1–3	<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 genre and stereotypes 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>	9
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	<p><b>Indicative content</b></p> <p>This question assesses the ability to apply knowledge and understanding of the theoretical framework of media language and representation to analyse media products, particularly focusing on:</p> <ul style="list-style-type: none"> <li>• genre conventions</li> <li>• stereotypes.</li> </ul> <p>In the analysis of the TV poster for <i>Riverdale</i> students are expected to apply key concepts related to genre and stereotypes 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. There is no requirement for students to deal with both concepts equally.</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 should consider:</p> <ul style="list-style-type: none"> <li>• the way events, issues, individuals and social groups (including social identity) are represented through processes of selection and combination</li> <li>• the codes and conventions of media forms and products, including the processes through which media language develops as genre</li> <li>• the dynamic and historically relative nature of genre.</li> </ul> <p>In their analysis of the <i>Riverdale</i> poster, students may discuss:</p> <ul style="list-style-type: none"> <li>• the visual codes and iconography of the image including colour and setting as it relates to the thriller/horror/supernatural etc genre (isolated setting, low key lighting, blue hue)</li> <li>• the use of props to denote the narrative and genre elements</li> <li>• the use of costume and props to construct teen stereotypes (leather/biker jacket, cat ears, red dress)</li> <li>• the representation of youth as diverse in terms of gender and race</li> <li>• the link between genre and stereotypes – the representation of victim in the thriller/crime drama.</li> </ul> <p>Accept any other valid analytical responses. Answers must link to the focus of the question.</p>	
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Qu	Part	Marking guidance	Total marks									
02		<p>Hall’s theory of encoding and decoding argues that audiences do not simply accept the message encoded in a media product, but are involved in a negotiation with the producer in order to create meaning.</p> <p>How valid is Hall’s theory in explaining the relationship between the producer and the audience of TV programmes?</p> <p>You should refer to <b>both</b> of your television Close Study Products to support your answer.</p> <p style="text-align: center;"><b>AO1 1b, AO2 2 and AO2 3</b></p> <p>Demonstrate understanding of the theoretical framework of media <b>(10 marks)</b>. Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> <li>• evaluate academic theories <b>(10 marks)</b></li> <li>• make judgements and draw conclusions <b>(5 marks)</b>.</li> </ul> <table border="1" data-bbox="316 987 1331 2033"> <thead> <tr> <th data-bbox="316 987 459 1061">Level</th> <th data-bbox="459 987 600 1061">Marks</th> <th data-bbox="600 987 1331 1061">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 1061 459 1599">5</td> <td data-bbox="459 1061 600 1599">21–25</td> <td data-bbox="600 1061 1331 1599"> <ul style="list-style-type: none"> <li>• Excellent understanding of the theoretical framework of media demonstrated through critical engagement with the nuanced aspects of the theory and argument.</li> <li>• Excellent, detailed and accurate application of knowledge and understanding to evaluate Hall’s ideas about encoding/decoding.</li> <li>• Evaluation is insightful, thorough and critically informed.</li> <li>• Judgements and conclusions regarding the validity of Hall’s ideas are perceptive and fully supported with detailed reference to specific aspects of the set TV products.</li> <li>• Consistent highly appropriate use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="316 1599 459 2033">4</td> <td data-bbox="459 1599 600 2033">16–20</td> <td data-bbox="600 1599 1331 2033"> <ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework of media demonstrated through some engagement with the nuanced aspects of the theory and argument.</li> <li>• Good, accurate application of knowledge and understanding to evaluate Hall’s ideas about encoding/decoding.</li> <li>• Evaluation is logical and informed.</li> <li>• Judgements and conclusions regarding the validity of Hall’s ideas are logical and well supported with reference to relevant aspects of the set TV products.</li> </ul> </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> <li>• Excellent understanding of the theoretical framework of media demonstrated through critical engagement with the nuanced aspects of the theory and argument.</li> <li>• Excellent, detailed and accurate application of knowledge and understanding to evaluate Hall’s ideas about encoding/decoding.</li> <li>• Evaluation is insightful, thorough and critically informed.</li> <li>• Judgements and conclusions regarding the validity of Hall’s ideas are perceptive and fully supported with detailed reference to specific aspects of the set TV products.</li> <li>• Consistent highly appropriate use of subject specific terminology throughout.</li> </ul>	4	16–20	<ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework of media demonstrated through some engagement with the nuanced aspects of the theory and argument.</li> <li>• Good, accurate application of knowledge and understanding to evaluate Hall’s ideas about encoding/decoding.</li> <li>• Evaluation is logical and informed.</li> <li>• Judgements and conclusions regarding the validity of Hall’s ideas are logical and well supported with reference to relevant aspects of the set TV products.</li> </ul>	25
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	3	11–15	<ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework of media demonstrated through engagement with generally obvious or straightforward aspects of the theory and argument.</li> <li>• Satisfactory, generally accurate application of knowledge and understanding to evaluate Hall's ideas about encoding/decoding.</li> <li>• Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate reception theory's claim.</li> <li>• Judgements and conclusions regarding the validity of Hall's ideas are sensible and supported with some appropriate reference to relevant aspects of the set TV products.</li> <li>• Generally appropriate use of subject specific terminology throughout.</li> </ul>
	2	6–10	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Basic application of knowledge and understanding to evaluate Hall's ideas about encoding/decoding though there is likely to be a lack of clarity or relevance.</li> <li>• There may be a tendency to simply describe features of the set product rather than evaluate the theory.</li> <li>• Judgements and conclusions are not developed and only partially supported by reference to the set TV products.</li> <li>• Occasional appropriate use of subject specific terminology throughout.</li> </ul>
	1	1–5	<ul style="list-style-type: none"> <li>• Minimal, if any, understanding of the theoretical framework of media that engages with minimal aspects of the theory and argument.</li> <li>• Minimal, if any application of knowledge and understanding to evaluate Hall's ideas about encoding/decoding.</li> <li>• Evaluation is absent and description is minimal.</li> <li>• Judgements and conclusions drawn are superficial, generalised and lacking supporting evidence from the set TV products.</li> <li>• Minimal use of subject specific terminology throughout.</li> </ul>
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		<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>This question assesses understanding of theories of audience, specifically the theory of encoding/decoding, 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>• the interrelationship between media technologies and patterns of consumption and response</li> <li>• how audiences interpret the media, including how they may interpret the same media in different ways</li> <li>• how audiences interact with the media</li> <li>• the way in which different audience interpretations reflect social, cultural and historical circumstances.</li> </ul> <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><b>Note:</b> 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 evaluating the validity of Hall's theory would include:</p> <ul style="list-style-type: none"> <li>• the key aspects of the relevant theory of encoding/decoding: hegemonic/negotiated/oppositional readings, framing, conditions of consumption</li> <li>• the way in which Hall's theory opens up a whole range of alternative meanings – and therefore questions established ideas about the relationship between media and audience</li> <li>• answers may refer to opposing theories such as effects in considering usefulness, though there is no requirement to do so</li> <li>• the way in which Hall's theory encouraged a new way of considering the relationship between media and audiences, suggesting that meaning isn't fixed (in the context of either encoder or decoder)</li> <li>• the understanding of Hall's theory as a challenge to views of the passive audience</li> <li>• that conditions of consumption can have an important role in shaping response</li> </ul>	
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	<ul style="list-style-type: none"> <li>• a consideration that while a variety of meanings may be decoded there aren't endless interpretations – meaning is understood within recognisable codes and conventions</li> <li>• some responses might question the intentionality or otherwise of the encoder's message.</li> </ul> <p><b>Specific relevance to TV CSPs:</b></p> <ul style="list-style-type: none"> <li>• application of the theory suggests multiple interpretations of the TV dramas are available</li> <li>• issues of framing and agenda setting can be considered across all the TV CSPs</li> <li>• creates the possibility of meaning changing in different reception contexts and at different times</li> <li>• the crime genre raises specific issues around reading and interpretation: commenting on or reflecting society?</li> <li>• encourages an understanding of the product which is shaped by codes and conventions</li> <li>• the process of framing and agenda setting and the audience's response to this</li> <li>• the question of the deliberate encoding of ideological messages could be examined alongside the demands of genre and narrative codes</li> <li>• how the recognition that readings are negotiated may shift the understanding of audience within the wider context of media approaches</li> <li>• the recognition that different audiences interpret media forms differently challenges the assumption of 'common sense' or obvious interpretations</li> <li>• the usefulness of the theory may be questioned in the context of audience agency – how free is the audience to question/read against the grain/resist messages?</li> <li>• might the meanings of media products be deliberately ambiguous? What might be some of the reasons for this?</li> </ul> <p>The specific CSPs can be used to demonstrate understanding of the theory and to evaluate its usefulness:</p> <p><b>The Killing</b></p> <ul style="list-style-type: none"> <li>• Sarah Lund can be decoded as a new kind of female hero – professional, intuitive, isolated, single parent, independent – reflective of the contemporary social context of increased gender equality.</li> <li>• The character of Lund resists traditional objectification of women through the encoding of her active narrative role, costume, performance etc.</li> <li>• Representations of the central character may be understood as a form of framing in the context of narrative (including identification) and genre codes, suggesting a feminist agenda.</li> <li>• Hall's theory may be useful in suggesting alternative, valid interpretations: female independence has led to the breakdown of institutions such as the family (Lund as estranged wife and mother).</li> <li>• The genre focus on violence against women problematises the feminist reading allowing for negotiated and oppositional readings.</li> <li>• The reading of Denmark as both a tolerant society but also as a violent and corrupt one can also be explored through diverse readings.</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Answers may engage with the effect on the decoder of these possible readings, how aware they are of them, how conscious the encoder’s strategies are.</li> <li>• Evidence of dominant reading in media coverage at the time of distribution. Answers may consider how this reception has changed over time.</li> <li>• Similarities and difference in reception between national and international audiences could be considered.</li> </ul> <p><b>No Offence</b></p> <ul style="list-style-type: none"> <li>• The police force in No Offence is female dominant to a greater extent than in reality, suggesting the encoding of a specific message which may be difficult for the decoder to reject.</li> <li>• The police force is encoded as effective, caring and authentic – despite not always following the correct procedures – a reading which is framed by genre codes to be understood by the audience.</li> <li>• The drama includes characters who are often absent from media representations, such as children with disabilities. This allows for a discussion of how new representations are encoded into products, part of the agenda setting.</li> <li>• The series uses a realist aesthetic combined with moments of absurdity and surrealism which may be interpreted within different cultural competencies.</li> <li>• The subject and representations of the series may provoke strong responses from different audiences leading to a rejection of the drama.</li> <li>• The context of Channel 4 as an institution may shape encoding and decoding – remit and branding.</li> </ul> <p><b>Witnesses</b></p> <ul style="list-style-type: none"> <li>• The main characters include a female detective who subverts gender stereotypes but also a male detective with traditional gender and generic tropes. These representations allow discussion of different readings through framing and agenda setting.</li> <li>• The family and the domestic is encoded as violent and secretive – the extent to which this is ideological, or part of genre codes could be discussed.</li> <li>• Discourse on the nature of violence explores both the horror of violent acts but also society’s voyeuristic tendencies which can be explored through the relationship between encoder and decoder.</li> <li>• The use of postmodernist style affects the construction and interpretation of meaning in the context of cultural competence.</li> <li>• Postmodern aesthetic and its shifting relation to meaning provides another perspective on the relationship between producer and audience.</li> <li>• Similarities and difference in reception between national and international audiences could be considered.</li> </ul> <p><b>The Missing</b></p> <ul style="list-style-type: none"> <li>• Focus of the drama is on a range of societal groups and institutions – the female, pregnant soldier, the army with its strict codes and internal hierarchies etc – audience knowledge and experience of these will affect positioning.</li> <li>• The narrative focus is on the effects of war on society, but the interpretation of these effects may differ across different audiences.</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Contemporary setting in Iraqi Kurdistan and references to the Iraq war draws on recent, contentious, historical contexts – the political views of the audience are likely to be a factor in interpretation.</li> <li>• Focus on the family as central to society but also often damaged and split can be interpreted ideologically or as part of the codes of the drama form.</li> <li>• The common tension in the crime drama – on the one hand the world is a cruel and random place, on the other it can be controlled by forces of law and order – provides an ambiguity which Hall's theory can address.</li> <li>• The complexity of the narrative structure which covers a variety of time periods and locations relies on the understanding of a media literate audience.</li> </ul> <p><b>Capital</b></p> <ul style="list-style-type: none"> <li>• Focus is on a diverse range of characters across race, class, ethnicity, family structure, suggesting a range of viewing positions depending on audience experience etc.</li> <li>• Audiences may understand the drama as realist or symbolic, raising questions of encoding.</li> <li>• The narrative and construction of character create moral dilemmas for the audience – is it possible to identify the preferred reading?</li> <li>• Representations of multi culturalism and immigration may be read from differing positions, shifting the message of the drama.</li> <li>• Institutional context of the BBC as public service broadcaster may position the drama to have a particular reading.</li> </ul> <p><b>Deutschland 83</b></p> <ul style="list-style-type: none"> <li>• The drama focuses on the past which may or may not be a reference to the present – offering differing interpretations of the drama and questions of encoding.</li> <li>• The postmodern visual aesthetic draws on pastiche; ability to recognise this style will affect interpretation.</li> <li>• The series is likely to be interpreted differently depending on national contexts – the reception in Germany different to other European countries.</li> <li>• The focus on the cold war is a reference to actual historical and political events where the encoder assumes a certain cultural competency.</li> <li>• The narrative is structured around the use of oppositions to represent East and West Germany and their signifying values, these will be decoded differently depending on political perspectives and experience of the audience.</li> <li>• The hero is an East German, reflecting values associated with communism and socialism, to what extent does identification with character make these the preferred values of the drama?</li> </ul>	
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Qu	Part	Marking guidance	Total marks												
03		<p>The target audiences for video games change because of the historical and economic contexts in which they are produced.</p> <p>To what extent does an analysis of the Close Study Products <i>Tomb Raider Anniversary</i> and <i>Sims Freeplay</i> support this statement?</p> <p style="text-align: center;"><b>AO2 1 and AO2 3</b></p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts (<b>15 marks</b>).</p> <p>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (<b>10 marks</b>).</p> <table border="1" data-bbox="316 801 1331 2020"> <thead> <tr> <th data-bbox="316 801 456 880">Level</th> <th data-bbox="456 801 596 880">Marks</th> <th data-bbox="596 801 1331 880">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 880 456 1350">5</td> <td data-bbox="456 880 596 1350">21–25</td> <td data-bbox="596 880 1331 1350"> <ul style="list-style-type: none"> <li>• Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between historical and economic contexts and media products.</li> <li>• Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the video games.</li> <li>• 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.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="316 1350 456 1821">4</td> <td data-bbox="456 1350 596 1821">16–20</td> <td data-bbox="596 1350 1331 1821"> <ul style="list-style-type: none"> <li>• Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationship between historical and economic contexts and media products.</li> <li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the video games.</li> <li>• Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="316 1821 456 2020">3</td> <td data-bbox="456 1821 596 2020">11–15</td> <td data-bbox="596 1821 1331 2020"> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the products that is generally sound and engages with the straightforward aspects of the influence of the relationship between historical and economic contexts and media products.</li> </ul> </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> <li>• Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between historical and economic contexts and media products.</li> <li>• Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the video games.</li> <li>• 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.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul>	4	16–20	<ul style="list-style-type: none"> <li>• Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationship between historical and economic contexts and media products.</li> <li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the video games.</li> <li>• Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul>	3	11–15	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the products that is generally sound and engages with the straightforward aspects of the influence of the relationship between historical and economic contexts and media products.</li> </ul>	25
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2	6–10	<ul style="list-style-type: none"> <li>• Basic analysis of the products that is undeveloped and tends towards description of the influence of the relationship between historical and economic contexts and media products.</li> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the video games.</li> <li>• Basic judgements and conclusions that are only partially supported by reference to the products.</li> <li>• Few links to contexts that may not always be relevant or are undeveloped.</li> <li>• Little appropriate use of subject specific terminology.</li> </ul>
1	1–5	<ul style="list-style-type: none"> <li>• Minimal analysis that contains multiple inaccuracies or irrelevant points and is almost always descriptive.</li> <li>• Minimal application of knowledge and understanding of the theoretical framework to analyse the video games.</li> <li>• Limited judgements and conclusions that lack reasoning and are unsupported by examples.</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>
<p><b>Indicative content</b></p> <p>This question assesses students' ability to analyse video game media products in relation to their contexts and the extent to which those contexts determine audiences.</p> <p>Answers are likely to refer to:</p> <ul style="list-style-type: none"> <li>• how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste</li> <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>• the interrelationship between media technologies and patterns of consumption and response</li> </ul>		

	<ul style="list-style-type: none"> <li>• the way in which different audience interpretations reflect economic and historical circumstances</li> <li>• how audiences interpret the media, including how they may interpret the same media in different ways.</li> </ul> <p>There is no requirement to argue that media products and audiences are shaped by historical and economic contexts of their production (although that would be a valid response); candidates might equally argue they only are to a certain extent or that they transcend the contexts of their production. Various conclusions are acceptable, provided they are substantiated through analysis of the set products.</p> <p>Points that argue that target audiences are shaped by their historical and economic contexts:</p> <ul style="list-style-type: none"> <li>• audiences – knowingly or otherwise – are determined by their contexts</li> <li>• media industries target under-represented audiences to maximise profit</li> <li>• technological developments shape the types of audiences for video games</li> <li>• changing cultural attitudes are reflected in developments in games aimed at attracting new audiences</li> <li>• games shift from being a niche to mainstream pursuit over time.</li> </ul> <p>Points that argue that target audiences are shaped by other factors include:</p> <ul style="list-style-type: none"> <li>• changes in video games and their audiences are driven by individual producers whose creativity transcends contexts</li> <li>• conversely it could be argued that very little has changed in terms of games and audiences – evidenced by the enduring nature of the CSPs studied</li> <li>• cultural contexts – such as the increased acceptability of screen time/gameplay – has been as, if not more important</li> <li>• the contexts of production are relatively insignificant in creating meanings; meanings derive from the interaction between the audience and the product.</li> </ul> <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><b>Note:</b> 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 CSPs can be used to demonstrate understanding of the argument:</p> <p><b>Tomb Raider Anniversary</b></p> <ul style="list-style-type: none"> <li>• The evolution of the franchise from the Tomb Raider to Lara Croft series can be seen as indicative of changes in the audience.</li> <li>• The move away from sexualisation to a more relatable, cerebral character targeted at a female audience (open to debate).</li> <li>• The development of the character can be read as result of economic need – a way of attracting new audiences aware of representation issues.</li> <li>• Edition available across a range of formats – including Wii – to be more accessible to audiences.</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Anniversary edition of the franchise suggests the reliance on the original – rather than a new – audience.</li> </ul> <p><b>Sims Freeplay</b></p> <ul style="list-style-type: none"> <li>• Example of a game aimed at targeting audiences beyond the traditional.</li> <li>• Deliberately feminised audience address – attempt to widen market for games.</li> <li>• Gameplay focusing on identification and empathy – alternative type of game to attract new audiences.</li> <li>• Characteristic of an attempt to redress concerns around violent reputation of games.</li> <li>• Availability on mobile screens indicative of changes in audience behaviour – decline in console use.</li> <li>• Freeplay (freemium apps) aspect indicative of changing economic context - reluctance to purchase media.</li> </ul>	
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Qu	Part	Marking guidance	Total marks												
04		<p>In a digital world, print magazines have little appeal.</p> <p>To what extent do you agree with this statement?</p> <p>Refer to your magazine Close Study Products <i>Oh Comely</i> and <i>Men's Health</i> to support your answer.</p> <p style="text-align: center;"><b>AO1 1a, AO1 1b and AO2 3</b></p> <p>Demonstrate knowledge of the theoretical framework of media (<b>5 marks</b>).                      Demonstrate understanding of the theoretical framework of media (<b>10 marks</b>).                      Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (<b>10 marks</b>).</p> <table border="1" data-bbox="316 869 1331 2020"> <thead> <tr> <th data-bbox="316 869 459 947">Level</th> <th data-bbox="459 869 600 947">Marks</th> <th data-bbox="600 869 1331 947">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 947 459 1384">5</td> <td data-bbox="459 947 600 1384">21–25</td> <td data-bbox="600 947 1331 1384"> <ul style="list-style-type: none"> <li>• Excellent and accurate knowledge of how audiences consume media products in the context of changing technology.</li> <li>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate discussion of changes in technology and media consumption.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products.</li> <li>• Consistent highly appropriate use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="316 1384 459 1787">4</td> <td data-bbox="459 1384 600 1787">16–20</td> <td data-bbox="600 1384 1331 1787"> <ul style="list-style-type: none"> <li>• Good, accurate knowledge of how audiences consume media products in the context of changing technology.</li> <li>• Good understanding of the theoretical framework that is demonstrated by frequent appropriate discussion of changes in technology and media consumption.</li> <li>• Good judgements and conclusions that are often supported by relevant examples.</li> <li>• Frequent appropriate use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="316 1787 459 2020">3</td> <td data-bbox="459 1787 600 2020">11–15</td> <td data-bbox="600 1787 1331 2020"> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate knowledge of how audiences consume media products in the context of changing technology.</li> <li>• Satisfactory understanding of the theoretical framework that is demonstrated by discussion of changes in technology and media consumption.</li> </ul> </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> <li>• Excellent and accurate knowledge of how audiences consume media products in the context of changing technology.</li> <li>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate discussion of changes in technology and media consumption.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products.</li> <li>• Consistent highly appropriate use of subject specific terminology throughout.</li> </ul>	4	16–20	<ul style="list-style-type: none"> <li>• Good, accurate knowledge of how audiences consume media products in the context of changing technology.</li> <li>• Good understanding of the theoretical framework that is demonstrated by frequent appropriate discussion of changes in technology and media consumption.</li> <li>• Good judgements and conclusions that are often supported by relevant examples.</li> <li>• Frequent appropriate use of subject specific terminology throughout.</li> </ul>	3	11–15	<ul style="list-style-type: none"> <li>• Satisfactory, generally accurate knowledge of how audiences consume media products in the context of changing technology.</li> <li>• Satisfactory understanding of the theoretical framework that is demonstrated by discussion of changes in technology and media consumption.</li> </ul>	25
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**Indicative content**

Responses are required to make judgements and draw conclusions about the extent to which changing technology affects consumption. They should refer to the magazine CSPs to support their points.

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 digital convergence and/or the set products.

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><b>Language:</b></p> <ul style="list-style-type: none"> <li>• the codes and conventions of media forms and products, including the processes through which media language develops as genre</li> <li>• how audiences respond to and interpret the above aspects of media language</li> <li>• the way media language incorporates viewpoints and ideologies.</li> </ul> <p><b>Representations:</b></p> <ul style="list-style-type: none"> <li>• the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups</li> <li>• how audiences respond to and interpret media representations</li> <li>• the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups.</li> </ul> <p><b>Industries:</b></p> <ul style="list-style-type: none"> <li>• the relationship of recent technological change and media production, distribution and circulation</li> <li>• processes of production, distribution and circulation by organisations, groups and individuals in a global context.</li> </ul> <p><b>Audiences:</b></p> <ul style="list-style-type: none"> <li>• how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste</li> <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 specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms</li> <li>• how media organisations reflect the different needs of mass and specialised audiences, including through targeting.</li> </ul> <p>Responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).</p> <p>The CSPs can be used to discuss the appeal of digital and print media, some points relevant to both CSPs:</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> <li>• theories of audience – consider the different reception contexts of print and digital</li> <li>• audience pleasure in consuming print vs digital</li> <li>• does representation remain the same across the forms?</li> <li>• industry debates around old vs new media – strategies for keeping print relevant in a digital world.</li> </ul>	
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		<p><i>Men's Health:</i></p> <ul style="list-style-type: none"> <li>• representation of masculinity, part of the appeal of the brand, more evident in the codes and conventions of print</li> <li>• declining sales of MH magazine and increased digital use points to the validity of the statement</li> <li>• sales have declined but magazine still appeals to a substantial readership (approx 180 000–200 000 readers)</li> <li>• MH magazine has a slightly older, upmarket demographic to whom the print edition may appeal more</li> <li>• print magazine provides real world visibility for the brand – subscription, free copies etc</li> <li>• digital site provides a range of interactive opportunities expected by a contemporary audience</li> <li>• availability of content across a range of platforms appealing to an audience used to social media</li> <li>• development of an extensive digital platform could suggest audiences prefer this format – or that institutions find it economically advantageous.</li> </ul> <p><i>Oh Comely:</i></p> <ul style="list-style-type: none"> <li>• launch of a print magazine in context of declining sales suggests limitations to the validity of the statement</li> <li>• design and aesthetic part of the appeal and representation of <i>Oh Comely</i> as a brand</li> <li>• minimalist style and artistic photography attempt to construct the magazine as a desirable object</li> <li>• <i>Oh Comely</i> doesn't have the brand power to drive readers to a website</li> <li>• lack of traditional website a deliberate decision – presence on social networks more appropriate to its audience</li> <li>• the rebranding of <i>Oh Comely</i> as <i>Oh</i>, with its focus on mindfulness, can be seen as an attempt to maintain their appeal to an existing audience and to attract a new one.</li> </ul>	
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