



A-level
MEDIA STUDIES
7572/2

Paper 2 Media Two

Mark scheme

June 2022

Version: 1.0 Final Mark Scheme



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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Qu	Part	Marking guidance	Total marks															
01		<p>Analyse Figure 1 using the following postmodern ideas:</p> <ul style="list-style-type: none"> • simulation • hyperreality. <p style="text-align: center;">AO2 1</p> <p>Apply knowledge and understanding of the theoretical framework of media studies to analyse media products through the use of academic theories (9 marks).</p> <table border="1" data-bbox="316 712 1331 1935"> <thead> <tr> <th data-bbox="316 712 456 790">Level</th> <th data-bbox="459 712 600 790">Marks</th> <th data-bbox="603 712 1331 790">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 795 456 1167">3</td> <td data-bbox="459 795 600 1167">7–9</td> <td data-bbox="603 795 1331 1167"> <ul style="list-style-type: none"> • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Excellent, detailed and accurate use of postmodern ideas to analyse the unseen source. • Analysis of the cover is detailed and critically engages with nuanced aspects of ideas and theories related to simulation and hyperreality. • Consistently appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="316 1171 456 1574">2</td> <td data-bbox="459 1171 600 1574">4–6</td> <td data-bbox="603 1171 1331 1574"> <ul style="list-style-type: none"> • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the unseen source though this may, in places, be more descriptive than analytical. • Satisfactory, generally accurate use of postmodern ideas to analyse the unseen source. • Analysis of the cover is generally sound and engages with the straightforward aspects of ideas and theories of simulation and hyperreality • Occasional appropriate use of subject specific terminology. </td> </tr> <tr> <td data-bbox="316 1579 456 1877">1</td> <td data-bbox="459 1579 600 1877">1–3</td> <td data-bbox="603 1579 1331 1877"> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Minimal, if any, use of postmodern ideas to analyse the unseen source. • Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal, if any, use of subject specific terminology. </td> </tr> <tr> <td data-bbox="316 1881 456 1935">0</td> <td data-bbox="459 1881 600 1935">0</td> <td data-bbox="603 1881 1331 1935"> <ul style="list-style-type: none"> • Nothing worthy of credit. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	3	7–9	<ul style="list-style-type: none"> • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Excellent, detailed and accurate use of postmodern ideas to analyse the unseen source. • Analysis of the cover is detailed and critically engages with nuanced aspects of ideas and theories related to simulation and hyperreality. • Consistently appropriate and effective use of subject specific terminology throughout. 	2	4–6	<ul style="list-style-type: none"> • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the unseen source though this may, in places, be more descriptive than analytical. • Satisfactory, generally accurate use of postmodern ideas to analyse the unseen source. • Analysis of the cover is generally sound and engages with the straightforward aspects of ideas and theories of simulation and hyperreality • Occasional appropriate use of subject specific terminology. 	1	1–3	<ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Minimal, if any, use of postmodern ideas to analyse the unseen source. • Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal, if any, use of subject specific terminology. 	0	0	<ul style="list-style-type: none"> • Nothing worthy of credit. 	9
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	<p>Indicative content</p> <p>This question assesses the ability to apply knowledge and understanding of the theoretical framework of media language to analyse media products, particularly focusing on:</p> <ul style="list-style-type: none"> • how the different modes and language associated with different media forms communicate multiple meanings • how the combination of elements of media language influence meaning • how audiences respond to and interpret the above aspects of media language. <p>Baudrillard’s ideas and theories on postmodernism:</p> <ul style="list-style-type: none"> • simulation • hyperreality. <p>In the analysis of the video game cover for <i>Gears of War</i> students are expected to apply ideas of simulation and hyperreality 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 ideas 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 of the <i>Gears of War</i> cover, students may discuss:</p> <ul style="list-style-type: none"> • the cover is an example of hyperreality constructed through a series of simulations of armed forces • the visual codes and construction as they relate to concepts of hyperreality and simulation (mise-en-scène constructed of exaggerated human/robot figures, war-torn setting, costumes and weaponry) • the relationship between the title and the imagery – the dehumanising of soldiers as gears, a simulation of the real world • the blurring of the line between fantasy and reality is evident in the representation of armed forces as machines, drawing on a mix of mediated images (sci-fi) and reality (implosion) • the human element of the soldier – foregrounded by the direct address to the audience – contrasts with the robot-machine construction of the body. <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>Postcolonial theory suggests that media representations are shaped by the racial and ethnic hierarchies that still exist in society.</p> <p>How valid is postcolonial theory in explaining the representations in magazines?</p> <p>You should refer to the magazine Close Study Products <i>Oh Comely</i> and <i>Men's Health</i> in your answer.</p> <p style="text-align: center;">AO1 1b, AO2 2 and AO2 3</p> <p>Demonstrate understanding of the theoretical framework of media (10 marks).</p> <p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • evaluate academic theories (10 marks) • make judgements and draw conclusions (5 marks). <table border="1" data-bbox="316 947 1331 1570"> <thead> <tr> <th data-bbox="316 947 456 1025">Level</th> <th data-bbox="459 947 600 1025">Marks</th> <th data-bbox="603 947 1331 1025">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 1028 456 1570">5</td> <td data-bbox="459 1028 600 1570">21–25</td> <td data-bbox="603 1028 1331 1570"> <ul style="list-style-type: none"> • Excellent understanding of the theoretical framework of media demonstrated through critical engagement with the nuanced aspects of the theory and argument. • Excellent, detailed and accurate application of knowledge and understanding to evaluate postcolonial theory. • Evaluation is insightful, thorough and critically informed. • Judgements and conclusions regarding the validity of postcolonial theory are perceptive and fully supported with detailed reference to specific aspects of the set magazine products. • Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> • Excellent understanding of the theoretical framework of media demonstrated through critical engagement with the nuanced aspects of the theory and argument. • Excellent, detailed and accurate application of knowledge and understanding to evaluate postcolonial theory. • Evaluation is insightful, thorough and critically informed. • Judgements and conclusions regarding the validity of postcolonial theory are perceptive and fully supported with detailed reference to specific aspects of the set magazine products. • Consistent highly appropriate use of subject specific terminology throughout. 	25
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		4	16–20	<ul style="list-style-type: none"> • Good understanding of the theoretical framework of media demonstrated through some engagement with the nuanced aspects of the theory and argument. • Good, accurate application of knowledge and understanding to evaluate postcolonial theory. • Evaluation is logical and informed. • Judgements and conclusions regarding the validity of arguments associated with theories of diversity and the media industries are logical and well supported with reference to relevant aspects of the set magazine products. • Frequent appropriate use of subject specific terminology throughout. 	
		3	11–15	<ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework of media demonstrated through engagement with generally obvious or straightforward aspects of the theory and argument. • Satisfactory, generally accurate application of knowledge and understanding to evaluate postcolonial theory. • Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate postcolonial theory's claim. • Judgements and conclusions regarding the validity of postcolonial theory are sensible and supported with some appropriate reference to relevant aspects of the set magazine products. • Generally appropriate use of subject specific terminology throughout. 	
		2	6–10	<ul style="list-style-type: none"> • Basic understanding of the theoretical framework of media demonstrated through engagement with more straightforward aspects of the theory and argument, this is likely to be limited. • Basic application of knowledge and understanding to evaluate postcolonial theory, there is likely to be a lack of clarity or relevance. • There may be a tendency to simply describe features of the set product rather than evaluate the theory. • Judgements and conclusions are not developed and only partially supported by reference to the set magazine products. • Occasional appropriate use of subject specific terminology throughout. 	

1	1–5	<ul style="list-style-type: none"> • Minimal, if any, understanding of the theoretical framework of media that engages with minimal aspects of the theory and argument. • Minimal, if any, application of knowledge and understanding to evaluate postcolonial theory. • Evaluation is absent and description is minimal. • Judgements and conclusions drawn are superficial, generalised and lacking supporting evidence from the set magazine products. • Minimal use of subject specific terminology throughout.
0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.

Indicative content

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.

This question assesses understanding of theories of representation, specifically postcolonial theory, particularly focusing on (though not limited to):

- the way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination
- the way the media through re-presentation construct versions of reality
- the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups
- the effect of social and cultural context on representations
- how and why stereotypes can be used positively and negatively
- how and why particular social groups, in a national and global context, may be underrepresented or misrepresented
- 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.

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.

Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).

The key areas that students would be expected to refer to in evaluating the validity of postcolonial theory would include:

- the key aspects of the relevant theory: cultural imperialism, multiculturalism, marginalisation, otherness, diaspora
- the way in which postcolonial theory argues that contemporary representations of race and ethnicity must be interpreted through the context of a colonial past

	<ul style="list-style-type: none"> • the way in which postcolonial theory has developed the study of representation to stress the importance of absence as well as presence • the understanding of identity as fluid rather than fixed and how this shapes representations and their reception • that racial and ethnic stereotypes are part of social and political hierarchies • the understanding of the importance of the relationship between representation and the culture which produces them • answers may question postcolonial theory’s focus on difference, suggesting that there may be more universal values in representations • some responses might suggest that postcolonial theory is limited in the evaluation of the complex relationship between representation and audience • some responses might question the intentionality or otherwise of representations, particularly in terms of knowledge of colonial history. <p>Specific relevance to magazine CSPs:</p> <ul style="list-style-type: none"> • The magazines do have some evidence of diversity in racial and ethnic representations but white representation is dominant. • Representation in magazines has a specific relationship with the target audience in terms of identification and aspiration. • The industry contexts of mainstream, commercial publishing and independent media are likely to shape relevant representations. <p>The specific CSPs can be used to demonstrate understanding of the theory and to evaluate its validity:</p> <p><i>Men’s Health</i></p> <ul style="list-style-type: none"> • Cover star – Vin Diesel – provides a complex representation to analyse in terms of race and ethnicity. • Fluidity of race and ethnicity – rather than a fixed identity – in relation to this star persona. • The way in which the star is constructed as a representation of a masculine ideal – including in terms of race and ethnicity – would be relevant in evaluating the theory. • This representation might also be read through the concept of otherness. • The references in the editorial are to white western history – with the exception of Ang Lee the Taiwanese-American director. • The other representations within the chosen extracts focus on white masculinity – which is typical of the magazine. • The representations are shaped by the commercial demands of the publisher – a global conglomerate. <p><i>Oh Comely</i></p> <ul style="list-style-type: none"> • The cover model constructs a particular representation of whiteness – pale and wan, blonde hair – a definitive identity. • The choice of model, costume, jewellery and body language have connotations of indie culture (associated with music and fashion) which is white dominated. 	
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		<ul style="list-style-type: none"> • Representation within the story – ‘Speaking Out’ offers a contrast to the cover through interviews with people of a range of racial and ethnic identities. • Focus of the story – inspirational and revolutionary people – could be read as either reinforcing or subverting aspects of postcolonial theory (cultural imperialism, diaspora etc). • Contrast with the other selected story – ‘More than Gender’ – which focuses on white identity. • The question of who is speaking – central to postcolonial theory – is important here as the first story is written about the subjects, the second by the subject. • The institutional context – independent, white, feminist etc – is important in considering how representations are shaped. 	
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Qu	Part	Marking guidance	Total marks									
03		<p>Media producers must respond to changing social and cultural contexts to maintain audiences.</p> <p>To what extent does an analysis of the online Close Study Products <i>The Voice</i> and <i>Teen Vogue</i> support this view?</p> <p style="text-align: center;">AO2 1 and AO2 3</p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts (15 marks).</p> <p>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks).</p> <table border="1" data-bbox="316 808 1331 1890"> <thead> <tr> <th data-bbox="316 808 456 887">Level</th> <th data-bbox="459 808 600 887">Marks</th> <th data-bbox="603 808 1331 887">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 891 456 1386">5</td> <td data-bbox="459 891 600 1386">21–25</td> <td data-bbox="603 891 1331 1386"> <ul style="list-style-type: none"> • Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationships between social and cultural contexts, media producers, products and audiences. • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the online products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the products and precise links to the specified contexts. • Consistently appropriate and effective use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="316 1391 456 1890">4</td> <td data-bbox="459 1391 600 1890">16–20</td> <td data-bbox="603 1391 1331 1890"> <ul style="list-style-type: none"> • Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationships between social and cultural contexts, media producers, products and audiences. • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the online products. • Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts. • Mostly appropriate and effective use of subject specific terminology. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> • Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationships between social and cultural contexts, media producers, products and audiences. • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the online products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the products and precise links to the specified contexts. • Consistently appropriate and effective use of subject specific terminology throughout. 	4	16–20	<ul style="list-style-type: none"> • Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationships between social and cultural contexts, media producers, products and audiences. • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the online products. • Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts. • Mostly appropriate and effective use of subject specific terminology. 	25
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		3	11–15	<ul style="list-style-type: none"> • Satisfactory analysis of the products that is generally sound and engages with the straightforward aspects of the influence of the relationships between social and cultural contexts, media producers, products and audiences. • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the online products. • Satisfactory judgements and conclusions that are reasonable and supported by some analysis of relevant aspects of the products and with some links to the specified contexts. • Occasional appropriate use of subject specific terminology.
		2	6–10	<ul style="list-style-type: none"> • Basic analysis of the products that is undeveloped and tends towards description of the influence of the relationships between social and cultural contexts, media producers, products and audiences. • Basic application of knowledge and understanding of the theoretical framework to analyse the online products. • Basic judgements and conclusions that are only partially supported by reference to the products. • Few links to contexts that may not always be relevant or are undeveloped. • Little appropriate use of subject specific terminology.
		1	1–5	<ul style="list-style-type: none"> • Minimal analysis that contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal application of knowledge and understanding of the theoretical framework to analyse the online products. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal, if any, use of subject specific terminology.
		0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.
		<p>Indicative content</p> <p>This question assesses students’ ability to analyse online media products in relation to their contexts and the extent to which producers must respond to contexts to maintain audiences.</p> <p>Answers are likely to refer to:</p> <ul style="list-style-type: none"> • how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste • how media producers target, attract, reach, address and potentially construct audiences 		

	<ul style="list-style-type: none"> • 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 • the interrelationship between media technologies and patterns of consumption and response. <p>There is no requirement to argue that media producers must respond to changing social and cultural contexts in order to maintain audiences; students might equally argue they must to a certain extent or that there are other factors which are important. Various conclusions are acceptable, provided they are substantiated through analysis of the set products.</p> <p>Points that argue that media producers must respond to changing social and cultural contexts to maintain audiences:</p> <ul style="list-style-type: none"> • media products need to reflect the contemporary world in order to be able to relate to the target audience • changing social and cultural understanding of identity is particularly relevant to news/current affairs websites and an important aspect of targeting audiences • producers target audiences through psychographics and demographics – which are shaped by social and cultural contexts • social and cultural contexts delineate acceptable content and subject matter. <p>Points that argue that producers do not have to respond to changing social and cultural contexts:</p> <ul style="list-style-type: none"> • appeal of a product may be in its traditional or even nostalgic approach to society and culture • producers may need to respond to changes – but these are actually quite rare and slowly evolving • answers may debate the relationship between media and its social and cultural contexts – does media respond to or shape society? • in evaluating the view put forward in the question it would be useful to consider who the audience is that needs to be maintained and perhaps expanded. <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>Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).</p> <p>The CSPs can be used to demonstrate understanding of the argument:</p> <p><i>The Voice</i></p> <ul style="list-style-type: none"> • <i>The Voice</i> could be seen as a clear example of the way media producers respond to changing social and cultural contexts – a website aimed at a niche audience. 	
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	<ul style="list-style-type: none"> • The origins of <i>The Voice</i> as a platform to address (and give voice to) an audience ignored by mainstream media is evidence of the response to social and cultural contexts. • <i>The Voice</i> has been explicit in its role as an agitator for equality and to fight institutional racism – a role made more urgent after the killing of George Floyd. • The campaigning nature of <i>The Voice</i> seen in its focus on the Windrush scandal and championing of the Black Lives Matter movement is evidence of the way progress in social and cultural contexts cannot be taken for granted and the media can respond to this. • The focus on positive achievements within the black community is a way of addressing the target audience and also celebrates progress within social and cultural contexts. • The response to social and cultural contexts can be seen as both ideologically driven but also as a way of targeting audiences – and maintaining share. • <i>The Voice</i>'s continued greater focus on the website rather than the newspaper suggests the way in which it has responded to social and cultural contexts in order to maintain audience share. • In some ways the context and address of <i>The Voice</i> (news, entertainment, sports, faith) could be seen as reinforcing more traditional social and cultural contexts rather than responding to change. <p>Teen Vogue</p> <ul style="list-style-type: none"> • <i>Teen Vogue</i> could be seen as a clear example of the way media producers respond to changing social and cultural contexts – an explicit attempt to address an existing audience in a new way. • The shift away from conventional content aimed at young women suggests the targeting of an audience who are aware of changing social and cultural concerns. • The recognition of active audiences through networks and community action is also reflective of changes in social and cultural contexts. • However, there are also the staples of traditional content aimed at young women – fashion, focus on appearance, celebrity – which suggest that producers are also aware of the appeal of more enduring features in targeting audiences. • Focus on political, environmental and identity issues appear to target an emerging demographic and psychographic. • The economic, synergistic model whereby <i>Teen Vogue</i> is part of an umbrella brand is propelled by the need for producers to shift production to match changing audience habits of consumption. • Move from print format to website only production suggests the need for media producers to change in order to maintain audience share. 	
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Qu	Part	Marking guidance	Total marks									
04		<p>To what extent do media products suggest that society has gender equality?</p> <p>You should refer to both of your television Close Study Products to support your answer:</p> <p style="text-align: center;"><i>Capital and Deutschland 83</i></p> <p style="text-align: center;">OR</p> <p style="text-align: center;"><i>Witnesses and The Missing</i></p> <p style="text-align: center;">OR</p> <p style="text-align: center;"><i>No Offence and The Killing</i></p> <p style="text-align: center;">AO1 1a, AO1 1b and AO2 3</p> <p>Demonstrate knowledge of the theoretical framework of media (5 marks). Demonstrate understanding of the theoretical framework of media (10 marks). Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks).</p> <table border="1" data-bbox="316 1144 1331 1993"> <thead> <tr> <th data-bbox="316 1144 456 1223">Level</th> <th data-bbox="456 1144 596 1223">Marks</th> <th data-bbox="596 1144 1331 1223">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 1223 456 1626">5</td> <td data-bbox="456 1223 596 1626">21–25</td> <td data-bbox="596 1223 1331 1626"> <ul style="list-style-type: none"> • Excellent and accurate knowledge of how media products discuss gender equality within society. • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate discussion of issues of gender equality. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products. • Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="316 1626 456 1993">4</td> <td data-bbox="456 1626 596 1993">16–20</td> <td data-bbox="596 1626 1331 1993"> <ul style="list-style-type: none"> • Good, accurate knowledge of how media products discuss gender equality within society. • Good understanding of the theoretical framework that is demonstrated by frequent appropriate discussion of issues of gender equality. • Good judgements and conclusions that are often supported by relevant examples. • Frequent appropriate use of subject specific terminology throughout. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> • Excellent and accurate knowledge of how media products discuss gender equality within society. • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate discussion of issues of gender equality. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products. • Consistent highly appropriate use of subject specific terminology throughout. 	4	16–20	<ul style="list-style-type: none"> • Good, accurate knowledge of how media products discuss gender equality within society. • Good understanding of the theoretical framework that is demonstrated by frequent appropriate discussion of issues of gender equality. • Good judgements and conclusions that are often supported by relevant examples. • Frequent appropriate use of subject specific terminology throughout. 	25
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3	11–15	<ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge of how media products discuss gender equality within society. • Satisfactory understanding of the theoretical framework that is demonstrated by discussion of issues of gender equality. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Generally appropriate use of subject specific terminology throughout.
2	6–10	<ul style="list-style-type: none"> • Basic knowledge of how media products discuss gender equality within society. • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate discussion of issues of gender equality. • Basic judgements and conclusions that are generally unsupported by examples. • Occasional appropriate use of subject specific terminology throughout.
1	1–5	<ul style="list-style-type: none"> • Minimal knowledge of how media products discuss gender equality within society. • Minimal understanding of the theoretical framework that is demonstrated by some basic discussion of gender equality. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal use of subject specific terminology throughout.
0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.
<p>Indicative content</p> <p>Responses are required to make judgements and draw conclusions about the extent to which media products represent gender and its link to society. Responses should refer to the television CSPs to support their points.</p> <p>Responses in the higher bands will clearly engage with the ‘to what extent’ element of the argument and will support their points with effective reference to the CSPs. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of representation and/or the set products.</p> <p>As a synoptic question, the knowledge, understanding and judgement of the products should also allow students 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</p>		

	<p>judgements (responses do not have to refer to all four areas of the theoretical framework and contexts of the media but should draw from a range of elements from across the course).</p> <p>Language:</p> <ul style="list-style-type: none"> • the codes and conventions of media forms and products, including the processes through which media language develops as genre • how audiences respond to and interpret the above aspects of media language • the way media language incorporates viewpoints and ideologies. <p>Representations:</p> <ul style="list-style-type: none"> • the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups • how audiences respond to and interpret media representations • the effect of social and cultural context on representations • how and why stereotypes can be used positively and negatively • how and why particular social groups, in a national and global context, may be underrepresented or misrepresented • 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. <p>Industries:</p> <ul style="list-style-type: none"> • processes of production, distribution and circulation by organisations, groups and individuals in a global context • how processes of production, distribution and circulation shape media products. <p>Audiences:</p> <ul style="list-style-type: none"> • how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste • how media producers target, attract, reach, address and potentially construct audiences • the way in which different audience interpretations reflect social, cultural and historical circumstances. <p>Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).</p> <p>The CSPs can be used to discuss gender and its relationship to society.</p> <p>Some points relevant to all CSPs:</p> <ul style="list-style-type: none"> • the way in which a range of representations are constructed • the complex relationship between representations and the real world as it is constructed in a fictional genre • to what extent is gender equality evident? • are the programmes commenting on and questioning representations or presenting them as natural? • apply relevant theories of representation as part of the theoretical framework; what do they suggest are the function of representations? 	
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	<ul style="list-style-type: none"> • apply relevant theories of audience as part of the theoretical framework; what do they suggest about the nature of audience interpretation and understanding? • is it possible to interpret a fixed, intentional meaning within the programme? <p>The Killing</p> <ul style="list-style-type: none"> • Protagonist is female, taking on the traditional male role of the brilliant criminal investigator. • Representation of Sarah Lund can be interpreted as post-feminist and could be reflective of increased gender equality in society. • The representation of Lund resists traditional objectification of women through her active narrative role, neutral costume and personality – indicating gender equality. • The character of Lund’s mother has values associated with traditional femininity – suggesting that society has progressed. • Lund’s partner, Meyer, can be read as a symbol of masculine heteronormativity – his resistance to having a female as his boss suggests a society which isn’t as equal as it appears. • <i>The Killing</i> focuses on the rape and murder of a young woman – a traditional victim in the crime drama – representing the inequality between genders in society. <p>No Offence</p> <ul style="list-style-type: none"> • In <i>No Offence</i> gender representation and questions of equality in the workplace (a symbol of wider society) are directly linked to the way it reinforces and subverts genre conventions related to the crime drama. • The police force in <i>No Offence</i> is female dominant to an extent, which is unusual in the crime drama (and in reality) raising interesting questions about representation and reality. • The construction of a crime drama where women aren’t just victims suggests a subversion of genre conventions linked to issues of equality. • The central characters DC Kowalska and DI Deering take on generic characteristics which are usually associated with male detectives (the maverick and the monster boss). • The representation is intersectional with diverse female characters relating to age, ethnicity, race and physical appearance. • <i>No Offence</i> can be seen as an example of ‘gender blind’ casting part of a wider debate about gender equality in society. <p>Witnesses</p> <ul style="list-style-type: none"> • The protagonist is female, taking on the traditional male role of the detective – Sandra Winckler is brilliant and unconventional. • The appropriation of the male position is foregrounded by the retention of stereotypical detective tropes – a secretive past, seemingly obsessive characteristics, insomniac. • The character of Winckler questions the concept of a gender equal, post-feminist society as she is faced with the choice of family or profession. • The male detective, Paul Maisonneuve, is coded with traditional gender (and generic) characteristics; a more powerful male figure who is a chauvinist and bully. 	
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	<ul style="list-style-type: none"> • Witnesses uses central motifs which relate to enduring themes about gender and women’s role in society – the family and the fairy tale. • The family and the domestic is encoded as violent and secretive – symbolised in the staging of the crime scene. The fairy tale narrative references the traditional but enduring victimisation of women in society. <p><i>The Missing</i></p> <ul style="list-style-type: none"> • The central character is male – Julien Baptiste embodies the traditional characteristics of the role (brave, intelligent) but is also sensitive and empathetic. • The programme includes traditional representations of gender but does complicate them, suggesting a society which is still negotiating equality. • Eve Stone represents a range of gender signifiers – she is single, pregnant, a detective in the military police. • Sam Webster embodies a traditional masculinity – a soldier who is unable to express his emotions. • The female characters are often positioned in domestic mise-en-scène (notably kitchens), while Baptiste moves freely across countries. • The central crime – the rape and abduction of a young woman – reinforces the representation of women as vulnerable and at the mercy of dangerous men. <p><i>Capital</i></p> <ul style="list-style-type: none"> • As a ‘state of the nation’ programme, <i>Capital’s</i> focus is the representation of contemporary society – including issues of gender equality. • <i>Capital</i> can be read as an example of intersectionality as the representations of gender are constructed through the prism of age, race and class – making the concept of equality in relation to gender more complex. • All the representations of gender are open to a variety of interpretations around the issue of equality – particularly in relation to women’s role in society. • The programme considers the representation of gender and particularly the female role in the context of the family. The character of Petunia reflects the way in which society no longer values women once they’ve fulfilled their roles as wives and mothers, her daughter’s position as a career woman suggests the impossibility of women ‘having it all’. • Representations of characters who don’t fulfil society’s expectations of gender can be used to explore issues of equality (the Yaunts: the husband and father who fails to provide, the grasping wife and mother who ‘neglects’ her children). • The Kamal family is constructed around a series of stereotypes in relation to gender and culture; the traditional patriarch with childish brothers, the matriarch who wields power over the family, even when she isn’t present. <p><i>Deutschland 83</i></p> <ul style="list-style-type: none"> • The central character is male and his perspective dominates and structures the programme. Unconventionally, Martin Rauch is motivated by emotion (the wish to save his mother) rather than ideology or morality. 	
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	<ul style="list-style-type: none"> • Martin is a young hero and doesn't have the competence of a traditional protagonist – lack of training (and conviction?) means he isn't a very good spy. • The programme offers contrasting views on masculinity through the narrative structure of offering Martin the option of two fathers: the professor and the General (also suggesting that Martin's upbringing by his mother has been incomplete due to the lack of a father figure). • The programme offers a range of female characters (Ingrid, Lenora, Annet) who signify traditional and more progressive aspects of female identity in complicated ways, often linked to ideology. • In its representation of East and West Germany, <i>Deutschland 83</i> can be read as arguing that gender equality is impossible in a Capitalist society (Capitalism renders women as objects and passive consumers, communism is represented as valuing gender equality in work and the home). 	
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