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A-level  
**MEDIA STUDIES**  
**7572/1**

Paper 1 Media One

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**Mark scheme**

June 2024

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Version: 1.0 Final



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

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

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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.

Question	Marking guidance		Total marks	
<p><b>01</b></p>	<p>Analyse how genre is used to advertise the product in <b>Figure 1</b>.</p>		<p><b>8</b></p>	
	<p style="text-align: center;"><b>AO2 1</b></p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products (<b>8 marks</b>).</p>			
	<p>Level</p>	<p>Mark range</p>		<p>Description</p>
	<p>4</p>	<p>7–8</p>		<ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how genre is used to advertise the product.</li> <li>• Excellent and judicious use of the theoretical framework.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul>
	<p>3</p>	<p>5–6</p>		<ul style="list-style-type: none"> <li>• Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how genre is used to advertise the product.</li> <li>• Good use of the theoretical framework.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul>
	<p>2</p>	<p>3–4</p>		<ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how genre is used to advertise the product.</li> <li>• Satisfactory use of the theoretical framework.</li> <li>• Generally appropriate use of subject-specific terminology throughout.</li> </ul>
	<p>1</p>	<p>1–2</p>		<ul style="list-style-type: none"> <li>• Basic analysis of the product that engages with more straightforward aspects of how genre is used to advertise the product.</li> <li>• Basic, if any, use of the theoretical framework.</li> <li>• Occasional appropriate use of subject-specific terminology throughout.</li> </ul>
<p>0</p>	<p>0</p>	<p>Nothing worthy of credit.</p>		

	<p><b>Indicative content</b></p> <p>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</p> <p>In the analysis of the Omega watch advertisement, students are expected to apply key ideas related to genre theory to analyse the meaning of the images in the product.</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 (though not limited to):</p> <p>Genre:</p> <ul style="list-style-type: none"> <li>• genre codes and conventions</li> <li>• instances of repetition and difference</li> <li>• genres of order.</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>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 offer only examples/descriptions from the unseen product.</p> <p>In their analysis of the Omega watch advertisement, students may discuss:</p> <ul style="list-style-type: none"> <li>• the advertisement’s intertextual use of the visual codes and iconography associated with genres of order, eg spy thriller, action and sub-genres.</li> <li>• such advertisements have commonly used codes and conventions and responses may focus on this approach.</li> <li>• the use of mise en scène elements to denote aspects of genre, eg the use of costume and props to construct the archetypal British spy as personified by Bond (smart overcoat, black gloves etc) would enable the product advertised (the Omega watch) to be readily associated with the Bond brand (through iconic signifiers). The tagline ‘James Bond’s Choice’ further enables the audience to associate the product with the character – perhaps this watch is yet another one of his intricate spy gadgets?</li> <li>• this advertisement makes heavy use of what Neale describes as ‘instances of repetition’, where familiar tropes and imagery are used to engage with audience expectations around media products. The advert works by explicitly connecting the watch to these well-worn ideas with the notion of ‘difference’ perhaps coming from the unusual foregrounding of the watch in the image which is presumably a new model for the audience to desire.</li> <li>• heavy focus on genres of order – the advert depicts the idea of the conflict being generated ‘from without’ and Bond represents the ultimate vanguard of British military intelligence, keeping Britain safe from those who would wish to harm it.</li> </ul> <p>Accept any other valid analytical responses. Answers must link to the focus of the question.</p>	
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Question	Marking guidance		Total marks												
02	<p>Explain how the audience positioning techniques used to advertise products reflect historical and cultural contexts.</p> <p>You should refer to the advertisement for Omega watches in <b>Figure 1</b> and the advertising Close Study Product <i>Score</i> to support your answer.</p> <p style="text-align: center;"><b>AO1 1b, AO1 2a and AO1 2b</b></p> <p>Demonstrate understanding of the theoretical framework of media (<b>4 marks</b>).                      Demonstrate knowledge of contexts of media and their influence on media products and processes (<b>4 marks</b>).                      Demonstrate understanding of contexts of media and their influence on media products and processes (<b>4 marks</b>).</p> <table border="1" data-bbox="284 786 1350 1960"> <thead> <tr> <th data-bbox="284 786 395 875">Level</th> <th data-bbox="395 786 520 875">Mark range</th> <th data-bbox="520 786 1350 875">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 875 395 1249">4</td> <td data-bbox="395 875 520 1249">10–12</td> <td data-bbox="520 875 1350 1249"> <ul style="list-style-type: none"> <li>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of how media products use audience positioning.</li> <li>• Excellent knowledge and understanding of the influences of the historical and cultural contexts on media products that is consistently supported by highly appropriate and effective reference to the set products.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1249 395 1585">3</td> <td data-bbox="395 1249 520 1585">7–9</td> <td data-bbox="520 1249 1350 1585"> <ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of how media products use audience positioning.</li> <li>• Good knowledge and understanding of the influences of the historical and cultural contexts on media products that is usually supported by mostly appropriate and effective reference to the set products.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1585 395 1960">2</td> <td data-bbox="395 1585 520 1960">4–6</td> <td data-bbox="520 1585 1350 1960"> <ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of how media products use audience positioning.</li> <li>• Some satisfactory knowledge and understanding of the influences of the historical and cultural contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective.</li> <li>• Generally appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> </tbody> </table>		Level	Mark range	Description	4	10–12	<ul style="list-style-type: none"> <li>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of how media products use audience positioning.</li> <li>• Excellent knowledge and understanding of the influences of the historical and cultural contexts on media products that is consistently supported by highly appropriate and effective reference to the set products.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of how media products use audience positioning.</li> <li>• Good knowledge and understanding of the influences of the historical and cultural contexts on media products that is usually supported by mostly appropriate and effective reference to the set products.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of how media products use audience positioning.</li> <li>• Some satisfactory knowledge and understanding of the influences of the historical and cultural contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective.</li> <li>• Generally appropriate use of subject-specific terminology throughout.</li> </ul>	12
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1	1–3	<ul style="list-style-type: none"> <li>• Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of how media products use audience positioning.</li> <li>• Basic knowledge and understanding of the influences of the historical and cultural contexts on media products that is generally unsupported by appropriate reference to the set products with limited effect.</li> <li>• Occasional appropriate use of subject-specific terminology throughout.</li> </ul>
0	0	Nothing worthy of credit.

**Indicative content**

This question assesses understanding of the theoretical framework of representation and knowledge and understanding of the contexts of media and their influence on media products and processes particularly focusing on (though not limited to):

- the effect of historical and cultural contexts on representations
- how representations may invoke discourses and ideologies and position audiences.
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**Note:** There is no requirement to cover both products equally or to be comparative. Responses which fail to address both CSPs should not normally be awarded marks above the top of Level 2 (6).

Historical and cultural contexts:

- media products and the representations in them can be seen as a product of the historical and cultural contexts in which they are created
- products may take up particular cultural standpoints from which to address their intended audiences and this may be contingent on their historical context
- products must reflect the cultural values of their target audiences in order to be successful.

In relation to the two products:

- both products advertise items aimed at men. That said, the idealised version of masculinity featured in the contemporary Bond-themed advertisement suggests that it could also be used to attract ‘women buying for men’. This is arguably less in evidence with *Score* as the advert appears to be constructed to work with a more overtly masculine sensibility in its use of the sexist joke as sales technique
- both products can be seen as simulated versions of reality featuring self-consciously stylised hyper-masculine constructions, presenting the audience (to a greater or lesser extent) with role models
- both products appear to reinforce Van Zoonen’s notion of patriarchy with men represented as a dominant force to a greater or lesser extent, reinforcing stereotypical ideas about the nature of male identity to the audience
- they both inhabit a cultural discourse which revolves around the notion of the reconstruction of a dominant masculine identity rooted in an imagined sense of the past, and this provocation of a sense of nostalgia (especially at times when male identities are thought to be in crisis) is used as a powerful sales technique.

	<p>The advertisement for the Omega watch:</p> <ul style="list-style-type: none"> <li>• the advertisement has been constructed to engage with audiences' expectations and plays heavily on the notion of brand recognition. Audiences are familiar with Bond who is represented as a British icon alongside an equally iconic Swiss watch</li> <li>• this combination instantly and powerfully connotes seductive ideas around masculinity, tradition and status. This is especially powerful when considered in conjunction with the idea that modern masculinity is somehow in crisis, eg with the emergence of the #metoo and #timesup movements, and perhaps serves to reassure audiences</li> <li>• conversely, the advertisement can be read as operating in terms of Butler's notion of a performative or self-consciously stylised version of masculinity offered up to a media-literate audience</li> <li>• the product features the use of a direct mode of address with Bond looking sternly at the audience, perhaps inviting them along with him on his next mission. The overall effect of the use of this extradiegetic gaze serves to create a heightened sense of connection to the product</li> <li>• the product self-consciously uses signifiers which symbolise British identity (the London skyline, the union flag etc). At one level this could be read as an attempt to engage with the audience's nostalgia for a time when Britain was powerful - what Gilroy describes as 'Albionistic melancholia'</li> <li>• however, it is more likely that this representation is being used as a stereotype of British identity which, like the Bond film franchise, can be marketed globally.</li> </ul> <p>Score Hair Cream:</p> <ul style="list-style-type: none"> <li>• the advertisement was made in the late 60s and features cartoonish versions of patriarchy and colonialism, neither of which would pass muster with current ASA guidelines reformulated to reflect the demands of the 2010 Equality Act</li> <li>• the <i>Score</i> advertisement can be read in terms of its use of nostalgic reconstructions of empire and patriarchy which may serve to appear as both familiar and reassuring to its intended audience</li> <li>• in this way, it can also be regarded as symbolic of a cultural climate where gender norms were represented in the media in terms of a more simplistic 'heteronormative' approach – an advert made for men (presumably) by men</li> <li>• that said, it can also be argued that this advertisement was 'old-fashioned' at the time of its release in 1967, a time of intense social and political upheaval. It could therefore also be read as being part of a conservative 'backlash', attempting to appeal to its audience's perceived sense of outrage and/or confusion around the emergence of counter-cultural political movements at the time</li> <li>• this advert was published at the height of the Second Wave of Feminism and can be read as a parodic 'what if' in relation to the political demands of the Women's Liberation Movement. That, alongside the sense of hyper-masculine sexuality (one woman is not enough!) perhaps as a response to the idea that heteronormativity had been undermined by the passing of the Sexual Offences act which decriminalised homosexuality</li> <li>• the <i>Score</i> advert uses imagery in a fairly light-hearted and playful manner. The knowing look to camera given by 'the great white hunter' being carried by the scantily-clad women suggests that this scenario is essentially a male fantasy and that the audience is in on the joke, connecting with Judith Butler's ideas around the use of 'parodic representation'.</li> </ul>	
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Question	Marking guidance		Total marks															
03	<p>To what extent does the Close Study Product <i>Ghost Town</i> include positive and negative stereotypes of youth?</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:</p> <ul style="list-style-type: none"> <li>• analyse media products (<b>6 marks</b>)</li> <li>• make judgements and draw conclusions (<b>3 marks</b>).</li> </ul> <table border="1" data-bbox="284 607 1351 1776"> <thead> <tr> <th data-bbox="284 607 389 701">Level</th> <th data-bbox="389 607 507 701">Mark range</th> <th data-bbox="507 607 1351 701">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 701 389 1039">3</td> <td data-bbox="389 701 507 1039">7–9</td> <td data-bbox="507 701 1351 1039"> <ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with ideas about the use of positive and negative stereotypes and how they relate to the CSP.</li> <li>• Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of theories of representation, particularly relating to the use of stereotyping.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1039 389 1413">2</td> <td data-bbox="389 1039 507 1413">4–6</td> <td data-bbox="507 1039 1351 1413"> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with the generally obvious or straightforward ideas about the use of positive and negative stereotypes and how they relate to the CSP.</li> <li>• Analysis of the set product is reasonable and straightforward, and informed by a generally sound knowledge and understanding of the concept of stereotyping.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by satisfactory analysis.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1413 389 1715">1</td> <td data-bbox="389 1413 507 1715">1–3</td> <td data-bbox="507 1413 1351 1715"> <ul style="list-style-type: none"> <li>• Basic, if any, analysis of the product that engages with the very straightforward aspects of stereotyping and how it relates to the CSP.</li> <li>• Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of the concept of stereotyping.</li> <li>• Basic judgements and conclusions that are generally unsupported by analysis.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1715 389 1776">0</td> <td data-bbox="389 1715 507 1776">0</td> <td data-bbox="507 1715 1351 1776">Nothing worthy of credit.</td> </tr> </tbody> </table>		Level	Mark range	Description	3	7–9	<ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with ideas about the use of positive and negative stereotypes and how they relate to the CSP.</li> <li>• Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of theories of representation, particularly relating to the use of stereotyping.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis.</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with the generally obvious or straightforward ideas about the use of positive and negative stereotypes and how they relate to the CSP.</li> <li>• Analysis of the set product is reasonable and straightforward, and informed by a generally sound knowledge and understanding of the concept of stereotyping.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by satisfactory analysis.</li> </ul>	1	1–3	<ul style="list-style-type: none"> <li>• Basic, if any, analysis of the product that engages with the very straightforward aspects of stereotyping and how it relates to the CSP.</li> <li>• Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of the concept of stereotyping.</li> <li>• Basic judgements and conclusions that are generally unsupported by analysis.</li> </ul>	0	0	Nothing worthy of credit.	9
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**Indicative content**

This question assesses the ability to apply knowledge and understanding of the theoretical framework of media representation to analyse media products particularly focusing on (though not limited to):

- the way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination
- how and why stereotypes can be used positively and negatively.

Responses are expected to apply knowledge and understanding of enabling ideas about stereotyping to analyse the specified product.

Responses in the higher bands will clearly engage with the ‘to what extent’ part of the question when it comes to understanding the music video and draw conclusions that are substantiated by effective analysis of the product.

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 analysis, or may simply describe aspects of representation and/or the set product. There is no requirement to argue that both forms of stereotyping are present: candidates might equally argue that the video only contains positive or negative stereotypes. Various approaches are acceptable, provided they are substantiated through analysis of the Close Study Product. It might be possible, for example, to argue that there are no stereotypes (positive or negative) featured in the video at all and that it challenges mainstream representations of youth by using previously unseen or even counter-typical representations.

***Ghost Town:***

Candidates are likely to construct their arguments out of some of the following possible responses:

- this is an explicitly political text dealing with social and cultural issues affecting the youth of ‘Thatcher’s Britain’
- for the majority of the video, the band members are shown driving aimlessly (and at times rather recklessly) around the deserted streets of a city, lip-synching to the song lyrics which reference ideas of political alienation and despair, eg ‘can’t go on no more’
- this can be read as both a negatively stereotypical portrayal of ‘disaffected youth’ and more positively, as the young expressing their dismay and concern at the way their community is being destroyed by the Thatcher government, eg ‘no job to be had in this country’
- the car is filled with young men who appear to be on some kind of all-night ‘urban safari’ culminating in the images of them throwing stones into a river near a run-down industrial setting; conforming to the negative stereotype that youth ‘lack direction and purpose’
- the young men in the car appear to be from a mix of ethnic backgrounds (referencing the idea of ‘Two-Tone’ music culture), which at the time would have been a rather progressive representation of youth; sending a positive, anti-racist message to its young audience
- the rather formal-looking clothes (black ties and suits) worn by some of the band members in the video are emblematic of the Jamaican ska music sub-culture

	<ul style="list-style-type: none"><li>• in terms of representing youth, this could be read positively (as smartly dressed) and negatively (as gangsters)</li><li>• shadowy images of what seem to be young men fighting in the streets reinforce negative stereotypes of youth built around delinquency and criminality</li><li>• the band, however, explain that this is because ‘the people are getting angry’ and link criminal behaviour in young people directly to the depravation caused by government policies around closing factories and cutting jobs</li><li>• this can be read as more of a positive stereotype as the young men portrayed are engaging in a form of social activism by creating a political commentary and bringing it to mainstream 80s audiences – demonstrating a heightened sense of social conscience.</li></ul>	
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Question	Marking guidance	Total marks												
04	<p>How valid is Lévi-Strauss' idea that myths communicate through binary oppositions?</p> <p>You should refer to the Close Study Products <i>Sephora</i> and <i>Score</i> 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>8 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>8 marks</b>)</li> <li>• make judgements and draw conclusions (<b>4 marks</b>).</li> </ul> <table border="1" data-bbox="284 752 1351 2033"> <thead> <tr> <th data-bbox="284 752 395 842">Level</th> <th data-bbox="399 752 518 842">Mark range</th> <th data-bbox="521 752 1351 842">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 846 395 1357">4</td> <td data-bbox="399 846 518 1357">16–20</td> <td data-bbox="521 846 1351 1357"> <ul style="list-style-type: none"> <li>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of ideas about binary opposition and the structure of myths.</li> <li>• Excellent and judicious use of the theoretical framework.</li> <li>• Excellent application of knowledge and understanding produces an evaluation of Lévi-Strauss' ideas that is insightful and very well-informed.</li> <li>• Judgements and conclusions regarding the validity of Lévi-Strauss' ideas are perceptive and fully supported with detailed reference to specific aspects of the marketing and advertising CSPs.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1361 395 1832">3</td> <td data-bbox="399 1361 518 1832">11–15</td> <td data-bbox="521 1361 1351 1832"> <ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of ideas about binary opposition and the structure of myths.</li> <li>• Very good use of the theoretical framework.</li> <li>• Good application of knowledge and understanding produces an evaluation of Lévi-Strauss' ideas that is sound and well-informed.</li> <li>• Judgements and conclusions regarding the validity of Lévi-Strauss' ideas are logical and well supported with reference to relevant aspects of the marketing and advertising CSPs.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1836 395 2033">2</td> <td data-bbox="399 1836 518 2033">6–10</td> <td data-bbox="521 1836 1351 2033"> <ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of ideas about binary opposition and the structure of myths.</li> <li>• Satisfactory use of the theoretical framework.</li> </ul> </td> </tr> </tbody> </table>	Level	Mark range	Description	4	16–20	<ul style="list-style-type: none"> <li>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of ideas about binary opposition and the structure of myths.</li> <li>• Excellent and judicious use of the theoretical framework.</li> <li>• Excellent application of knowledge and understanding produces an evaluation of Lévi-Strauss' ideas that is insightful and very well-informed.</li> <li>• Judgements and conclusions regarding the validity of Lévi-Strauss' ideas are perceptive and fully supported with detailed reference to specific aspects of the marketing and advertising CSPs.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul>	3	11–15	<ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of ideas about binary opposition and the structure of myths.</li> <li>• Very good use of the theoretical framework.</li> <li>• Good application of knowledge and understanding produces an evaluation of Lévi-Strauss' ideas that is sound and well-informed.</li> <li>• Judgements and conclusions regarding the validity of Lévi-Strauss' ideas are logical and well supported with reference to relevant aspects of the marketing and advertising CSPs.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul>	2	6–10	<ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of ideas about binary opposition and the structure of myths.</li> <li>• Satisfactory use of the theoretical framework.</li> </ul>	20
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1	1–5	<ul style="list-style-type: none"> <li>• Basic understanding of the theoretical framework that is demonstrated by occasional appropriate consideration of ideas about binary opposition and the structure of myths.</li> <li>• Some use of the theoretical framework.</li> <li>• Basic application of knowledge and understanding produce a response to Lévi-Strauss’ ideas that is generally descriptive rather than evaluative.</li> <li>• Judgements and conclusions are not developed and mostly unsupported by reference to the marketing and advertising CSPs.</li> <li>• Occasional appropriate use of subject-specific terminology throughout.</li> </ul>
0	0	Nothing worthy of credit.

This is a very specific question which goes to the heart of a Structuralist reading of media products and to the work of Lévi-Strauss in particular. The point here is to evaluate the extent to which these oppositional elements power/drive/define each text. There is no requirement to compare the products but both must be addressed. Responses which fail to address both CSPs should not normally be awarded marks above the middle of Level 3 (13).

**Media Language**

- Lévi-Strauss’ ideas and theories on structuralism

**Indicative content**

Both texts offer plenty of examples of oppositional relationships which are adding to the ‘performance’ of each text. It is very likely that reference will be made to some of these:

**In relation to Score**

- The man provides a focus for a number of oppositions: male-female, masculine-feminine, clothed-unclothed, dominant-dependent, top-bottom.
- The setting extends this a little by emphasising the natural-artificial, civilised-wild, controlled-uncontrolled.

**In relation to *Sephora***

- The film itself offers colour-monochrome, moving image-still image, sound-silence, new stock-archive, past-present.

	<ul style="list-style-type: none"> <li>• The content is founded on Black-White, freedom-constraint, dominance-dependency, straight-kinked, natural-artificial, superficial-profound, individual-collective, untouched-cosmetic, exotic-mundane, professional-home-made, individual-collective.</li> </ul> <p>However, the challenge of the question is to address how far these contemporary myths (stories told for a social/cultural purpose) represented in the two products are CONSTITUTED by (ie 'consist of') these binaries. This is, remember, a question about Structuralism as a theoretical approach so it might be useful to remember that:</p> <ul style="list-style-type: none"> <li>• structuralists suggests that culture can be 'read' like a language</li> <li>• this is about encoding and decoding, the very process of signification and ultimately the 'practice' of ideology</li> <li>• progress up the mark scheme is NOT achieved by spotting more clashing pairs but by exploring the degree to which they define the texture of the product as it becomes text ('text' comes from a word meaning something woven)</li> <li>• this is about meaning-making and offers a clear range of levels of response from simple lists to sophisticated explorations of culture itself.</li> </ul>	
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Question	Marking guidance	Total marks
<p><b>05.1</b></p>	<p>Which <b>three</b> of the following terms are associated with Curran and Seaton's ideas about power and media industries?</p> <p>Shade <b>three</b> circles only.</p> <p style="text-align: center;"><b>AO1 1a</b></p> <p>Demonstrate knowledge of the theoretical framework of media (<b>3 marks</b>).</p> <p>B - deregulation C - globalisation F - media concentration</p>	<p><b>3</b></p>

Question	Marking guidance	Total marks
<p><b>05.2</b></p>	<p>Briefly explain the media term 'textual poaching'.</p> <p>Give an example of textual poaching from the media.</p> <p style="text-align: center;"><b>AO1 1a</b></p> <p>Demonstrate knowledge of the theoretical framework of media (<b>3 marks</b>).</p> <p>Award up to 2 marks for identifying that textual poaching is the repurposing of media products (1) by fans (1). Award 1 mark for identifying that examples include:</p> <ul style="list-style-type: none"> <li>• memes</li> <li>• fan fiction</li> <li>• parody images / video etc.</li> </ul>	<p><b>3</b></p>

Question	Marking guidance	Total marks															
06	<p>Explain how social and political contexts impact newspaper regulation.</p> <p>You should refer to the Close Study Product <i>The Guardian</i> to support your answer.</p> <p style="text-align: center;"><b>AO1 2a and AO1 2b</b></p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes (<b>3 marks</b>).</p> <p>Demonstrate understanding of contexts of media and their influence on media products and processes (<b>6 marks</b>).</p> <table border="1" data-bbox="284 714 1348 1568"> <thead> <tr> <th data-bbox="284 714 389 808">Level</th> <th data-bbox="392 714 507 808">Mark range</th> <th data-bbox="510 714 1348 808">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 813 389 1041">3</td> <td data-bbox="392 813 507 1041">7–9</td> <td data-bbox="510 813 1348 1041"> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the impact of contexts on media products that is consistently supported by highly appropriate and effective reference to the set product.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1046 389 1274">2</td> <td data-bbox="392 1046 507 1274">4–6</td> <td data-bbox="510 1046 1348 1274"> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of the impact of contexts on media products that is sometimes supported by generally appropriate reference to the set products that is sometimes effective.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1279 389 1507">1</td> <td data-bbox="392 1279 507 1507">1–3</td> <td data-bbox="510 1279 1348 1507"> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the impact of contexts on media products that is generally unsupported by appropriate reference to the set products with limited effect.</li> <li>• Occasional appropriate use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="284 1512 389 1568">0</td> <td data-bbox="392 1512 507 1568">0</td> <td data-bbox="510 1512 1348 1568">Nothing worthy of credit.</td> </tr> </tbody> </table> <p><b>Indicative content</b></p> <p>This question assesses knowledge and understanding of contexts of media and their impact on media products and processes, particularly focusing on:</p> <ul style="list-style-type: none"> <li>• the role of regulation in global production, distribution and circulation</li> <li>• regulation as summarised by Livingstone and Lunt.</li> </ul> <p>This is a question about what press regulation ‘looks like’ and how it might be impacted by social and political contexts and considerations explicitly with reference to the Close Study Product.</p> <p>This question allows candidates to address the primary pressures on press regulation: the impact of the social pressure provided by public opinion and (often</p>	Level	Mark range	Description	3	7–9	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the impact of contexts on media products that is consistently supported by highly appropriate and effective reference to the set product.</li> <li>• Consistent highly appropriate use of subject-specific terminology throughout.</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>• Good knowledge and understanding of the impact of contexts on media products that is sometimes supported by generally appropriate reference to the set products that is sometimes effective.</li> <li>• Frequent appropriate use of subject-specific terminology throughout.</li> </ul>	1	1–3	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the impact of contexts on media products that is generally unsupported by appropriate reference to the set products with limited effect.</li> <li>• Occasional appropriate use of subject-specific terminology throughout.</li> </ul>	0	0	Nothing worthy of credit.	9
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	<p>resulting from this) the need for governments to be seen to both defend a free press and curb abuses of press power.</p> <p>The current regulatory regime is a direct result of this process of negotiation which prompted and was in turn prompted by the Leveson Inquiry and Report (2012) in relation to the phone-hacking scandal which closed the <i>News of the World</i>. Interestingly only half of the report's findings were implemented, perhaps suggesting that political contexts impact more than social contexts.</p> <p>IPSO, the independent regulator, offer sixteen clauses in their 'Editors' Code of Practice' and these cover the ways newspapers 'gather' and report news. These are broadly intended to protect both readers and news-makers from malpractice. These cover, for example, responsibilities to:</p> <ul style="list-style-type: none"> <li>• report accurately</li> <li>• protect privacy</li> <li>• behave sensitively around victims and news-makers (no harassment, no intrusive news-gathering or reporting)</li> <li>• show ethical responsibility in news-gathering (ref children, phone-tapping, payment to criminals)</li> <li>• challenge discriminatory reporting.</li> </ul> <p><i>The Guardian</i> has been at the forefront of arguments over reform of newspaper regulation:</p> <ul style="list-style-type: none"> <li>• rejecting membership of IPSO in favour of self-regulation</li> <li>• legal teams check factual content and some stories may not run because of a shortage of evidence</li> <li>• access to high-profile people (eg celebrities) has been significantly impaired</li> <li>• news-gathering is a much more internally regulated activity</li> <li>• there is a greater emphasis on avoiding offence and not offending public taste and decency</li> <li>• critics might say that this makes newspapers blander and even less competitive.</li> </ul>	
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Question	Marking guidance		Total marks															
07	<p data-bbox="284 338 1302 405">How far do you agree that identifying and then addressing a target audience is vital to a media product's success?</p> <p data-bbox="284 443 1230 510">You should refer to the Close Study Products <i>The War of the Worlds</i> and <i>Newsbeat</i> to support your answer.</p> <p data-bbox="632 546 1007 577" style="text-align: center;"><b>AO1 1a, AO1 1b and AO2 3</b></p> <p data-bbox="284 582 1246 613">Demonstrate knowledge of the theoretical framework of media (<b>4 marks</b>).</p> <p data-bbox="284 618 1286 649">Demonstrate understanding of the theoretical framework of media (<b>8 marks</b>).</p> <p data-bbox="284 654 1286 721">Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (<b>8 marks</b>).</p> <table border="1" data-bbox="284 752 1350 2056"> <thead> <tr> <th data-bbox="284 752 395 842">Level</th> <th data-bbox="400 752 520 842">Mark range</th> <th data-bbox="525 752 1350 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0	0	Nothing worthy of credit.

**Indicative content**

This question assesses knowledge and understanding of the theoretical framework of audiences particularly focusing on (though not limited to):

- 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.

Responses are required to consider the extent to which identifying and specifically addressing a ‘target audience’ impacts on the likely success of that product. How important is it for a producer to have a specific audience in mind when constructing that product?

Responses in the higher bands will clearly engage with the consideration of how important it is to both identify and then address/accommodate/engage a target audience (clearly defined, articulated and profiled) and will support their points with effective reference to both of 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 how the set product presents itself.

**Note:** There is no requirement to cover both products equally or to be comparative. Responses which fail to address both CSPs should not normally be awarded marks above the middle of Level 3 (13).

There is no requirement to argue that successful media products do need to identify and/or address a specific audience demographic or psychographic. Candidates might equally argue that there are other factors that are as or more important, or that either having too fixed a notion of audience restricts the creative scope of the product or that having a looser intention might result in building a broader audience base. Various conclusions are acceptable, provided they are substantiated through analysis of the set products.

Responses need to show understanding of the relationships between producers and audiences in this respect.

The question intends to prompt a debate about how products are given shape and style by audiences even before they are formally ‘received’. Also the relationship between this ‘expectation’ and assumption and the subsequent ‘success’ of the product.

This might involve:

- defining and exploring ‘target audience’ as a useful idea in Media Studies
- considering each CSP as a case study here of the issue
- drawing conclusions from the comparison/juxtaposition of the two CSPs.

*Newsbeat*

- *Newsbeat* might function as a perfect demonstration of the centrality of the notion of ‘target audience’ for media production.

- *Newsbeat* is said to offer a succinct and accessible news service suitably packaged for a ‘young’ audience aged between 16–35 years.
- *Newsbeat* was originally created to adhere to the BBC’s (rather patrician) ethos that a public service broadcaster has a responsibility to provide a ‘high-quality’ and ‘trustworthy’ news service to all sections of society. The content is now ‘simulcast’ (as a result of budget cuts) to niche audiences listening on Radio 1Xtra and BBC Asian network as well as Radio 1.
- This is still essentially a traditional news product based around the (gatekeeping) model of producers selecting and presenting appropriate content for their audiences.
- The ‘targeting’ is informed by a degree of interactivity: the ‘contact us’ web page for the product talks in terms of ‘you’ being at the heart of editorial decisions; emphasising the idea of an audience and producer ‘in partnership’.
- *Newsbeat* has also needed to compete with the style and content of popular commercial radio programming as well as emergent user-generated content such as podcasting aimed at youth audiences; it has therefore attempted to stay fresh and relevant since its inception in 1973.
- *Newsbeat*’s target audience of ‘digital natives’ is encouraged to interact with stories and contributors using social media platforms such as Twitter and Facebook.

*The War of the Worlds*

- This seems a very different kind of relationship with an audience more vaguely ‘targeted’.
- The subsequent mythic qualities of this text and its entirely unexpected and unsought longevity might be thought to challenge the premise of the question
- *The War of the Worlds* as both a genre piece and a novel adaptation is a very different kind of product: more of a ‘one off’!
- Its residual audience was typically tuning in to hear what producers had made for them rather than actively participating in the process.
- That said, audience reaction to the product did show that there was a degree of expectation which was ‘ruptured’.
- There was clearly an audience expectation: people who listened to radio at the time arguably expected to be entertained or informed by content and placed trust in the producers to provide programming for a specific purpose which adhered to certain standards and conventions.