
A-level
MEDIA STUDIES
7572/1

MEDIA ONE

Mark scheme

SAMS

V1.0

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 Assessment Writer.

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

Further copies of this mark scheme are available from aqa.org.uk

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.

When deciding upon a mark in the level, examiners should bear in mind the relative weightings of the assessment objectives and be careful not to over or under reward a particular skill.

| Qu | Part | Marking guidance | Total marks | | | | | | | | | | | | | | | | | | | | | | | | |
|---|------------|--|------------------------------|--|--|---|--|--|-------|------------|-------------|---|-----|---|---|-----|--|---|-----|--|---|-----|---|---|---|---------------------------|---|
| 01 | | <table border="1"> <thead> <tr> <th colspan="3" data-bbox="347 353 1278 398">Assessment Objective – AO2 1</th> </tr> <tr> <th colspan="3" data-bbox="347 421 1278 499">Apply knowledge and understanding of the theoretical framework of media to analyse media products</th> </tr> <tr> <th data-bbox="347 499 456 566">Level</th> <th data-bbox="456 499 571 566">Mark range</th> <th data-bbox="571 499 1278 566">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="347 566 456 909">4</td> <td data-bbox="456 566 571 909">7-8</td> <td data-bbox="571 566 1278 909"> <ul style="list-style-type: none"> • Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how representations have been used to position the audience to desire the watch. • Excellent and judicious use of the theoretical framework (media representations) to analyse how audience positioning is used in the advertisement. • Consistent highly appropriate use of subject specific 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to analyse how audience positioning is used in the advertisement though this is likely to lack any development • Generally appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="347 1561 456 1904">1</td> <td data-bbox="456 1561 571 1904">1-2</td> <td data-bbox="571 1561 1278 1904"> <ul style="list-style-type: none"> • Basic analysis of the product that engages with more straightforward aspects of how representations have been used to position the audience to desire the watch, this is likely to be more descriptive than analytical. • Basic, if any, use of the theoretical framework (media representations) to analyse how audience positioning is used in the advertisement • Occasional appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td data-bbox="347 1904 456 1944">0</td> <td data-bbox="456 1904 571 1944">0</td> <td data-bbox="571 1904 1278 1944">Nothing worthy of credit.</td> </tr> </tbody> </table> | Assessment Objective – AO2 1 | | | Apply knowledge and understanding of the theoretical framework of media to analyse media products | | | Level | Mark range | Description | 4 | 7-8 | <ul style="list-style-type: none"> • Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how representations have been used to position the audience to desire the watch. • Excellent and judicious use of the theoretical framework (media representations) to analyse how audience positioning is used in the advertisement. • Consistent highly appropriate use of subject specific terminology throughout. | 3 | 5-6 | <ul style="list-style-type: none"> • Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how representations have been used to position the audience to desire the watch. • Good use of the theoretical framework (media representations) to analyse how audience positioning is used in the advertisement. • Frequent appropriate use of subject specific terminology throughout. | 2 | 3-4 | <ul style="list-style-type: none"> • Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how representations have been used to position the audience to desire the watch. • Satisfactory use of the theoretical framework (media representations) to analyse how audience positioning is used in the advertisement though this is likely to lack any development • Generally appropriate use of subject specific terminology throughout. | 1 | 1-2 | <ul style="list-style-type: none"> • Basic analysis of the product that engages with more straightforward aspects of how representations have been used to position the audience to desire the watch, this is likely to be more descriptive than analytical. • Basic, if any, use of the theoretical framework (media representations) to analyse how audience positioning is used in the advertisement • Occasional appropriate use of subject specific terminology throughout. | 0 | 0 | Nothing worthy of credit. | 8 |
| Assessment Objective – AO2 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Apply knowledge and understanding of the theoretical framework of media to analyse media products | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 1 | 1-2 | <ul style="list-style-type: none"> • Basic analysis of the product that engages with more straightforward aspects of how representations have been used to position the audience to desire the watch, this is likely to be more descriptive than analytical. • Basic, if any, use of the theoretical framework (media representations) to analyse how audience positioning is used in the advertisement • Occasional appropriate use of subject specific terminology throughout. | | | | | | | | | | | | | | | | | | | | | | | | | |
| 0 | 0 | Nothing worthy of credit. | | | | | | | | | | | | | | | | | | | | | | | | | |

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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 representations to analyse media products particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • how audiences respond to and interpret media representations • how representations may invoke discourses and ideologies and position audiences <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>The representation of the father and son relationship is idealised and aspirational, connoting the world the spectator could enter once the watch is purchased. It also suggests that the viewer needs the watch to signify that this is the world they live in:</p> <ul style="list-style-type: none"> • Audience placed into the scene, positioned at a slight low angle shot looking up at the father and son, as if the viewer was part of the world • The man and boy working together in a harmonious relationship draws on stereotypes to signify they are father and son – the interpretation of the familial relationship is fixed. • The relationship draws on traditional stereotypes of family roles, where the father is teaching the son skills which would have been taught to him by his own father. • The focus on learning to tie a knot has connotations of history and tradition – rather than of contemporary society – an ideological positioning of the audience to value the past. • The son’s life jacket has connotations of care and protection, conversely the father’s lack of life jacket connotes his role as protector, as strong, a further indication of the father as aspirational figure. • The absence in the family image is the mother, suggests that the image may be from the mother’s point of view, positioning the audience as proud and loving, positive feelings associated with the purchase of the watch. • These signifiers work to address both a male (father) and female (mother) audience, both desiring the watch in order to be part of this scene. <p>In addition to the representations of the family, the advert represents wealth in order to make the watch attractive:</p> <ul style="list-style-type: none"> • The yacht as signifier of wealth • Isolation of the yacht in open sea connotes a rarefied world outside of the norm • The image is opulent yet restrained, an ideological construction signifying values in opposition to a more explicit representation of wealth, these values are reinforced in the tag line. • Representation is a conservative one drawing together signifiers of | |
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| | | <p>'old' money and tradition (mise en scene of the yacht, lighthouse, rope knots, cufflinks, watch) an ideological function which simultaneously celebrates wealth while suggesting that other values (family, authenticity) are more important. This allows the audience to feel virtuous while desiring material wealth.</p> <ul style="list-style-type: none"> • Audience are addressed and attracted through the concept of belonging to a 'secret' world where the value of the watch is recognised. | |
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| 02 | Assessment Objectives – AO1 1b, AO1 2a and AO1 2b | | 12 |
| | Demonstrate understanding of the theoretical framework of media (4 marks) | | |
| | Demonstrate knowledge of contexts of media and their influence on media products and processes (4 marks) | | |
| | Demonstrate understanding of contexts of media and their influence on media products and processes (4 marks) | | |
| | Level | Mark range | |
| 4 | 10-12 | <ul style="list-style-type: none"> • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of the representations of masculinity in the products. • Excellent knowledge and understanding of the influences of the cultural and historical contexts on media products that is consistently supported by highly appropriate and effective reference to the set products. • Consistent highly appropriate use of subject specific terminology throughout. | |
| 3 | 7-9 | <ul style="list-style-type: none"> • Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of the representations of masculinity in the products. • Good knowledge and understanding of the influences of the cultural and historical contexts on media products that is usually supported by mostly appropriate and effective reference to the set products. • Frequent appropriate use of subject specific terminology throughout. | |
| 2 | 4-6 | <ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of the representations of masculinity in the products. • Some satisfactory knowledge and understanding of the influences of the cultural and historical contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective. | |

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| | | <ul style="list-style-type: none"> • Generally appropriate use of subject specific terminology throughout. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of the representations of masculinity in the products. • Basic knowledge and understanding of the influences of the cultural and historical contexts on media products that is generally unsupported by appropriate reference to the set products with limited effect. • Occasional appropriate use of subject specific terminology throughout. |
| 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 cultural context on representations
- The way social groups (including social identity) are represented through processes of selection and combination

Historical and cultural contexts:

- Media products and the representations of gender in them can be seen as a product of the historical and cultural context in which they are created.
- Issues such as censorship (in this case, advertising standards) may impact on the creation of products and the way in which representations of gender are created and received.
- Products must reflect the cultural values of their target audiences in order to be successful and these can change over time – and media products may, themselves, be instrumental in causing this change.
- Media products are, similarly, a product of the period of history in which they are created. This can be seen as inextricably linked to the cultural context as the cultural context can be seen as changing over time.
- Media products in general but adverts in particular show consumers in and out groups and the representations therein can be seen as trying to convince consumers that they need to perform a certain behaviour (in the case of adverts to purchase something) in order to gain a place in the desirable in group. Perceptions of this desirable in group change over time and, thus the representations associated with them must change.

In relation to the two advertisements:

- There are nearly 50 years between the creation of the two products seen here
- The relationships between and statuses of men and women has been changing over the past 5-7 decades and this is apparent in

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| | | <p>the depiction of the characters in the Score advert. The dominance of the male in the 1960s and 1970s culture can be seen in the Score advert as the man is the main focus of the composition, shown above the women.</p> <ul style="list-style-type: none">• 1960s and 70 perceptions and, as a result, representations of masculinity were, often, very sexualised (though not necessarily as explicit as in future years). In the Score advert, the sexual innuendo is apparent in the ratio of women to men and the women's apparent admiration of the man.• The influence of feminism over the past 70 years has rendered the Score advert largely unacceptable to a contemporary audience as it represents women as mass, as objects of the male gaze.• Traditional gender roles are being challenged in contemporary culture. In the Patek Phillipe advert, a caregiver is depicted as looking after his son, a role that would, historically, have been viewed as female.• Contemporary values of gender equality are evident in the Patek Phillipe advert as non-sexualised in contrast to the historical representation of the Score advert.• The 'work' of the men in the adverts shows the changing nature of the construction of masculinity from the 1960s to contemporary culture (Score hair cream shows the potential for violence and control whereas the Patek Phillipe draws more on what might be seen as a more civilised concept of the world of business – watches and cufflinks) and this change in representation suggests changing values in society around masculinity – he no longer needs to be able to shoot a lion but to make money. <p>While there are significant changes in representation there are also similarities in the representation of masculinity:</p> <ul style="list-style-type: none">• Male is dominant in both suggesting limited change in the status and dominance of masculinity over time, both have images associated with power (rifle, wealth etc.). Both men are white and middle aged. | |
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| <p>Assessment Objectives – AO2 1 and AO2 3</p> <p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • analyse media products (6 marks) • make judgements and draw conclusions (3 marks) | | |
| Level | Mark range | Description |
| 3 | 7-9 | <ul style="list-style-type: none"> • Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of intertextuality and how it relates to the music video. • Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of intertextuality. • Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis. |
| 2 | 4-6 | <ul style="list-style-type: none"> • Satisfactory analysis of the product that engages with the generally obvious or straightforward aspects of intertextuality and how it relates to the music video. • Analysis of the set product is reasonable and straightforward, and informed by a generally sound knowledge and understanding of intertextuality. • Satisfactory judgements and conclusions that are sometimes supported by satisfactory analysis. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic, if any, analysis of the product that engages with the very straightforward aspects of intertextuality and how it relates to the music video. • Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of intertextuality. • Basic judgements and conclusions that are generally unsupported by analysis. |
| 0 | 0 | Nothing worthy of credit |
| <p>Indicative content:</p> <p>Responses are expected to apply knowledge and understanding of intertextuality to analyse the specified product.</p> <p>Responses in the higher bands will clearly engage with the 'to what extent' the product is intertextual element of the question 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</p> | | |

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| | <p>intertextuality and/or the set product.</p> <p>There is no requirement to argue that the product is intertextual; candidates might equally argue that the product is not intertextual at all, or that it is only intertextual to a certain extent. Various conclusions are acceptable, provided they are substantiated through analysis of the set 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> <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 • the processes through which meanings are established through intertextuality <p>In applying their knowledge and understanding of intertextuality students may refer to:</p> <ul style="list-style-type: none"> • References to film noir – low key lighting, ‘hard boiled’ detective in trench coat, hat, smoking a cigarette, in the shadows, city streets. • Setting is a constructed film set – copy of a city which signifies the settings of film noir, seedy motel, drugstore, diner etc. • Gangster iconography in the costume and props – spats, the flicking of the coin refers to 1930s gangster genre • Fantasy elements through special effects and transformations. • The road which the artist dances along, with its impossible lay out across an imagined city suggests the yellow brick road of the Wizard of Oz (Michael Jackson had previously appeared in a remake of the film – The Wiz) • The artist’s costume is an updated version of the clothes worn by Fred Astaire – another graceful, male dancer. <p>In applying their knowledge and understanding of the music video genre, students may make the following points against Billie Jean being intertextual:</p> <ul style="list-style-type: none"> • Detective narrative of the video could be considered a further intertextual reference but is also a convention of the narrative music video which tells stories. • The detective narrative isn’t an intertextual reference – it illustrates the story of Billie Jean in a way typical of the music video. • The music video is a relatively recent form (late 1970s) and the development of its own conventions are evident here – the artist performing, lip synching, dancing – against a narrative background is entirely conventional of the form. | |
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| <p>Assessment Objectives – AO1 1b, AO2 2 and AO2 3</p> <p>Demonstrate understanding of the theoretical framework of media (8 marks)</p> <p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • evaluate academic theories (8 marks) • make judgements and draw conclusions (4 marks) | | |
| Level | Mark range | Description |
| 4 | 16-20 | <ul style="list-style-type: none"> • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of genre theory. • Excellent and judicious use of the theoretical framework. • Excellent application of knowledge and understanding produces an evaluation of Neale’s claim that is insightful and very well-informed. • Judgements and conclusions regarding the validity of Neale’s claim are perceptive and fully supported with detailed reference to specific aspects of the set music videos. • Consistent highly appropriate use of subject specific terminology throughout. |
| 3 | 11-15 | <ul style="list-style-type: none"> • Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of genre theory. • Very good use of the theoretical framework • Good application of knowledge and understanding produces an evaluation of Neale’s claim that is sound and well-informed. • Judgements and conclusions regarding the validity of Neale’s claim are logical and well supported with reference to relevant aspects of the set music videos. • Frequent appropriate use of subject specific terminology throughout. |
| 2 | 6-10 | <ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of genre theory. • Satisfactory use of the theoretical framework • Satisfactory application of knowledge and understanding produces an evaluation of Neale’s claim that is sensible. In places this may lapse into application of the theory rather than evaluation. • Judgements and conclusions regarding Neale’s claim are sensible and supported with some appropriate reference to relevant aspects of the set music videos. • Generally appropriate use of subject specific |

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| | | terminology throughout. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate consideration of genre theory. • Some use of the theoretical framework • Basic application of knowledge and understanding produce a response to Neale’s claim that is generally descriptive rather than evaluative. • Judgements and conclusions are not developed and mostly unsupported by reference to the set music videos. • Occasional appropriate use of subject specific terminology throughout. |
| 0 | 0 | Nothing worthy of credit |

Indicative content:

Responses are required to evaluate Neale’s claim that the appeal of genres is that they are instances of repetition and difference. They should refer to the music video CSPs to support their points.

Responses in the higher bands will clearly engage with the evaluation of the validity 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 genre theory and/or the set product.

There is no requirement to argue that the argument is valid; candidates might equally argue that the argument is not valid at all, or that it is only valid to a certain extent. Various conclusions are acceptable, provided they are substantiated through reference to the set products.

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 the following elements of the theoretical framework of language particularly focusing on (though not limited to):

- how genre conventions are socially and historically relative, dynamic and can be used in a hybrid way
- the significance of challenging and/or subverting genre conventions
- Understanding of Neale’s analysis of how genres endure and provide pleasure for the audience through repetition and difference of forms, evident in the way Letter to the Free keeps the focus on performance but shifts the context from fiction to politics.
- Understanding of Neale’s argument that the result of repetition and

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| | | <p>difference is that genres evolves over time; the two videos demonstrate the way in which audiences’ expectations of what videos can engage with have changed.</p> <ul style="list-style-type: none"> • Understanding of how theory interprets the relationship between audience response and product – audiences looking for the familiarity of past pleasurable experience but not wanting to be bored. This is evident in Billie Jean’s use of special effects and Letter to the Free’s stripped down aesthetic which now represents difference. <p>Elements of familiarity evident in the CSPs, suggesting the validity of Neale’s claim that similarity is part of the appeal to audiences:</p> <ul style="list-style-type: none"> • Average length of a music video 4 minutes – evident on all the examples • Certain visual and technical codes of media language – types of shots (close ups, canted angles, overhead shots etc.) and editing (changing pace, cuts in time to the rhythm of the music etc.) – are conventional to the music video and evident in these examples. • Both are examples of the sub-genre of performance videos - this can be seen as an enduring pattern of music video which links to the use of recognisable stars in media products. • Letter to the Free conforms most fully to the sub-genre of performance, suggesting repetition which validates Neale’s argument which suggests that genre forms, after a period of experimentation, return to an original form. <p>Elements of difference are evident in the CSP music videos, suggesting the validity of Neale’s claim that difference is part of the appeal to the audience:</p> <ul style="list-style-type: none"> • Common’s Letter to the Free also uses long takes and travelling shots rather than the rapid editing cut to the music, associated with the music video form, suggesting that difference in contrast to familiarity creates pleasure for the audience. • Billie Jean can be read as an example of a narrative video in the way in which it tells the story of Billie Jean – though this narrative remains open-ended, creating difference. • The performance video in Letter to the Free is augmented by the political and social commentary, which suggests the function of repetition and difference. • Evidence for the validity of Neale’s theory is apparent in the way in which the music videos develop from being primarily focused on star and music (Billie Jean, 1983) to combining political and cultural messages (Common, 2016) – showing the evolution of the form over time, providing evidence for Neale’s categorisation. • It is evident though that there are still similarities between the contemporary and older examples – use of performance, dancing, type of editing, promotion of the star which demonstrates the aspect of repetition. • Responses may refer to the way audiences receive the videos in | |
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| | | <p>the context of repetition and difference e.g.: reading Letter to the Free as a conventional music video relying on star performance or as a political commentary on African American history and contemporary experience – that a music video can do both is explained through repetition and difference.</p> <ul style="list-style-type: none"> • Responses may argue that the music videos clearly provide evidence of the validity of Neale’s argument (as indicated above) or may consider that they are evidence of a form with more repetition – music, performance, visual and editing techniques, purpose etc. to suggest that some genre forms change very little. This would suggest problems with Neale’s theory which overestimates the appeal of difference. • Neale’s central thesis that repetition and difference leads to genres changing over time could be questioned through the clear similarities between the two videos, despite the difference in periods of production. | |
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| <p>05</p> | <p style="text-align: center;">Assessment Objectives – AO1 1a Demonstrate knowledge of the theoretical framework of media</p> <p>Award 1 mark for identifying each appropriate strategy and one mark for a sensible explanation of the strategy.</p> <p>This question assesses knowledge of the theoretical framework of industries particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • how media organisations maintain, including through marketing, varieties of audiences nationally and globally • the relationship of recent technological change and media production, distribution and circulation <p>Indicative content:</p> <p>Strategies Posters/bus shelter adverts Bus adverts/banners Screenings at festivals Official websites Use of social media (e.g. guerrilla/viral marketing) Trailers on YouTube Platforms such as ‘ourscreen’ TV appearances of the actors/directors Publicity stunts IMDB Listings</p> <p>Benefits Inexpensive Can reach a wide audience Can create brand visibility Involve and encourage the audience to commit to seeing the film Can be used to target a variety of niche/micro audiences Exploit opportunities for interaction and audience participation prior to or upon release Ability to target age-specific audiences</p> <p>Award one mark per strategy and one mark per different explanation of the benefits of each strategy, for example:</p> <ul style="list-style-type: none"> • Screenings at festivals which produce press coverage, reviews, bookings, awards (1 mark). Although not ‘free’ this kind of coverage and the possibility of awards requires low investment compared to potential return (1 mark). • Use of social media - twitter and facebook (1 mark) – for low budget producers the hope is that marketing will go viral, a form of effective marketing in itself but a creative viral campaign will attract further free publicity (1 mark). • Use of platforms such as ‘ourscreen’ to create screening outside of mainstream distribution (1 mark) – this new strategy which involves the audience requesting screenings of film at local cinemas helps | <p>6</p> |
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| | | <p>films outside of mainstream distribution companies to be seen (1 mark).</p> <p>The combination of strategies and explanations of their benefits must be sensible in order for both marks to be awarded.</p> <p>As the question refers to low budget films, the strategies listed are inexpensive. Students should not be rewarded for using the same explanation of the benefits for more than one strategy (for example stating that posters are inexpensive and publicity stunts are inexpensive, the cost element should not be rewarded twice).</p> | |
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| 06 | <p>Assessment Objectives – AO1 2a and AO1 2b</p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes (3 marks)</p> <p>Demonstrate understanding of contexts of media and their influence on media products and processes (6 marks)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Level</th> <th style="text-align: center;">Mark range</th> <th style="text-align: center;">Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">7-9</td> <td> <ul style="list-style-type: none"> • Excellent knowledge and understanding of the influences of the economic context on media products that is consistently supported by highly appropriate and effective reference to the set products. • Consistent highly appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">5-6</td> <td> <ul style="list-style-type: none"> • Good knowledge and understanding of the influences the economic context on media products that is sometimes supported by generally appropriate reference to the set products that is sometimes effective. • Frequent appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">1-3</td> <td> <ul style="list-style-type: none"> • Basic knowledge and understanding of the influences of the economic context on media products that is generally unsupported by appropriate reference to the set products with limited effect. • Occasional appropriate use of subject specific terminology throughout. </td> </tr> <tr> <td style="text-align: center;">0</td> <td style="text-align: center;">0</td> <td>Nothing worthy of credit</td> </tr> </tbody> </table> | Level | Mark range | Description | 3 | 7-9 | <ul style="list-style-type: none"> • Excellent knowledge and understanding of the influences of the economic context on media products that is consistently supported by highly appropriate and effective reference to the set products. • Consistent highly appropriate use of subject specific terminology throughout. | 2 | 5-6 | <ul style="list-style-type: none"> • Good knowledge and understanding of the influences the economic context on media products that is sometimes supported by generally appropriate reference to the set products that is sometimes effective. • Frequent appropriate use of subject specific terminology throughout. | 1 | 1-3 | <ul style="list-style-type: none"> • Basic knowledge and understanding of the influences of the economic context on media products that is generally unsupported by appropriate reference to the set products with limited effect. • Occasional appropriate use of subject specific terminology throughout. | 0 | 0 | Nothing worthy of credit | 9 |
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| 0 | 0 | Nothing worthy of credit | | | | | | | | | | | | | | | |
| <p>Indicative content:</p> <p>This question assesses knowledge and understanding of contexts of media and their influence on media products and processes particularly focusing on:</p> <ul style="list-style-type: none"> • processes of production, distribution and circulation by organisations, groups and individuals in a global context • the specialised and institutionalised nature of media production, distribution and circulation • the relationship of recent technological change and media production, distribution and circulation • the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification • the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products • how media producers target, attract, reach, address and potentially construct audiences • how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated | | | | | | | | | | | | | | | | | |

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| | <p>Economic contexts:</p> <ul style="list-style-type: none"> • though news has, itself, become big business, newspapers are seeing declining sales due to the rise in television news coverage and the internet • newspapers are having to find new ways to attract and maintain audiences • newspapers are more likely to be produced by a conglomerate with multiple publications in the stable than operate more independently • market forces have led to a need for news to be global (both in the reporting of global news and also in the reach of the products) • rationalisation of production processes, free flow of information, free markets and economies of scale, market forces have led to fierce competition, thus weakening the independence of journalists as well as their working conditions (fewer journalists are expected to write more and more copy) • private newspaper owners may have an agenda which can lead to a lack of impartiality in reporting • advertisers are likely to be the major financial contributor to print news and this can lead to conflicts <p>With reference to The Daily Mail</p> <ul style="list-style-type: none"> • Daily Mail is an example of a commercial, for profit publication. • Owned by a plc – Daily Mail and General Trust (DMGT) – the value of which is decided by the price of shares on the London stock exchange: the Daily Mail is therefore driven by commercial needs which can determine its news values. • As is often typical of the newspaper sector, the Daily Mail does not make a profit due to a decline in readership and advertising revenues. This suggests that other aspects beyond economic – such as power and influence – are as important in the production of the paper. • The DMGT is a conglomerate, typical of the diversification of media industries, which owns property and financial companies, as well as print media. It can be argued that the business interests of the conglomerate are reflected in the political position of the paper. • The DMGT also owns a range of other newspapers and online sites (Mail on Sunday, Ireland on Sunday, Metro, Mail online) and the revenue across brands subsidises less successful publications – typical of horizontal integration. • Success of Mail Online has led to increased integration between it and the Daily Mail with many links to website and vice versa. • As revenues from advertising are now more important than cover price, dominance of advertising can affect news values and the design of the paper. <p>With reference to The i</p> <ul style="list-style-type: none"> • The i is an example of a commercial, for profit publication • Owned by a plc – The Johnston Press which owns over 200 titles in the UK (national and local) - the value of which is decided by the price of shares on the London stock exchange: the i is therefore | |
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| | | <p>driven by commercial needs which can determine its news values.</p> <ul style="list-style-type: none"> • The Johnston Press, while a commercial institution does have a commitment to representing the UK through regional and devolved issues, therefore the production of its papers may not be purely driven by economic factors. • The design and content of the i was shaped by economic factors, its launch (under different ownership) was an attempt to address a new audience through its cheaper price and compact style • The i is unusual in the print news sector in that it makes a profit through rising sales and advertising revenues; it therefore is very valuable to the conglomerate which owns it. • The economic success of the i newspaper means that it will continue to pursue its specific political and ideological positioning. | |
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| 07 | <p>Assessment Objectives – AO1 1a, AO1 1b and AO2 3</p> <p>Demonstrate knowledge of the theoretical framework of media (4 marks)</p> <p>Demonstrate understanding of the theoretical framework of media (8 marks)</p> <p>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (8 marks)</p> | 20 |
| Level | Mark range | Description |
| 4 | 16-20 | <ul style="list-style-type: none"> • Excellent and accurate knowledge and understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of the arguments for and against regulation of the UK newspaper industry. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products and the wider industry. • Consistent highly appropriate use of subject specific terminology throughout. |
| 3 | 11-15 | <ul style="list-style-type: none"> • Good knowledge and understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of the arguments for and against regulation of the UK newspaper industry. • Good judgements and conclusions that are often supported by relevant examples from the set products and the wider industry. • Frequent appropriate use of subject specific terminology throughout. |
| 2 | 6-10 | <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the theoretical framework that is demonstrated by generally appropriate explanation of the arguments for and against regulation of the UK newspaper industry. • Satisfactory judgements and conclusions that are sometimes supported by examples from the set products and the wider industry. • Generally appropriate use of subject specific terminology throughout. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Basic knowledge and understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of the arguments for and against regulation of the UK newspaper industry. • Basic judgements and conclusions that are generally unsupported by examples from the set products and the wider industry. • Occasional appropriate use of subject specific terminology throughout. |
| 0 | 0 | Nothing worthy of credit |

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| | | <p>Indicative content:</p> <p>This question assesses knowledge and understanding of the theoretical framework of industries particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • the regulatory framework of contemporary media in the UK • the impact of 'new' digital technologies on media regulation, including the role of individual producers <p>Responses are required to consider the arguments for and against the regulation of the UK newspaper industry and explain how convincing they find those arguments. They should refer to the newspaper CSPs to support their points.</p> <p>Responses in the higher bands will clearly engage with the consideration of how convincing the arguments are 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 regulation and/or the set product.</p> <p>There is no requirement to argue that the arguments for regulation are valid (examples of alternative argument below); candidates might equally argue that the freedom of the press is more important than regulation, or that the arguments are only valid to a certain extent, given the complexity of the debates. Various conclusions are acceptable, provided they are substantiated through analysis of the set products.</p> <p>Responses need to show understanding of regulatory framework and debate the validity of the arguments for and against regulation and responses are likely to refer to the following:</p> <ul style="list-style-type: none"> • Knowledge of definitions of statutory control and self-regulation of the industry • Debates around rights to privacy and benefits of a free, campaigning press ('the public interest') • Knowledge of the current regulatory bodies IPSO and Impress and their role • IPSO: the content of the editor's code of conduct, complaints process, structure and make-up of the organisation • Impress: new regulatory body which also focuses on the editor's code of conduct, independent of the newspaper industry (backed by Hacked Off and Max Moseley) given official status as regulator by the UK government, concerns about its independence from government | |
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| | <p>Arguments for regulation:</p> <ul style="list-style-type: none"> • Argument for the importance of regulation in general – whether self-regulation or statutory control - to protect standards of reporting (the ethical standards governing journalism as a profession) and prevent attacks on innocent individuals. • Conflicting economic needs of the news organisation – which may see sensationalist and extreme stories as a way to attract readers - and the need for regulation • Current debates around the issue of fake news, defining internet companies (e.g. facebook, Google) as news organisations, problems of regulating these companies. • Knowledge of the findings of the Leveson report – that newspapers use arguments of public interest to pursue sensationalist stories, that hacking was more widespread than acknowledged, that covert surveillance was illegally used - and wider response to it. • Recommendations of the Leveson report can be referred to as part of the validity or otherwise of the argument – need for independent regulatory body, backed by a new law which would guarantee the freedom of the press, increased fines for newspapers that contravene the editor’s code and the setting up of an arbitration unit • Role of pressure groups such as Hacked Off in campaigning for regulation – recognition of the controversial nature of the issues <p>Arguments against regulation (as it currently works):</p> <ul style="list-style-type: none"> • Knowledge of the arguments against self-regulation as ineffective (lack of objectivity: newspaper owners ‘marking own homework’, little change in behaviour post hacking scandal and Leveson) versus the importance of resisting state control (fear that state control will lead to a cowed press unable to hold government to account or carry out investigative function – the concept of the news media as having a Fourth Estate function) • Specific examples of arguments about IPSO – e.g. Funded by newspapers and chaired by newspaper editors means that they may be biased, dominated by richest institutions and newspapers (DMG media, Daily Mail), criticisms of it as a watchdog without teeth for those bringing complaints, fines given to newspapers not enough to alter behaviour e.g.: £150,000 fine for Katie Hopkin’s article about the Mahoods in the Mail • Alternative support for the arguments against self-regulation can be based on its perceived lack of independence (rather than arguing against self-regulation as a concept) - not all newspapers belong to IPSO, citing the lack of independence of the organisation. The i signed up in Nov 2016, the Guardian and Financial Times remain outside it • Reference to the practical problems of national regulatory frameworks attempting to regulate news online which is a global industry. Mail Online is a global brand, showing problems of regulation across borders | |
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| | | <ul style="list-style-type: none">• Responses may refer to work of Livingstone and Lunt – particularly the power relationship between citizen and institution• Responses may refer to work of Curran and Seaton – particularly their analysis of media power and responsibility | |
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