



A-level
MEDIA STUDIES
7572/2

Paper 2 Media Two

Mark scheme

June 2023

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.

Further copies of this mark scheme are available from 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>01</p>	<p>Analyse Figure 1 using the following semiotic ideas:</p> <ul style="list-style-type: none"> • signifier • signified • ideology. <p style="text-align: center;">AO2 1</p> <p>Apply knowledge and understanding of the theoretical framework of media studies to analyse media products through the use of academic theories (9 marks).</p> <table border="1" data-bbox="284 712 1350 1899"> <thead> <tr> <th data-bbox="284 712 389 790">Level</th> <th data-bbox="394 712 507 790">Marks</th> <th data-bbox="512 712 1350 790">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 797 389 1160">3</td> <td data-bbox="394 797 507 1160">7–9</td> <td data-bbox="512 797 1350 1160"> <ul style="list-style-type: none"> • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Excellent, detailed and accurate use of semiotic ideas to analyse the unseen source. • Analysis of the poster is detailed and critically engages with nuanced aspects of ideas related to signifier, signified and ideology. • Consistently appropriate and effective use of subject-specific terminology throughout. </td> </tr> <tr> <td data-bbox="284 1167 389 1570">2</td> <td data-bbox="394 1167 507 1570">4–6</td> <td data-bbox="512 1167 1350 1570"> <ul style="list-style-type: none"> • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the unseen source though this may, in places, be more descriptive than analytical. • Satisfactory, generally accurate use of semiotic ideas to analyse the unseen source. • Analysis of the poster is generally sound and engages with the straightforward aspects of ideas of signifier, signified and ideology – answers in this band may not attempt to consider all the ideas. • Occasional appropriate use of subject-specific terminology. </td> </tr> <tr> <td data-bbox="284 1576 389 1839">1</td> <td data-bbox="394 1576 507 1839">1–3</td> <td data-bbox="512 1576 1350 1839"> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Minimal, if any, use of semiotic ideas to analyse the unseen source. • Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal, if any, use of subject-specific terminology. </td> </tr> <tr> <td data-bbox="284 1845 389 1899">0</td> <td data-bbox="394 1845 507 1899">0</td> <td data-bbox="512 1845 1350 1899"> <ul style="list-style-type: none"> • Nothing worthy of credit. </td> </tr> </tbody> </table>		Level	Marks	Descriptor	3	7–9	<ul style="list-style-type: none"> • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Excellent, detailed and accurate use of semiotic ideas to analyse the unseen source. • Analysis of the poster is detailed and critically engages with nuanced aspects of ideas related to signifier, signified and ideology. • Consistently appropriate and effective use of subject-specific terminology throughout. 	2	4–6	<ul style="list-style-type: none"> • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the unseen source though this may, in places, be more descriptive than analytical. • Satisfactory, generally accurate use of semiotic ideas to analyse the unseen source. • Analysis of the poster is generally sound and engages with the straightforward aspects of ideas of signifier, signified and ideology – answers in this band may not attempt to consider all the ideas. • Occasional appropriate use of subject-specific terminology. 	1	1–3	<ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source. • Minimal, if any, use of semiotic ideas to analyse the unseen source. • Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal, if any, use of subject-specific terminology. 	0	0	<ul style="list-style-type: none"> • Nothing worthy of credit. 	<p>9</p>
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	<p>Indicative content</p> <p>This question assesses the ability to apply knowledge and understanding of the theoretical framework of media language to analyse media products, particularly focusing on:</p> <ul style="list-style-type: none"> • how the different modes and language associated with different media forms communicate multiple meanings • how the combination of elements of media language influence meaning • how audiences respond to and interpret the above aspects of media language • the way media language incorporates viewpoints and ideologies. <p>Semiotic ideas:</p> <ul style="list-style-type: none"> • signifier • signified • ideology. <p>In the analysis of the poster for the TV programme <i>Gangs of London</i> students are expected to apply concepts related to semiotics to analyse the meaning of the images in the product.</p> <p>Answers in the higher bands are likely to deal critically with the ideas in the question whereas answers in the lower bands are likely to only offer examples from the product. There is no requirement for students to deal with all concepts equally.</p> <p>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</p> <p>In their analysis of the <i>Gangs of London</i> poster, students may discuss:</p> <ul style="list-style-type: none"> • the skyline of contemporary/futuristic skyscrapers are signifiers of the city, banking/finance etc; this is reinforced by the costumes which suggest white-collar professionals • the positioning of character and mode of address can be interpreted as signifiers of race and gender (the dominant white male, evasive black male, diminished female) • the title as a sign anchors the possible meaning of the image – white-collar professionals as gangsters • the grey skies are portentous, signifying a feeling of impending doom • the relative size of the figures in relation to the buildings signifies a super-human aspect to the characters, suggesting their omnipotence • an ideological reading might suggest that capitalism is a corrupt system which only benefits the few. <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>Clay Shirky argues that the development of online media means that the audience has become the producer.</p> <p>How valid are ‘end of audience’ theories in explaining the relationship between audiences and producers of online media?</p> <p>You should refer to the online Close Study Products <i>Teen Vogue</i> and <i>The Voice</i> in your answer.</p> <p style="text-align: center;">AO1 1b, AO2 2 and AO2 3</p> <p>Demonstrate understanding of the theoretical framework of media (10 marks). Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • evaluate academic theories (10 marks) • make judgements and draw conclusions (5 marks). <table border="1" data-bbox="284 853 1351 2047"> <thead> <tr> <th data-bbox="284 853 389 927">Level</th> <th data-bbox="394 853 507 927">Marks</th> <th data-bbox="512 853 1351 927">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 934 389 1368">5</td> <td data-bbox="394 934 507 1368">21–25</td> <td data-bbox="512 934 1351 1368"> <ul style="list-style-type: none"> • Excellent understanding of the theoretical framework of media demonstrated through critical engagement with the nuanced aspects of the theories and argument. • Excellent, detailed and accurate application of knowledge and understanding to evaluate ‘end of audience’ theories. • Evaluation is insightful, thorough and critically informed. • Judgements and conclusions regarding the validity of ‘end of audience’ theories are perceptive and fully supported with detailed reference to specific aspects of the set online media products. • Consistent highly appropriate use of subject-specific terminology throughout. </td> </tr> <tr> <td data-bbox="284 1375 389 1809">4</td> <td data-bbox="394 1375 507 1809">16–20</td> <td data-bbox="512 1375 1351 1809"> <ul style="list-style-type: none"> • Good understanding of the theoretical framework of media demonstrated through some engagement with the nuanced aspects of the theories and argument. • Good, accurate application of knowledge and understanding to evaluate ‘end of audience’ theories. • Evaluation is logical and informed. • Judgements and conclusions regarding the validity of ‘end of audience’ theories are logical and well supported with reference to relevant aspects of the set online media products. • Frequent appropriate use of subject-specific terminology throughout. </td> </tr> <tr> <td data-bbox="284 1816 389 2047">3</td> <td data-bbox="394 1816 507 2047">11–15</td> <td data-bbox="512 1816 1351 2047"> <ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework of media demonstrated through engagement with generally obvious or straightforward aspects of the theories and argument. • Satisfactory, generally accurate application of knowledge and understanding to evaluate ‘end of audience’ theories. </td> </tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> • Excellent understanding of the theoretical framework of media demonstrated through critical engagement with the nuanced aspects of the theories and argument. • Excellent, detailed and accurate application of knowledge and understanding to evaluate ‘end of audience’ theories. • Evaluation is insightful, thorough and critically informed. • Judgements and conclusions regarding the validity of ‘end of audience’ theories are perceptive and fully supported with detailed reference to specific aspects of the set online media products. • Consistent highly appropriate use of subject-specific terminology throughout. 	4	16–20	<ul style="list-style-type: none"> • Good understanding of the theoretical framework of media demonstrated through some engagement with the nuanced aspects of the theories and argument. • Good, accurate application of knowledge and understanding to evaluate ‘end of audience’ theories. • Evaluation is logical and informed. • Judgements and conclusions regarding the validity of ‘end of audience’ theories are logical and well supported with reference to relevant aspects of the set online media products. • Frequent appropriate use of subject-specific terminology throughout. 	3	11–15	<ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework of media demonstrated through engagement with generally obvious or straightforward aspects of the theories and argument. • Satisfactory, generally accurate application of knowledge and understanding to evaluate ‘end of audience’ theories. 	25
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		<ul style="list-style-type: none"> • Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate the theory. • Judgements and conclusions regarding the validity of ‘end of audience’ theories are sensible and supported with some appropriate reference to relevant aspects of the set online media products. • Generally appropriate use of subject-specific terminology throughout.
2	6–10	<ul style="list-style-type: none"> • Basic understanding of the theoretical framework of media demonstrated through engagement with more straightforward aspects of the theories and argument; this is likely to be limited. • Basic application of knowledge and understanding to evaluate ‘end of audience’ theories; there is likely to be a lack of clarity or relevance. • There may be a tendency to simply describe features of the set products rather than evaluate the theory. • Judgements and conclusions are not developed and only partially supported by reference to the set online media products. • Occasional appropriate use of subject-specific terminology throughout.
1	1–5	<ul style="list-style-type: none"> • Minimal, if any, understanding of the theoretical framework of media that engages with minimal aspects of the theories and argument. • Minimal, if any, application of knowledge and understanding to evaluate ‘end of audience’ theories. • Evaluation is absent and description is minimal. • Judgements and conclusions drawn are superficial, generalised and lacking supporting evidence from the set online media products. • Minimal use of subject-specific terminology throughout.
0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.
<p>Indicative content</p> <p>This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.</p> <p>This question assesses understanding of theories of audience, specifically ‘end of audience’ theory, particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • how media producers target, attract, reach, address and potentially construct audiences • the interrelationship between media technologies and patterns of consumption and response • how audiences interact with the media and can be actively involved in media production 		

	<ul style="list-style-type: none"> • how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital • the role and significance of specialised audiences, including niche and fan, to the media. <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>Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).</p> <p>The key areas that students would be expected to refer to in evaluating the validity of ‘end of audience’ theories would include:</p> <ul style="list-style-type: none"> • the key aspects of the relevant theory: Digital natives, ‘We the media’, Web 2.0, Convergence, Prosumer • Shirky’s ideas and theories on end of audience: mass amateurisation, cognitive surplus • the way in which ‘end of audience’ theories argue that traditional boundaries (hierarchies?) between producer and audience have been blurred, integrated, reversed • the way in which ‘end of audience’ theories argue that due to the volume of connections created by the internet, a transformation in networking and communication has taken place • the understanding of online media as creating a more active role for audiences – particularly in contrast to traditional, passive media forms • that online technology provides easily accessible tools for production and action • in addition, some answers may question ‘end of audience’ theories’ positive view – particularly in Shirky’s work – of the time people spend online • some responses might suggest that ‘end of audience’ theories do not take enough account of continued dominance of media industries and control of the networks • some responses might question the more negative aspects of amateurism such as the free supply of labour. <p>Specific relevance to online CSPs</p> <ul style="list-style-type: none"> • Both CSPs are aimed at niche audiences in terms of age, race and ethnicity. Is there still a need for niche products in the age of the prosumer? • Online media has a very specific relevance to ‘end of audience’ theories – what evidence is there here of audience engagement or amateurism? • The industry contexts of the websites are relevant to thinking about the relation between media and audience. <p>The specific CSPs can be used to demonstrate understanding of the theory and to evaluate its validity:</p> <p>The Voice</p> <ul style="list-style-type: none"> • The focus on community and networks – based on race and cultural experience – creates a space for an audience marginalised by traditional media. 	
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	<ul style="list-style-type: none"> • Interviews and features about – in some cases by – local people (teachers, judges, social workers, artists etc) suggests the democratisation of content. • The range of content – from news to faith and celebrity – provides a context for the discussion of the use of the cognitive surplus. • There are opportunities for the audience to contribute to the website via the comments sections for most articles as well as readers’ polls etc. • The extent to which the website provides opportunities for the development of prosumer activity might be questioned – audience contributions are only in response to professional content. • <i>The Voice</i> defines itself as a campaigning website and newspaper – the extent to which there are opportunities for grassroots campaigns could be debated. <p>Teen Vogue</p> <ul style="list-style-type: none"> • The website is designed and uses a mode of address which references networks and community action – a key aspect of ‘end of audience’ theories – showing the influence of Web 2.0. • The educational aim and content of the site with its links to further reading, relevant videos etc outside of the <i>Teen Vogue</i> site, is an argument for the internet enabling an active, educated audience. • As with <i>The Voice</i>, the extent to which there are examples of participatory culture is debateable. • Audience participation is really only evident through the social network links – posts on Twitter and Facebook etc. • Unlike many websites – including <i>The Voice</i> – there aren’t opportunities to comment below the line in response to articles. • There is a fairly constant push by the producers to get the audience to sign up for more <i>Teen Vogue</i> in their inboxes (newsletter) – the collection of data by companies via audience interaction is another aspect little considered by ‘end of audience’ theories. • The institutional context – ownership by a global media company – suggests that the traditional relationship between producer and audience is ongoing. 	
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Question	Marking guidance		Total marks									
<p>03</p>	<p>Changes in economic and cultural contexts have led to changes in the way media products are distributed and consumed.</p> <p>To what extent does an analysis of your television Close Study Products support this view?</p> <p>You should refer to both of your television Close Study Products to support your answer:</p> <p style="text-align: center;"><i>Capital and Deutschland 83</i></p> <p style="text-align: center;">OR</p> <p style="text-align: center;"><i>Witnesses and The Missing</i></p> <p style="text-align: center;">OR</p> <p style="text-align: center;"><i>No Offence and The Killing</i></p> <p style="text-align: center;">AO2 1 and AO2 3</p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts (15 marks).</p> <p>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks).</p> <table border="1" data-bbox="284 1193 1347 2016"> <thead> <tr> <th data-bbox="284 1193 389 1272">Level</th> <th data-bbox="394 1193 507 1272">Marks</th> <th data-bbox="512 1193 1347 1272">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="284 1272 389 1749">5</td> <td data-bbox="394 1272 507 1749">21–25</td> <td data-bbox="512 1272 1347 1749"> <ul style="list-style-type: none"> • Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between economic and cultural contexts and media products. • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse television drama. • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the products and precise links to the specified contexts. • Consistently appropriate and effective use of subject-specific terminology throughout. </td> </tr> <tr> <td data-bbox="284 1749 389 2016">4</td> <td data-bbox="394 1749 507 2016">16–20</td> <td data-bbox="512 1749 1347 2016"> <ul style="list-style-type: none"> • Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationship between economic and cultural contexts and media products. • Good, accurate application of knowledge and understanding of the theoretical framework to analyse television drama. </td> </tr> </tbody> </table>		Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> • Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between economic and cultural contexts and media products. • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse television drama. • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the products and precise links to the specified contexts. • Consistently appropriate and effective use of subject-specific terminology throughout. 	4	16–20	<ul style="list-style-type: none"> • Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationship between economic and cultural contexts and media products. • Good, accurate application of knowledge and understanding of the theoretical framework to analyse television drama. 	<p>25</p>
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		<ul style="list-style-type: none"> • Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts. • Mostly appropriate and effective use of subject-specific terminology.
3	11–15	<ul style="list-style-type: none"> • Satisfactory analysis of the products that is generally sound and engages with the straightforward aspects of the influence of the relationship between economic and cultural contexts and media products. • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse television drama. • Satisfactory judgements and conclusions that are reasonable and supported by some analysis of relevant aspects of the products and with some links to the specified contexts. • Occasional appropriate use of subject-specific terminology.
2	6–10	<ul style="list-style-type: none"> • Basic analysis of the products that is undeveloped and tends towards description of the influence of the relationship between economic and cultural contexts and media products. • Basic application of knowledge and understanding of the theoretical framework to analyse the television drama. • Basic judgements and conclusions that are only partially supported by reference to the products. • Few links to contexts that may not always be relevant or are undeveloped. • Little appropriate use of subject-specific terminology.
1	1–5	<ul style="list-style-type: none"> • Minimal analysis that contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal application of knowledge and understanding of the theoretical framework to analyse the television drama. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal, if any, use of subject-specific terminology.
0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.
<p>Indicative content</p> <p>This question assesses students' ability to analyse television products in relation to their contexts and the extent to which those contexts determine the way media products are distributed and consumed.</p> <p>Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).</p>		

	<p>Answers are likely to refer to:</p> <ul style="list-style-type: none"> • processes of production, distribution and circulation by organisations, groups and individuals in a global context • the relationship of recent technological change and media production, distribution and circulation • 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 • the interrelationship between media technologies and patterns of consumption and response. <p>There is no requirement to argue a particular level of extent in response to the question – responses may argue that the contexts have had a greater or lesser extent. Some responses may argue that while changes in distribution and consumption undoubtedly exist, people’s viewing habits haven’t changed fundamentally. Responses might argue whether the changes have been audience- or producer-led, suggesting a complex relationship to economic and cultural contexts.</p> <p>Points that argue that cultural and economic contexts have led to changing patterns of distribution and consumption:</p> <ul style="list-style-type: none"> • Increasingly global nature of media companies has enabled access to a range of international media products, suggesting a move away from the national and local. • Developments in technology have provided a range of media platforms and screens for viewing. • Shift to self-scheduling – enabled by technology and cultural changes – away from industry-controlled viewing. • Rise of binge viewing and interactive response to programmes. <p>Points that argue that cultural and economic contexts have led to fewer changes in patterns of distribution and consumption:</p> <ul style="list-style-type: none"> • Majority of viewing of television programmes still takes place via traditional TV screen – effect of convergence can be exaggerated. • Scheduling is still key to the way audiences consume TV shows – particularly around key crime dramas and reality shows. • While there are an increased number of channels and streaming services, the choice is still relatively limited and dominated by the US conglomerates. • Major events which affect behaviour – such as the pandemic – provide evidence of the enduring strength of traditional distribution and consumption. <p>The following suggests a range of possible responses. Answers are not expected to cover all the points and credit should be given to alternative, valid answers. The points below could be used as evidence to either support or contradict the assertion in the question, depending upon the validity of the arguments made.</p> <p>Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).</p> <p>The CSPs can be used to demonstrate understanding of the argument.</p>	
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	<p>Deutschland 83 (Germany)</p> <ul style="list-style-type: none"> • It is a co-production of AMC Networks, SundanceTV (US) and RTL Television (Germany), positioning it to exploit the national and global market – characteristic of a trend arguably shaped by economic and cultural contexts. • Distributed by Fremantle, a British production and distribution company, subsidiary of RTL media, a global company which is designed to target an international audience – characteristic of media companies’ responses to economic contexts. • AMC and RTL were able to develop the series in the context of new opportunities for distribution and exhibition – eg the Walter Presents platform in the UK, which is a subsidiary of C4, exploiting broadcast and digital opportunities. • The focus on young, visually appealing male and female leads to market the programme suggest that cultural contexts haven’t shifted greatly, pleasures of consumption haven’t changed. • Exploitation of social media indicates changes in how TV is consumed (which can be linked to cultural and economic contexts); part of the SundanceTV marketing strategy was the use of historical sliders, live tweeting of the programme by the actress who played the lead character, playlists of 1980s music linked to Spotify and through Twitter account. • The use of the spy and romance genre, structured around cliff-hangers and twists is an enduring appeal of TV series, seemingly resistant to cultural and economic context. <p>Capital (UK)</p> <ul style="list-style-type: none"> • As a BBC ‘state of the nation’ series, commissioned for Sunday prime time slot, <i>Capital</i> may suggest that there have been limited changes to distribution and consumption. • One of the key selling points of the series is its representation of cultural (and social, political) contexts. • Kudos, the independent producer of the series, specialises in TV series which can be sold or remade for the US market, making it typical of contemporary media institutions which operate globally rather than nationally – suggesting the shifting contexts a PSB now operates in. • Fremantle (international production and distribution company), Pivot TV (US) and BBC Worldwide all in deals to distribute the series globally. • The series was targeted at an older audience, with week-by-week scheduling, adapted from a literary novel and minimal opportunities for interactivity – suggests the endurance of traditional media strategies and the importance of defining types of audience in evaluating shifts. • The mix of drama, political engagement and the crime drama elements suggest the enduring appeal of genre forms, little changes by other shifts. <p>The Killing (Forbrydelsen, Denmark/Germany)</p> <ul style="list-style-type: none"> • Co-production of Danish and German PSB companies (DK and ZDF) creates a more powerful transnational base, able to negotiate international deals. • <i>The Killing</i> was designed to exploit the economic possibilities offered by an international/global market. • The appeal of the series was extended through the production of American and Turkish versions – synergy as a response to economic contexts. 	
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	<ul style="list-style-type: none"> • The character of Sarah Lund is a familiar detective stereotype – an enduring appeal of the crime drama. • Changes in gender representation can be linked to cultural contexts. • While the series had limited official social media accounts, the audience developed a thriving network online, suggesting changes in consumption. <p>No Offence (UK)</p> <ul style="list-style-type: none"> • The production model of an independent company providing content for a PSB is indicative of changes in the UK broadcasting landscape. • <i>No Offence</i> was successfully remade in the US – a characteristic of the synergistic practice of media production companies. • <i>No Offence</i> was broadcast on France 2, the public service broadcaster, to very high viewing figures; the perceived weakness of French broadcast TV provides opportunities for export. • The series' focus on the detective narrative and crime drama is familiar and an enduring pleasure of audience consumption. • The representation of the independent detective is a familiar trope but updated for contemporary consumption through reference to gender expectations. • The shocking narrative developments and contemporary references to quasi-real life events made <i>No Offence</i> a much-discussed show on social media during scheduled broadcasts. <p>Witnesses (Les Temoins, France)</p> <ul style="list-style-type: none"> • France 2 were able to develop the series in the context of new economic contexts for distribution and exhibition – eg the Walter Presents platform in the UK which is a subsidiary of C4, exploiting broadcast and digital opportunities. Series distributed in US, Australia, Europe. • Product of French public service broadcaster France 2 – which suggests the endurance of traditional economic model in media industry. • Style, content and characters of the series deliberately designed to replicate international success of Nordic Noir in order to target audiences beyond the national – reflective of changing cultural contexts. • <i>Witnesses</i> draws on hybrid genre conventions – all of which are rooted in traditional pleasures of consumption. • The detective with a troubled past and home life is a familiar trope but has been updated, arguably to reflect changing cultural contexts. • The postmodern, hyperreal style can be read as part of the dominant cultural aesthetic. <p>The Missing (UK)</p> <ul style="list-style-type: none"> • BBC Worldwide (now BBC Studios) as a powerful international institution is designed to maximise profit globally. • Co-production between UK, US and France is characteristic of how media companies are organised to reach a global audience, streamline risks and costs. • It could be argued that the international cast reflects the way economic contexts have led to cultural changes of consumption. • The series is characteristic of the contemporary media landscape – initially released on TV platforms, nearly 10 years later it's streaming on a range of platforms. • Conscious exploitation of global social media landscape to create both anticipation and ongoing interest (especially Twitter: 1000 tweets a minute). 	
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	<ul style="list-style-type: none">• The focus on a convoluted plot and conventions of the crime drama can be both seen as a traditional hook for audience consumption – or as a feature of binge (box set) viewing.	
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Question	Marking guidance		Total marks															
04	<p>To what extent do media products construct a discourse of gender inequality?</p> <p>You should refer to the magazine Close Study Products <i>Oh Comely</i> and <i>Men's Health</i> in your answer.</p> <p style="text-align: center;">AO1 1a, AO1 1b and AO2 3</p> <p>Demonstrate knowledge of the theoretical framework of media (5 marks).</p> <p>Demonstrate understanding of the theoretical framework of media (10 marks).</p> <p>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks).</p> <table border="1" data-bbox="296 712 1337 2072"> <thead> <tr> <th data-bbox="296 712 400 786">Level</th> <th data-bbox="400 712 517 786">Marks</th> <th data-bbox="517 712 1337 786">Descriptor</th> </tr> </thead> <tbody> <tr> <td data-bbox="296 786 400 1160">5</td> <td data-bbox="400 786 517 1160">21–25</td> <td data-bbox="517 786 1337 1160"> <ul style="list-style-type: none"> • Excellent and accurate knowledge of the extent to which media products construct a discourse of gender inequality. • Excellent and accurate understanding of the extent to which media products construct a discourse of gender inequality. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products. • Consistent highly appropriate use of subject-specific terminology throughout. </td> </tr> <tr> <td data-bbox="296 1160 400 1534">4</td> <td data-bbox="400 1160 517 1534">16–20</td> <td data-bbox="517 1160 1337 1534"> <ul style="list-style-type: none"> • Good, accurate knowledge of the extent to which media products construct a discourse of gender inequality. • Good understanding of the theoretical framework that is demonstrated by frequent appropriate discussion of the extent to which media products construct a discourse of gender inequality. • Good judgements and conclusions that are often supported by relevant examples. • Frequent appropriate use of subject-specific terminology throughout. </td> </tr> <tr> <td data-bbox="296 1534 400 1908">3</td> <td data-bbox="400 1534 517 1908">11–15</td> <td data-bbox="517 1534 1337 1908"> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge of the extent to which media products construct a discourse of gender inequality. • Satisfactory understanding of the theoretical framework that is demonstrated by discussion of the extent to which media products construct a discourse of gender inequality. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Generally appropriate use of subject-specific terminology throughout. </td> </tr> <tr> <td data-bbox="296 1908 400 2072">2</td> <td data-bbox="400 1908 517 2072">6–10</td> <td data-bbox="517 1908 1337 2072"> <ul style="list-style-type: none"> • Basic knowledge of the extent to which media products construct a discourse of gender inequality. • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate discussion of the </td> </tr> </tbody> </table>		Level	Marks	Descriptor	5	21–25	<ul style="list-style-type: none"> • Excellent and accurate knowledge of the extent to which media products construct a discourse of gender inequality. • Excellent and accurate understanding of the extent to which media products construct a discourse of gender inequality. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products. • Consistent highly appropriate use of subject-specific terminology throughout. 	4	16–20	<ul style="list-style-type: none"> • Good, accurate knowledge of the extent to which media products construct a discourse of gender inequality. • Good understanding of the theoretical framework that is demonstrated by frequent appropriate discussion of the extent to which media products construct a discourse of gender inequality. • Good judgements and conclusions that are often supported by relevant examples. • Frequent appropriate use of subject-specific terminology throughout. 	3	11–15	<ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge of the extent to which media products construct a discourse of gender inequality. • Satisfactory understanding of the theoretical framework that is demonstrated by discussion of the extent to which media products construct a discourse of gender inequality. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Generally appropriate use of subject-specific terminology throughout. 	2	6–10	<ul style="list-style-type: none"> • Basic knowledge of the extent to which media products construct a discourse of gender inequality. • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate discussion of the 	25
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1	1–5	<ul style="list-style-type: none"> • Minimal knowledge of the extent to which media products construct a discourse of gender inequality. • Minimal understanding of the theoretical framework in discussion of the extent to which media products construct a discourse of gender inequality. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal use of subject-specific terminology throughout.
0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.

Indicative content

Responses are required to make judgements and draw conclusions about the extent to which media products construct a discourse of gender inequality. Responses in the higher bands will clearly engage with the ‘to what extent’ element of the argument and will support their points with effective reference to the CSPs. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of identity or audience and/or the set products.

As a synoptic question, the knowledge and understanding and judgement of the products should also allow candidates to draw on material from across the framework and media contexts. Responses in the higher bands must draw together elements across the course of study to inform their analysis and judgements (responses do not have to refer to all four areas of the theoretical framework and contexts of the media but should draw from a range of elements from across the course).

Language:

- How the different modes and language associated with different media forms communicate multiple meanings.
- How the combination of elements of media language influence meaning.
- The way media language incorporates viewpoints and ideologies.

Representations:

- The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination.
- The way the media through re-presentation construct versions of reality.
- The processes which lead media producers to make choices about how to represent events, issues, individuals and social groups.

	<ul style="list-style-type: none"> • How media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations. <p>Industries:</p> <ul style="list-style-type: none"> • How processes of production, distribution and circulation shape media products. • The effect of individual producers on media industries. • The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification. • How processes of production, distribution and circulation shape media products. <p>Audiences:</p> <ul style="list-style-type: none"> • How media producers target, attract, reach, address and potentially construct audiences. • How audiences interpret the media, including how they may interpret the same media in different ways. • How audiences interact with the media and can be actively involved in media production. • How audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital. <p>Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15).</p> <p>The CSPs can be used to discuss the way gender is constructed through discourse and whether this reinforces inequalities. Some points relevant to both CSPs:</p> <ul style="list-style-type: none"> • Application of relevant theories (within the framework of representation) which explore how gender discourse is constructed. • To what extent do media products reinforce gender inequalities in society? • How do the different audiences for the product affect how the discourse is constructed and received? • How do the different industries associated with the products affect discourse? • To what extent is the theory that media products have a direct relationship to structures in society valid? • To what extent might changing representation change society? <p>Oh Comely</p> <ul style="list-style-type: none"> • The magazine’s aim to be a different type of woman’s magazine which challenges the mainstream publishing industry could be interpreted as an attempt to challenge the dominant discourse. • The images of women – particularly the construction of the model on the front cover – can be read as either reinforcing or challenging gender inequalities with reference to dominant or objectified signifiers. • The diversity of subjects and identities suggests a shift away from a notion of hierarchies. • The inclusion of traditional female concerns around fashion and beauty could reinforce a discourse which constructs women as passive and ‘to be looked at’. 	
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	<ul style="list-style-type: none"> • The independent nature of the institution in a market dominated by global conglomerates could be seen as part of a discourse which challenges the context which produces inequalities. <p><i>Men's Health</i></p> <ul style="list-style-type: none"> • The magazine can be interpreted as a guidebook for how men should shape their appearance to conform to society's expectations – it's part of the discourse. • Aspects of masculinity which construct dominance over women – physical strength and power – are seen as the ideal. • The constructions of masculinity in the magazine are dominated by how to develop muscular strength – something that is important throughout a man's life. • The widening of topics which are of interest to men – food culture, mental health etc – can be interpreted as a sign of a shift in the discourse. • Equally, non-traditional male topics such as the focus on appearance, could be used to argue that the discourse isn't just about gender but about the needs of consumer capitalism – which men are also subject to. 	
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