



A-level MEDIA STUDIES 7572/2

Paper 2 Media Two

Mark scheme

June 2025

Version: 1.0 Final



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

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

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

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

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

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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															
01	Figure 1 is a poster for the Netflix drama series <i>High Seas</i> (2020). Analyse Figure 1 using the following ideas from narratology: - narrative codes 'character types'. AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories (9 marks). <table border="1"> <thead> <tr> <th>Level</th><th>Marks</th><th>Descriptor</th></tr> </thead> <tbody> <tr> <td>3</td><td>7–9</td><td> - Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source. - Excellent, detailed and accurate use of narratology to analyse the unseen source. - Analysis of the poster is detailed and critically engages with nuanced aspects of ideas related to narrative codes and character types. - Consistently appropriate and effective use of subject-specific terminology throughout. </td></tr> <tr> <td>2</td><td>4–6</td><td> - 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 narratology to analyse the unseen source. - Analysis of the poster is generally sound and engages with the straightforward aspects of ideas of narrative codes and character types – answers in this band may not attempt to consider both ideas. - Occasional appropriate use of subject-specific terminology. </td></tr> <tr> <td>1</td><td>1–3</td><td> - Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source. - Minimal, if any, use of narratology 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>0</td><td>0</td><td>Nothing worthy of credit.</td></tr> </tbody> </table>	Level	Marks	Descriptor	3	7–9	- Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source. - Excellent, detailed and accurate use of narratology to analyse the unseen source. - Analysis of the poster is detailed and critically engages with nuanced aspects of ideas related to narrative codes and character types. - Consistently appropriate and effective use of subject-specific terminology throughout.	2	4–6	- 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 narratology to analyse the unseen source. - Analysis of the poster is generally sound and engages with the straightforward aspects of ideas of narrative codes and character types – answers in this band may not attempt to consider both ideas. - Occasional appropriate use of subject-specific terminology.	1	1–3	- Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source. - Minimal, if any, use of narratology 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	Nothing worthy of credit.	9
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	Indicative content This question assesses the ability to apply knowledge and understanding of the theoretical framework of media language to analyse media products, particularly focusing on: • 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 codes and conventions of media forms and products, including the processes through which media language develops as genre • how audiences respond to and interpret the above aspects of media language. Narratology: • narrative codes • ‘character types’ In the analysis of the <i>High Seas</i> television poster, students are expected to apply concepts related to narratology to analyse the meaning of the images in the product. Answers in the higher bands are likely to deal critically with the ideas in the question, whereas answers in the lower bands are likely only to offer examples from the product. There is no requirement for students to deal with all concepts equally. 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. In their analysis of the <i>High Seas</i> television poster, students may discuss: • a range of examples of narrative conflict are constructed – male/female, old/young, passengers/crew – which will propel the action • enigmas are constructed through the conflicts, direct mode of address and the stormy weather (danger ahead) • isolation of the setting creates a symbolic world of wealth and hierarchy, commenting on the ‘real’ world? • stereotypical gender roles are apparent in the construction of character types – the women coded as feminine and glamorous (makeup, hair, jewellery, satin clothes in pinks and purples, young), the men in uniform, stern and masterful • there is also evidence of subversion of gender stereotypes – females as strong central characters – dominant in the frame, mode of address – while male characters are diminished. Accept any other valid analytical responses. Answers must link to the focus of the question.	
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Question	Marking guidance	Total marks									
02	Post-feminist theory argues that the key aims of feminism have been achieved and therefore there is no need to continue or to expand the feminist movement. How valid are these claims in explaining the representations in video games? Refer to your video game Close Study Products <i>Horizon Forbidden West</i> and <i>The Sims FreePlay</i> in your answer. AO1 1b, AO2 2 and AO2 3 Demonstrate understanding of the theoretical framework of media (10 marks). Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories (10 marks). Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (5 marks). <table border="1"> <thead> <tr> <th>Level</th><th>Marks</th><th>Descriptor</th></tr> </thead> <tbody> <tr> <td>5</td><td>21–25</td><td> - 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 post-feminist theories. - Evaluation is insightful, thorough and critically informed. - Judgements and conclusions regarding the validity of post-feminist theories are perceptive and fully supported with detailed reference to specific aspects of the set video game products. - Consistent highly appropriate use of subject-specific terminology throughout. </td></tr> <tr> <td>4</td><td>16–20</td><td> - Good understanding of the theoretical framework of media demonstrated through some engagement with the nuanced aspects of the theory and argument. - Good, accurate application of knowledge and understanding to evaluate post-feminist theories. - Evaluation is logical and informed. - Judgements and conclusions regarding the validity of post-feminist theories are logical and well supported with reference to relevant aspects of the set video games products. - Frequent appropriate use of subject-specific terminology throughout. </td></tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	- 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 post-feminist theories. - Evaluation is insightful, thorough and critically informed. - Judgements and conclusions regarding the validity of post-feminist theories are perceptive and fully supported with detailed reference to specific aspects of the set video game products. - Consistent highly appropriate use of subject-specific terminology throughout.	4	16–20	- Good understanding of the theoretical framework of media demonstrated through some engagement with the nuanced aspects of the theory and argument. - Good, accurate application of knowledge and understanding to evaluate post-feminist theories. - Evaluation is logical and informed. - Judgements and conclusions regarding the validity of post-feminist theories are logical and well supported with reference to relevant aspects of the set video games products. - Frequent appropriate use of subject-specific terminology throughout.	25
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	3	11–15	• 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 post-feminist theories. • 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 post-feminist theories are sensible and supported with some appropriate reference to relevant aspects of the set video games products. • Generally appropriate use of subject-specific terminology throughout.
	2	6–10	• Basic understanding of the theoretical framework of media demonstrated through engagement with more straightforward aspects of the theory and argument, though this is likely to be limited. • Basic application of knowledge and understanding to evaluate post-feminist theories, though 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 video games products. • Occasional appropriate use of subject-specific terminology throughout.
	1	1–5	• Minimal, if any, understanding of the theoretical framework of media that engages with minimal aspects of the theory and argument. • Minimal, if any, application of knowledge and understanding to evaluate post-feminist theories. • Evaluation is absent and description is minimal. • Judgements and conclusions drawn are superficial, generalised and lacking supporting evidence from the set video game products. • Minimal use of subject-specific terminology throughout.
	0	0	Nothing worthy of credit.
	Indicative content This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.		

	This question assesses understanding of theories of representation, specifically post-feminism, particularly focusing on (though not limited to): • the way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination • the way the media through re-presentation construct versions of reality • the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups • how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations. The following suggests a range of possible responses. Answers are not expected to cover all the points and credit should be given to alternative, valid answers. Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15). The question asks students to consider how post-feminist theory may explain the representations in contemporary video games. Does it suggest that the theory is valid? The key areas that students would be expected to refer to in evaluating the validity of post-feminist theory would include: • the relationship of post-feminist approaches to feminism • a recognition of the different ways post-feminism has been defined – as an anti-feminist backlash or a liberating approach relatable to a younger generation of feminists • that a post-feminist era will include a greater diversity of gender representations in society • a move away from a single understanding of what feminism means, eg a shift from structural and legal changes to a focus on identity and freedom of expression • post-feminism as a form of empowerment evident in women’s entry into a range of male-dominated roles (personified in the rise of the celebrity female politician) • post-feminism as a cover for the continued objectification – rather than empowerment – of women, evident in post-feminism’s emphasis on the female body and aspects of raunch culture • concerns that the focus on identity of post-feminism has ignored the continuing structural inequalities in society • post-feminism’s language of individualism and choice could be seen as either progressive or ignoring a political analysis of social inequalities • post-feminism can be considered as a move away from binary oppositions and hierarchies rooted in second-wave feminism, to embrace a greater fluidity in understanding identity (an approach which could be linked to the work of Judith Butler)	
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	- the relationship between post-feminism and intersectionality – does post-feminism challenge the white, heteronormative culture associated with the feminist movement? (A discussion which could be linked to the work of bell hooks). Specific relevance to video game CSPs: - both CSPs have gender representation as a central part of their form and appeal - the games play with gender representation in a knowing way – particularly in the context of the platform - as contemporary media products they reflect changing attitudes in the society. The specific CSPs can be used to demonstrate understanding of the theory and to evaluate its validity: <i>Sims Freeplay</i> - Part of the <i>Sims Freeplay</i> brand is the promotion of equality between genders (and races) which suggests a mainstream acceptance of some of feminism’s goals. - While the interactive nature of the gameplay might suggest empowerment in terms of representation, the game is still structured around relatively traditional ideas about women’s roles (romance, pregnancy and marriage). - The nature of the avatar design inevitably constructs a plasticised representation of the female form – smooth and (usually) youthful. - The focus on the body is another feature of post-feminism which can be interpreted as progressive or as a reinforcement of female objectification. - Evidence of diversity in the range of avatars and costumes – a key area of post-feminist analysis. - An aspect of post-feminist theory is the celebration of consumer culture as a form of empowerment and <i>Sims Freeplay</i> can be interpreted as reinforcing and celebrating capitalist ideology through the gameplay tasks – need for a job, purchasing power, buying a home, creating a family. - A feminist reading would argue that capitalism is one of the barriers to female equality, not an enabler. <i>Horizon Forbidden West</i> - The game focuses on a female central character, Aloy, which could be interpreted as a sign of equality. - Having a female central character is still a relative rarity in gaming which might suggest that there is still a level of gender inequality in gaming (both in representation in games and in the industry) which post-feminism would struggle to address. - Reception of the game did, in part, focus on the appearance of Aloy – foregrounding feminist debates but also suggesting that the aims of the movement cannot have been met. - The narrative grammar of the gameplay places Aloy in the conventionally male role – suggesting a limitation of feminism’s approach to representation.	
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	• The representation of Aloy as an independent fighter and outcast who is continually undertaking physically strenuous activities seems to conform to masculine stereotypes. • Familiar debates around representation of women in games were rehearsed over Aloy – is she objectified or not ‘attractive enough’ – suggesting an impossible standard for female representation.	
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Question	Marking guidance	Total marks									
03	Audience responses to media products are shaped by social and cultural contexts. To what extent does an analysis of your magazine Close Study Products GQ and <i>The Gentlewoman</i> support this view? AO2 1 and AO2 3 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories (15 marks). Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks). <table border="1" data-bbox="284 846 1326 1809"> <thead> <tr> <th data-bbox="284 846 392 902">Level</th><th data-bbox="392 846 512 902">Marks</th><th data-bbox="512 846 1326 902">Descriptor</th></tr> </thead> <tbody> <tr> <td data-bbox="284 902 392 1373">5</td><td data-bbox="392 902 512 1373">21–25</td><td data-bbox="512 902 1326 1373"> • Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between social and cultural contexts, media products and audience response. • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse magazines. • 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 1373 392 1809">4</td><td data-bbox="392 1373 512 1809">16–20</td><td data-bbox="512 1373 1326 1809"> • Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationship between social and cultural contexts, media products and audience response. • Good, accurate application of knowledge and understanding of the theoretical framework to analyse magazines. • Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts. • Mostly appropriate and effective use of subject-specific terminology. </td></tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	• Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between social and cultural contexts, media products and audience response. • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse magazines. • 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	• Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationship between social and cultural contexts, media products and audience response. • Good, accurate application of knowledge and understanding of the theoretical framework to analyse magazines. • Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts. • Mostly appropriate and effective use of subject-specific terminology.	25
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	3	11–15	• Satisfactory analysis of the products that is generally sound and engages with the straightforward aspects of the influence of the relationship between social and cultural contexts, media products and audience response. • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse magazines. • 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	• Basic analysis of the products that is undeveloped and tends towards description of the influence of the relationship between social and cultural contexts, media products and audience response. • Basic application of knowledge and understanding of the theoretical framework to analyse magazines. • 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	• 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 magazines. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal, if any, use of subject-specific terminology.
	0	0	Nothing worthy of credit.
	Indicative content This question assesses students' ability to analyse magazine products in relation to their contexts and the extent to which those contexts determine representations. Answers are likely to refer to: • 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 use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital		

	- the way in which different audience interpretations reflect social, cultural and historical circumstances. 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 effect. Responses might argue that there are a range of factors which affect audience response or that audiences are able to resist intended messages. Points that argue that audience response is shaped by social and cultural contexts: - representations are likely to reflect contexts, making them familiar and acceptable - media producers target audiences through knowledge of social and cultural contexts - audiences are addressed through demographics – which are linked to social and cultural contexts - audiences comprehend subject matter through reference to the world in which they live - responses may refer to issues raised by reception, cultivation and effects theories in their evaluation. Points that argue that social and cultural contexts have less influence/a more complex relationship to consumption: - audience psychographics may counter contexts – allowing for a greater degree of autonomy in reception - the relationship may be more complex, with media products subverting dominant contexts - audiences may resist the representation of social and cultural contexts in media products - effects theories tend to focus on individual psychology in forming audience response. 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. 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). <i>The Gentlewoman</i> - Social context of feminism shapes representation and response – audience views on feminism may lead to a preferred or oppositional reading. - Within the feminist context, different positions on radical, liberal and post-feminism are likely to complicate reception. Some of the representations may be read as subverting traditional representations of gender (women in sport) while others may be read as reinforcing (women and fashion, the aesthetics of the rewilding shoot which connote femininity).	
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	• The magazine's representations focus on specific aspects of a lifestyle which could be defined as middle and upper middle class (rewilding, designer fashion, ironic name etc) which may be recognisable or alienating. • The magazine is aimed exclusively at those with high levels of cultural capital which relates to specific social and cultural contexts. • The overall aesthetic of the magazine – minimalist, design-led – positions it as an alternative to mainstream cultural products targeting an audience with specific cultural knowledge. • Audiences outside of the contexts may be excluded or may find pleasure through consumption for identity, escapism, fantasy etc. • Audiences may also be addressed as individuals who reject or attempt to exist outside of contexts ('anti-fashion' photography, rewilding as radical act, anti-male gaze construction of the cover star). GQ • Representations in GQ have shifted over time to become less mainstream and more questioning, following shifts in social and cultural contexts – focus on the idea of new representations of masculinity. • Focus on men's alternative fashion draws on the social context of changing representations of masculinity as a shared value. • Front cover assumes knowledge of punk – an alternative cultural movement – without this, meaning becomes very difficult to pin down. • Cover also references the cult film <i>Fight Club</i> (Robert Pattinson cosplaying the character Angel Face) to reinforce the distance from his teen star years. • Articles suggest a shared agreement of the importance of masculine appearance – drawing on a more playful range of signifiers than traditional masculinity. • GQ in part relies on a rejection of mainstream social and cultural contexts around gender – referring instead to more fluid identities. • Audiences who are opposed to these specific changes in social and cultural contexts are likely to have an oppositional reading of the magazine. • Oppositional and negotiated readings may also focus on accusations of GQ as inauthentic – a corporate magazine imitating an independent, alternative one.	
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Question	Marking guidance	Total marks									
04	‘To be successful, media products must offer opportunities for audience interactivity.’ To what extent do you agree with this statement? Refer to your online media Close Study Products <i>The Voice</i> and <i>Social Media presence for Taylor Swift</i> in your answer. AO1 1a, AO1 1b and AO2 3 Demonstrate knowledge of the theoretical framework of media (5 marks). Demonstrate understanding of the theoretical framework of media (10 marks). Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks). <table border="1"> <thead> <tr> <th>Level</th><th>Marks</th><th>Descriptor</th></tr> </thead> <tbody> <tr> <td>5</td><td>21–25</td><td> - Excellent and accurate knowledge of the extent to which the success of media products is based on opportunities for audience interactivity. - Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate discussion of the opportunities for audience interactivity. - 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>4</td><td>16–20</td><td> - Good, accurate knowledge of the extent to which the success of media products is based on opportunities for audience interactivity. - Good understanding of the theoretical framework that is demonstrated by frequent appropriate discussion of the opportunities for audience interactivity. - Good judgements and conclusions that are often supported by relevant examples. - Frequent appropriate use of subject-specific terminology throughout. </td></tr> </tbody> </table>	Level	Marks	Descriptor	5	21–25	- Excellent and accurate knowledge of the extent to which the success of media products is based on opportunities for audience interactivity. - Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate discussion of the opportunities for audience interactivity. - 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	- Good, accurate knowledge of the extent to which the success of media products is based on opportunities for audience interactivity. - Good understanding of the theoretical framework that is demonstrated by frequent appropriate discussion of the opportunities for audience interactivity. - Good judgements and conclusions that are often supported by relevant examples. - Frequent appropriate use of subject-specific terminology throughout.	25
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	3	11–15	• Satisfactory, generally accurate knowledge of the extent to which the success of media products is based on opportunities for audience interactivity. • Satisfactory understanding of the theoretical framework that is demonstrated by discussion of opportunities for audience interactivity. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Generally appropriate use of subject-specific terminology throughout.
	2	6–10	• Basic knowledge of the extent to which the success of media products is based on opportunities for audience interactivity. • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate discussion of opportunities for audience interactivity. • Basic judgements and conclusions that are generally unsupported by examples. • Occasional appropriate use of subject-specific terminology throughout.
	1	1–5	• Minimal knowledge of the extent to which the success of media products is based on opportunities for audience interactivity. • Minimal understanding of the theoretical framework that is demonstrated by some basic discussion of audience interactivity. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal use of subject-specific terminology throughout.
	0	0	Nothing worthy of credit.
	Indicative content Responses are required to make judgements and draw conclusions about the extent to which the success of media products is based on opportunities for audience interactivity. They should refer to the online media CSPs to support their points. Responses in the higher bands will clearly engage with the ‘to what extent’ element of the argument and will support their points with effective reference to the CSPs. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of representation 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 developing technologies affect media language. • How audiences respond to and interpret the above aspects of media language. • 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. • How audiences respond to and interpret media representations. • The effect of social and cultural context on representations. Industries • Processes of production, distribution and circulation by organisations, groups and individuals in a global context. • How processes of production, distribution and circulation shape media products. • The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification. • The impact of digitally convergent media platforms on media production, distribution and circulation, including individual producers. Audiences • How audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste. • How media producers target, attract, reach, address and potentially construct audiences. • The interrelationship between media technologies and patterns of consumption and response. • 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. Note: there is no requirement to cover both products equally or to be comparative. However, responses which fail to address both CSPs should not be awarded marks above the top of Level 3 (15). The CSPs can be used to discuss the extent to which a media product's success is based on opportunities for audience interactivity.	
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	Some points relevant to both CSPs: • development of online media forms as characteristic of the interactive media landscape and the contemporary move away from print and linear formats • the nature of the online form creates accessibility for the user, blurring the division between producer and audience • the identification of opportunities for audience interaction in the products – what is actually meant by interactivity in media products? • consideration of the criteria of success in contemporary media – scale of consumption? Developing an identity? Constructing a relationship between audience and product? Promotion? Public service? • apply relevant theories of audience as part of the theoretical framework: what do they suggest about the relationship between audience and producer? • apply relevant theories of industry as part of the theoretical framework; what do they suggest about the effect of ownership and control on the possibility of interactivity? • what evidence is there of opportunities for self-representation? The CSPs can be used to demonstrate understanding of the argument: <i>Social Media presence for Taylor Swift</i> • Interactivity is central to the existence of social media as a form, with users creating and sharing content. • This CSP illustrates the tension central to the success of social media, namely that it creates the impression of intimacy and individual expression while being a product of media conglomerates. • The success of a celebrity's social media presence can be evaluated through the construction of a persona, promotion of the celebrity and connection to the fans. • Opportunities for interactivity can be explored in relation to the above criteria of success – in what ways are fans able to interact 'with' Taylor Swift? What is the level of engagement? What aspects of the persona are the fans interacting with? • Taylor Swift's focus on issues of identity in her representation provides opportunities for fans to explore these areas in their own contributions. • The extent to which the CSP provides meaningful opportunities for audience interactivity in the environment of a tightly controlled brand and persona could be discussed, considering other appeals of the product to the audience. <i>The Voice</i> • As a bi-media product, the shift in focus from print to online might suggest the need for greater opportunities for interactivity for success. • Criteria for success would include <i>The Voice's</i> role as a campaigning presence, based on a close relationship with its audience, suggesting the need for interactivity. • Success can be measured in the amount of traffic to the website and the level of user engagement – opportunities include taking part in the Black British Voices research project and 'below the line' (BTL) comments.	
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	• <i>The Voice</i> has faced severe financial difficulties which could be discussed in the context of its relationship to the contemporary audience and their expectations of opportunities for interactivity. • It could be argued that opportunities for interactivity are limited – reasons and effects of this limitation could be discussed in the context of audience and industry. • Representation of local community issues could be understood as creating a closer relationship with the audience in a similar – more productive? – way to interactivity.	
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