AQA

GCSE
MEDIA STUDIES
8572/1

Paper 1 Media One

Mark scheme

June 2022

Version: 1.0 Final Mark Scheme

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

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

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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Qu	Part	Marking guidance	Total marks
01		The main image in **Figure 1** is an example of what type of camera shot? Shade **one** circle only. Assessment objective – **AO1 1a** Demonstrate knowledge of the theoretical framework of media studies. **(1 mark)** **B** – Low-angle shot	1

Qu	Part	Marking guidance	Total marks
02		Analyse the representation of masculinity on the front cover of *FourFourTwo* magazine (**Figure 1**). Assessment objective – **AO2 1a** Analyse media products using the theoretical framework of media, including in relation to their contexts. **(12 marks)**	12

Level	Mark range	Description
4	10–12	• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of representations. • Thorough and effective discussion of the representation of masculinity in the product. • Consistently appropriate and effective use of subject-specific terminology throughout.
3	7–9	• Good analysis of the product that is clear and begins to engage with the nuanced aspects of representations. • Mostly effective discussion of the representation of masculinity in the product although lacks clarity in places. • Mostly appropriate and effective use of subject-specific terminology.
2	4–6	• Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of representations. • Inconsistent discussion of the representation of masculinity in the product. • Occasionally appropriate use of subject-specific terminology.
1	1–3	• Basic analysis of the product only focusing on the more straightforward aspects of representations. Likely to be more descriptive than analytical. • Discussion of the representation of masculinity in the product is largely absent. • Very little, if any, appropriate use of subject-specific terminology.
0	0	Nothing worthy of credit.

Deciding on a level

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. Answers which do not refer to several components of the cover (including eg use of language, typography, colour in addition to the image of Virgil Van Dijk) are not likely to receive marks above mid-Level 3. Answers which do not refer to masculinity should not normally receive marks above low-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the understanding of representation in relation to the product is particularly good.

Indicative content

Responses may demonstrate ability to analyse a media product using the theoretical framework (media language, media representations) by referring to:

- design and layout
- typography
- non-verbal and verbal codes
- colour palette
- photographic codes.

Representation of Masculinity

Design and Layout:

- an unfussy design with very few cover lines and direct, short sentences using simple register representing masculinity through directness
- the image of Van Dijk dominates the frame. He is an aspirational masculine figure with stereotypical traits such as tall, good looking, muscles, tattoos.

Typography:

- the predominant use of upper case in the majority of the typography is associated with a masculine typeface design
- the same font is used across the cover including the masthead reinforcing the bold design and offering a sense of assertiveness.

Non-verbal and verbal codes:

- the sell lines reinforce stereotypically masculine emotional traits such as 'I just love being hated'. This statement conforms with ideas that men are less emotional and don't care what people think of them
- masculine language of conflict is evoked – 'destroy'
- the footballer's crossed arm pose which shows off his tattoos emphasizes his masculinity. He can take the pain of having a full sleeve tattoo and he is physically strong, however, some of the imagery in the tattoo could be considered feminine

- VVD's body position – head tilted upwards and to the side – reinforce his direction of gaze – downwards and towards the viewer – suggesting masculine qualities of power, pride, dominance, attitude, confidence and success. It is a pose connoting the male hero figure
- this is contradicted in the smaller image insert of Ander Herrera who is covering his mouth with his hands, showing control and the need to listen to others, which is not associated with being masculine.

Colour palette:

- the colour palette uses two primary colours and black and white that complement each other. They are unfussy and direct
- the colour red has connotations of masculinity/danger/power. The yellow/white effectively draws attention to the red, which is the key colour on the image (the white also ties into the sponsorship logos on Van Dijk's shirt). The yellow is generally used as a background colour (yellow being a less typically male colour).

 Photographic codes:

- the image is shot from a low angle with the footballer looking down on the audience, connoting his strength and power, which are stereotypically seen as masculine traits
- the image is predominantly lit from above with some fill on the face, drawing attention to his torso/arm and emphasising his strength and power
- the use of a medium shot, with Van Dijk slightly angled to show off his muscular, tattooed arm (the bicep bulge is prominent) links to stereotypes of 'muscle men'.

This is not an exhaustive list of all elements or potential meanings. Other readings and interpretations might still be valid. Any valid references should be credited.

Marks in the higher bands might demonstrate qualities in either the breadth or the depth of the response.

Qu	Part	Marking guidance	Total marks
03		Analyse the front cover of *Tatler* magazine (**Figure 2**) to show how design and layout communicate meaning. Assessment Objective – **AO2 1a** Analyse media products using the theoretical framework of media, including in relation to their contexts. **(8 marks)**	8

Level	Mark range	Description
4	7–8	• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of the design and layout. • Excellent use of the theoretical framework that demonstrates a detailed and accurate understanding of how design and layout communicate meaning. • Consistently appropriate and effective use of subject-specific terminology throughout.
3	5–6	• Good analysis of the product that is clear and generally engages with the nuanced aspects of the design and layout. • Good use of the theoretical framework that demonstrates an emerging and generally accurate understanding of how design and layout communicate meaning. • Mostly appropriate and effective use of subject-specific terminology throughout.
2	3–4	• Satisfactory analysis of the product that is clear and which engages with aspects of the design and layout. • Satisfactory use of the theoretical framework that demonstrates some understanding of how design and layout communicate meaning. • Some appropriate and effective use of subject-specific terminology throughout.
1	1–2	• Basic analysis of the product that engages only with straightforward or simple aspects of the design and layout. • Limited use of the theoretical framework that demonstrates little understanding of how design and layout communicate meaning. • Little, if any, appropriate and effective use of subject-specific terminology throughout.
0	0	Nothing worthy of credit.

Indicative content

Responses should demonstrate the ability to analyse a media product using the theoretical framework (media language) including in relation to contexts by referring to:

Design:

- the denotation of one central image directly addressing the audience enables the audience to see the aspirational Tatler reader – an upmarket, sophisticated woman
- the choice of pink typography against the natural setting and soft focus connotes that the magazine is both feminine and modern like the Tatler audience
- there are subtle yellows/greens in the image which contrast with the alternating black and white of the cover lines, adding to the connotations of femininity associated with the readership
- the soft focus also draws the eye to the image, in particular the model's gaze, which connotes equality between the model and the reader, given the model's body language
- the stylised serifed font of the masthead contrasts with the sans-serif fonts used elsewhere signifying a well-produced, easy-to-read product that has been designed to be a pleasure for the audience to read
- the unusual design feature of a central main cover line pulls the eye to the image, anchoring that this is what the new posh looks like – signifying the typical reader
- the main cover line does not actually refer directly to the image, although it appears to, which creates more intrigue and draws potential readers in
- the choice of overlaying the masthead over the model, which implies that she is less important than the magazine, connotes Tatler as a long-established brand with a strong identity.

Layout:

- a conventional women's magazine layout with a combination of main image and cover lines. It is a busy front cover suggesting the magazine is packed with content, but the cover lines are quite neatly presented in two distinct columns and are grouped around the centre left/right of the frame, suggesting order and an easy read. This would appeal to the Tatler reader as they are reassured they are getting a lot of interesting content
- the use of the same colour text for the main cover line and masthead firmly anchor that Tatler magazine is aimed at 'the new posh', appealing to aspiring and achieving middle-class women
- the cover lines/masthead/main cover line create a frame for the main image, which again focuses on the model and what she connotes.

Other valid points must be credited.

Qu	Part	Marking guidance	Total marks
04		Explain how magazine covers represent different social groups. Answer with reference to the front cover of *Tatler* magazine (**Figure 2**). Assessment objectives – **AO1 1a and AO1 1b** Demonstrate knowledge of the theoretical framework of media. **(3 marks)** Demonstrate understanding of the theoretical framework of media. **(3 marks)**	6

Level	Mark range	Description
3	5–6	• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how magazine covers represent different social groups. • Consistently appropriate and effective focus in relation to issues of representation with detailed and accurate references to the CSP. • Consistently appropriate and effective use of subject-specific terminology throughout.
2	3–4	• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how magazine covers represent different social groups. • Some appropriate and effective focus in relation to issues of representation with accurate references to the CSP. • Some appropriate and effective use of subject-specific terminology throughout.
1	1–2	• Basic knowledge and understanding of the theoretical framework, demonstrated by occasionally appropriate explanation of how magazine covers represent different social groups. • Limited appropriate focus in relation to issues of representation with reference to the CSP. • Little, if any, appropriate and effective use of subject-specific terminology throughout.
0	0	Nothing worthy of credit.

Deciding on a level

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to discuss every representation on offer. Answers which do not refer to different social groups in the CSP are unlikely to achieve marks above Level 2. However, examiners may use their discretion to reward such answers at a higher level 'if their understanding of representations is very good in relation to the CSP'.

Answers that focus on predominantly on how social groups are *targeted* rather than how they are represented will not usually receive marks above Level 2.

Indicative content

Responses may demonstrate knowledge and understanding of the theoretical framework (media representations) by referencing the representation of a range of social groups.'

Magazines use a number of devices to represent different social groups through a process of selection and construction. Answers might relate to print codes such as design, layout and typography, symbolic codes, verbal and non-verbal codes.

Magazines might represent different social classes through use and subversion of stereotypical symbolic codes.

Class in *Tatler*:

- 'English rose' representation anchored by the pearl necklace and brocade jacket all connoting 'old money' and wealth
- this code is juxtaposed with the model's disheveled hair and 'punk-esque' eye make-up anchoring 'the new posh' cover line connoting that those stereotypes of social class are out-of-date
- this is reinforced by the deep cut of the jacket, revealing her chest suggesting she is not traditional, which is juxtaposed with her clothing
- use of countryside location reinforces stereotypes about the county set and upper-class girls living in the country
- the model is looking directly at the audience subverting stereotypes of demure upper-class women, as she is challenging the reader to join her 'set'.

Social class might also be represented in the cover lines and masthead of magazines as well as the choices made in terms of language code:

- cover line 'she looks good in pearls' – reinforces the stereotype of middle-class women who wear a 'twin set and pearls'
- the cover lines reinforce stereotypes of upper-class people looking down on lower classes. This is evidenced in the James Corden cover line. 'His Aristo (Yes, Really) buddies', suggesting it is surprising that

12		James Cordon is friends with aristocrats because he is seen as ordinary/working class	
		• exclusivity of language code – 'aristo', 'sloanes' excludes groups who are not part of that language code	
		• cover line – 'Most Invited' – reinforces stereotypes of middle/upper-class Tatler readers going to and hosting lots of parties – referencing 'It' girls and socialites.	

Magazines will generally want to positively represent the age of their target audience using aspirational images and cover lines. This might include their choice of model, focus of articles and intertextual references.

Age in _Tatler_:

- the choice of a young cover model on a longstanding magazine represents the aspirational reader who might identify with the representation
- cover line – 'The one month gap year' pertains to balancing new financial freedoms with the busy lives of the 'young, free and single' reader
- cover line – 'The New Posh. Rules for the 21st Century' – representing ideas about progress and young people moving away from traditional norms.

A magazine's representation of gender may rely on well-worn stereotypes or may be challenging dominant representations. They may offer conflicting representations between the main image and cover lines.

Gender in _Tatler_:

- the soft focus of the image creates a feminine feel in contrast to the animalistic messy hair and cat eyes, which offers two different stereotypes of women to the reader
- powerful but not confrontational representation of women, as the model directly addresses the audience with her stare, but head tilted and soft focus creating an approachable tone around her
- cover lines focus on appearance and surface attributes – 'new accessories', 'most invited', 'mating practices' – signifying the stereotypical vapid interests of females.

UK Magazines' representation of ethnicity still tends to lack BAME representation in the form of the cover star and stories targeting particular groups. The inclusion and absence of representation could be explored.

Ethnicity in _Tatler_:

- the only ethnicity represented is the Caucasian model and reference to other famous white people – James Corden. The absence of other ethnicities is relevant in terms of their lack of representation and the target audience for 'Tatler'.

Other valid points must be credited.

Qu	Part	Marking guidance	Total marks
05	1	State **two** conventions of television advertising. Assessment objective – **AO1 1a** Demonstrate knowledge of the theoretical framework of media studies. **(2 marks)** Award **one** mark for each of the following points up to a maximum of 2 marks: • name of product • celebrities/celebrity endorsement • product as the solution to a problem • voice over • slogan • persuasive narrative • music that supports the advertising message • direct mode of address • pack shot. Accept any other valid response. **0 marks for answers that are too vague or imprecise such as:** • 'the Galaxy advert' • 'it sells something' • 'words'. Give only 1 mark for two conventions that are very similar, or one convention which is merely an example of the other.	2

Qu	Part	Marking guidance	Total marks
05	2	Analyse the *Galaxy* advertisement (Close Study Product) to show how the main female character is represented.	6

Assessment objectives – **AO2 1a**
Analyse media products using the theoretical framework of media, including in relation to their contexts. **(6 marks)**

Level	Mark Range	Description
3	5–6	• Excellent analysis of *Galaxy* advert that is detailed and engages with nuanced aspects of the representation of the main female character. • Consistently appropriate and effective use of the theoretical framework throughout. • Consistently appropriate and effective use of subject-specific terminology throughout.
2	3–4	• Satisfactory analysis of the *Galaxy* advert that is clear and which engages with aspects of the representation of the female character. • Some appropriate and effective use of the theoretical framework. • Mostly appropriate and effective use of subject-specific terminology.
1	1–2	• Basic analysis of the *Galaxy* advert that engages only with the straightforward or simple aspects of representation of the main female character. • Limited appropriate use of the theoretical framework. • Little, if any, appropriate use of subject-specific terminology.
0	0	Nothing worthy of credit.

Indicative content

Responses may demonstrate ability to analyse a media product using the theoretical framework (media language, media representations) by discussing aspects such as those shown below.

Representation of main female character:

• audience will recognise Audrey Hepburn – a glamorous and iconic movie star. She has class and elegance, as well as celebrity persona. The female character exudes these qualities through her appearance, facial expressions, clothing and movement

- the main female character is seen to be supremely confident. She is travelling alone, representative of independence and self-reliance. At first, a stereotypical 'damsel in distress' scenario is suggested – the driver 'saving' the girl from the bus stuck in traffic, whisking her away in his classic convertible car
- however, these stereotypes are subverted by the main female character. Firstly, she is seen taking the cap from the bus driver. Next, she opts not to sit up front next to the driver of the car, but in the back seat. Therefore, the power of the situation and the relationship shifts. The girl is in control of the situation. The man is now the 'servant' chauffeur
- the main character is so in control and relaxed that she can just enjoy her chocolate in the back seat
- as well of representations of glamour, beauty and elegance, the main female character is seen to be powerful, in control and the heroine of the scene.

Qu	Part	Marking guidance	Total marks
05	**3**	Explain how advertisements use cultural contexts to appeal to audiences. Answer with reference to the *Galaxy* advertisement (Close Study Product).	12

Assessment Objectives – **AO1 2a and AO1 2b**
Demonstrate knowledge of contexts of media and their influence on media products and processes. **(4 marks)**
Demonstrate understanding of contexts of media and their influence on media products and processes. **(8 marks)**

Level	Mark Range	Description
4	10–12	• Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanations of how cultural contexts are used to appeal. • Consistently appropriate and effective reference to the *Galaxy* advertisement. • Specialist terminology is used appropriately and effectively throughout.
3	7–9	• Good knowledge and understanding of contexts and their influence on media products and processes, demonstrated by frequent effective explanations of how cultural contexts are used to appeal. • Generally appropriate and effective reference to the *Galaxy* advert, even though there are occasional inaccuracies/omissions. • Specialist terminology is mostly used appropriately and effectively.
2	4–6	• Satisfactory knowledge and understanding of contexts and their influence on media products and processes, demonstrated by some appropriate explanation of how cultural contexts are used to appeal. • Some appropriate reference to the *Galaxy* advertisement is present but it is of limited effectiveness. • Specialist terminology is sometimes used inappropriately and with limited effectiveness.

1	1–3	• Basic knowledge and understanding of contexts and their influence on media products and processes, demonstrated by little if any appropriate explanation of how cultural contexts are used to appeal. • Little, if any, appropriate reference to the *Galaxy* advert. • Specialist terminology is either absent or inappropriately used.
0	0	Nothing worthy of credit.

Answers which do not refer to the CSP should not normally receive marks above low level 2. However, examiners may use their discretion to reward such answers at a higher level if the knowledge and understanding of cultural contexts relating to appeal to the audience are particularly good.

Indicative content

Cultural references and contexts are often used in various forms of media, including advertising. This can be used to suggest to audiences the shared values and beliefs associated with the product. Furthermore, cultural contexts can be used to reference a 'classic' time-period or set of values that people aspire to.

In advertising, referencing cultural contexts and evoking nostalgia about 'the way we were' have become popular marketing strategies. This helps brands to form emotional connections with consumers. Brands tap into positive values and beliefs from a range of cultural contexts. These may be rooted in a different time period and transport audiences back to a time or place that they remember.

Demonstrates knowledge and understanding of how cultural contexts are used to appeal to audiences by referring to examples such as:

• Audrey Hepburn – Hollywood star in the 1950s and 1960s – represents heritage, class and elegance. From a creative point of view, she was the ideal figure for Galaxy to choose to communicate its 'silk, not cotton' branding. Hepburn was associated with Hollywood glamour and style and was also a fashion icon and model. The advert recalls the golden age of Hollywood and one of its greatest icons. **Famous and iconic figures and images or sounds help create a positive brand association with the contemporary audience of the day**
• the CGI version of Hepburn is from the 1953 movie *Roman Holiday*. The intertextuality creates a sense of nostalgia to engage the audience, as well as focusing on the beautiful Italian coast – an idyllic setting that taps into beliefs about a simpler, less stressful time

| | | the narrative, mise-en-scène and dialogue allude to many 'old fashioned' cultural qualities and values that the audience are invited to associate with the brand. These include authenticity, politeness, innocence and simplicity the sunny, cloudless setting evokes calm and happiness, complemented by the use of a vintage convertible car. The soundtrack '*Moon River*' is another reference to a classic Hepburn movie. Her version of the song features in the 1961 film *Breakfast at Tiffany's*. The relaxing nature of the song ties in perfectly with the notion that Galaxy chocolate is relaxing and luxurious. This links to cultural values about self-care and the target audience treating themselves the setting of an old-fashioned market and bustling shopping street evokes memories of a bygone era. A sense of nostalgia is often created to interest and engage the audience suggesting these values. the use of cutting-edge CGI (for the time) helps to convey the quality of the chocolate brand. | |

Qu	Part	Marking guidance	Total marks
06	1	What is meant by the term 'active audience'? Assessment objective – **AO1 1a** Demonstrate knowledge of the theoretical framework of media studies. **(1 mark)** **1 mark for an answer such as:** • an audience that engages with media products • an audience that participates in media products, including a live audience • an audience that creates their own meanings in relation to media products. Accept any other valid response. **0 marks for an answer such as:** • large audience • an audience that is always on the go.	1

Qu	Part	Marking guidance	Total marks
06	2	Give **one** example of an active audience. Assessment objective – **AO1 1a** Demonstrate knowledge of the theoretical framework of media studies. **(1 mark)** **1 mark for an answer such as:** • people who vote on reality TV shows • people who tweet along to shows • people who rate films on IMDB • people who talk to friends about the magazine article they read • people who listen to the radio and actively think about it. Accept any other valid response. **0 marks** for an answer that does not refer to audience engagement, such as: • watching television, reading newspapers or listening to the radio. Do **not** reward answers which are too vague, generalised or incomplete.	1

Qu	Part	Marking guidance	Total marks
07		How can video games be made commercially successful by their producers? Answer with reference to *Lara Croft Go* (Close Study Product). Assessment objectives – **AO1 1a and AO1 1b** Demonstrate knowledge of the theoretical framework of media. **(3 marks)** Demonstrate understanding of the theoretical framework of media. **(6 marks)**	9

Level	Mark range	Description
3	7–9	• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how video game producers make commercially successful games. • Consistently appropriate and effective reference to the CSP. • Consistently appropriate and effective use of subject-specific terminology throughout.
2	4–6	• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how video game producers make commercially successful games. • Some appropriate and effective reference to the CSP. • Some appropriate and effective use of subject-specific terminology.
1	1–3	• Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how video game producers make commercially successful games. • Limited appropriate reference to the CSP. • Little, if any, appropriate use of subject-specific terminology.
0	0	Nothing worthy of credit.

Deciding on a level

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail.

Indicative content

Responses should demonstrate knowledge and understanding of the theoretical framework (media industries). Some examples are below.

- *Lara Croft Go* is a paid for app and console game currently costing £5.99 on the Play Store with over a million downloads and £7.99 for the PlayStation game. This is one method the producers use to maximise profit in order to be commercially successful.
- *Lara Croft Go* is a multi-platform title released originally as a mobile app in August 2015 for Android, iOS, Windows, and Windows Phone devices. A version for PlayStation 4 and PlayStation Vita was unveiled in November 2016. It was released on Steam on 4 December 2016. The PlayStation 4 version had crossplay compatibility with the PlayStation Vita and a release on Steam. This accessibility makes the game more likely to be commercially successful as audiences can access the product in a number of different ways.
- *Lara Croft Go* also features optional in-app purchases, which provide hints to the puzzles. This is an ongoing revenue stream after the original purchase which gives longevity to the commercial success of the game.
- Cloud support enables the player to pick up where they left off and play immediately across devices which would encourage more game play and potentially better reviews because of the ease of use which would in turn encourage more sales, maximizing commercial success.
- The content and gameplay is suitable for a Pegi 7 rating making the game available to a wider audience thus maximizing the potential commercial success.
- Square Enix Montreal developed the game as a spiritual successor to its 2014 *Hitman Go*, based on another Square Enix Europe franchise which had already been successful. They were able to take the best aspects of the game and apply the major series motifs to appeal to existing fans of the Tomb Raider Franchise.
- The game was designed first to fit on the iPhone's smaller screen–a lesson learned from *Hitman Go*, which was originally designed for tablets. The Square Enix team collaborated with Tomb Raider brand owners Crystal Dynamics to fit the series license in particular the player-character outfits, using intertextual references to appeal to existing fans of the Franchise in an attempt to ensure commercial success
- *Lara Croft Go* is part of the Tomb Raider Franchise whose games have sold over 58 million copies worldwide as well as successful films, merchandising and a live experience. This gave the producers a 'ready-made' audience for *Lara Croft Go*.
- The nature of the hybrid genre turn-based puzzle gameplay would appeal to a wider audience. The producers focused on gameplay for the player to learn without tutorial and storytelling that did not interrupt the play experience. Compared to the previous game, the developers wanted *Lara Croft Go* puzzles to have fewer elements and be completely visible without scrolling. They learnt from previous projects what gamers wanted to try to make the game to be commercially successful.

| 2 | | • The game received generally favorable reviews. Critics praised its aesthetics, puzzle design, and fidelity to the series. It was selected for a 2016 Apple Design Award, Apple's 2015 iPhone game of the year, and best mobile/handheld game at the 2015 The Game Awards. This would help to maximise commercial success especially with a paid for game.

Any other valid response should be credited. | |

Qu	Part	Marking guidance	Total marks
08		Explain how music videos give audiences a sense of identity. Answer with reference to the Arctic Monkeys' *I Bet You Look Good On The Dancefloor* music video (Close Study Product). Assessment objectives – **AO1 1a and AO1 1b** Demonstrate knowledge of the theoretical framework of media.(**3 marks**) Demonstrate understanding of the theoretical framework of media. (**3 marks**)	6

Level	Marks	Descriptor
3	5–6	• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of audience identity. • Consistently appropriate and effective reference to the CSP. • Consistently appropriate and effective use of subject-specific terminology throughout.
2	3–4	• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of audience identity. • Some appropriate and effective reference to the CSP. • Some appropriate and effective use of subject-specific terminology.
1	1–2	• Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of audience identity. • Limited reference to the CSP. • Little, if any, appropriate use of subject-specific terminology.
0	0	Nothing worthy of credit.

Indicative content

Responses should demonstrate knowledge and understanding of the theoretical framework (media industries and media audiences) by referring to:

• the audience might watch music videos to reinforce values and behaviour. The lead singer seems to not care about the filming of the music video, rarely making eye contact with the camera and stating at the beginning 'don't believe the hype'. The audience gain a sense of identity as they can relate to the lead singer's both nonchalant and rock and roll representation

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- the audience can gain a sense of identity as they recognise something of themselves or relate in some way to the group. The band are dressed in standard teenage rock band garb of plain t-shirts, jeans and trainers, a look that can be easily replicated by fans or is already worn by them. They are not really offering a performance, it is more of a jam session with them showing their musical prowess to their friends which is something the audience might also do
- music videos might represent artists as role models that fans can aspire to be like thus allowing the audience to gain a sense of identity. The band are represented as 'everyday lads' with typical clothes, costumes, acne. They make eye contact with each other and look to be having a laugh. The audience might feel they are achievable role models
- music videos might include shots of fans and artists interacting, giving the fans another role model or group to relate to, as they see people like themselves on screen. It is unclear if the spectators seen at the side are crew members or friends or fans, as they are very relaxed when watching such an up tempo, frenetic performance. This might represent the laid-back relationship between the fans and the band
- music videos might employ 'behind the scenes' footage enabling the fans access to the band and breaking down the barriers between star and fan. Whilst this video is not the traditional imagery of the band in dressing rooms or waiting to go on stage, the mise-en-scène of the garage and basic rehearsal space gives fans a sense of exclusivity and seeing the band in the raw. It might also be a scenario that they too can identify with as amateur musicians or followers of new bands who perform in grungy cubs and venues.
- the performance element of most music videos directly addresses the viewer with the artists, connecting with the fans through use of close-ups and breaking the fourth wall. The drummer winks and mugs to the camera and the band laugh and gurn as they 'perform'. The audience has a sense they are seeing the 'real' Arctic Monkeys as they are not putting on an act
- music videos work as a meta-commentary on the relationship between the band/artist and the fans, since they are often directly addressed to the fans or present the band/artist in a way which reinforces self-identity. The stripped-back aesthetic, lack of camera performance and sense of playfulness would appeal to the audience as it connotes the band don't take themselves too seriously but are in it for the music. The audience would gain a sense of identity from this as the band seem authentic and like them.

Any other valid response should be credited.

Qu	Part	Marking guidance	Total marks
09		'The use of music video as a marketing tool means that the image of the artist has become more important than the music.' How far do you agree with this statement? Answer with reference to: • the influence of music video producers on the form and content of music videos • the cultural and historical context of music videos • One Direction's *History* (Close Study Product). Assessment objective – **AO1 1b, AO1 2b and AO2 1b** Demonstrate understanding of the theoretical framework of media. **(5 marks)** Demonstrate understanding of contexts of media and their influence on media products and processes. **(5 marks)** Make judgements and draw conclusions. **(10 marks)**	20

Level	Mark range	Description
4	16–20	• Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the extent to which the images in music videos are more influential than the music. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the CSP. • Consistent appropriate and effective use of subject-specific terminology.
3	11–15	• Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequently effective discussion of the extent to which the images in music videos are more influential than the music. • Good judgements and conclusions that are frequently supported by relevant examples from the CSP. • Frequent appropriate and effective use of subject-specific terminology.

2	6–10	• Satisfactory understanding of both the theoretical framework and the influence of contexts by some appropriate but not always convincing discussion of the extent to which the images in music videos are more influential than the music. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples from the CSP. • Occasional appropriate use of subject-specific terminology.
1	1–5	• Basic understanding of both the theoretical framework and the influence of contexts demonstrated by very little, if any, appropriate discussion of the extent to which the images in music videos are more influential than the music. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject-specific terminology.
0	0	Nothing worthy of credit.

Deciding on a level

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. Answers with understanding of the theoretical framework and context of the media but no reference to the CSP should not normally receive marks above Level 2.

Answers in the higher bands must show extended responses that demonstrate the candidate's ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured in order to reach judgements and make conclusions.

There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on either side of this debate, then this should not prevent them from reaching the higher mark bands. Similarly, there is no requirement to deal with cultural and historical contexts in a balanced way, but answers which make no reference to either of these contexts are unlikely to reach Level 4.

Indicative content

Answers should demonstrate understanding of the media framework and of contexts of media and their influence on media products and processes by referring to, for example:

- the *historical context* in which the role and nature of music video has changed
- the *cultural context* in which technological developments, including social media, have led to changes in the production, distribution and reception of music videos.

Arguments or points made in favour of the statement may include:

- One Direction is a manufactured band which is emphasized in the video where it shows their journey. These kinds of band are not usually renowned for musicianship, talent or authenticity
- as evidenced in the music video, they have been put together to be visually appealing to the target audience
- the video has a number of sequences designed to show their personalities rather than their musical ability
- the video acts (to a certain extent) like a promotional tool for Syco/Simon Cowell/X-Factor type shows
- the video is very self-referential and suggests that the band's image rather than its music was more significant to its fans.

Arguments or points made against the statement may include:

- the visual representation serves to reinforce the lyrics of the song thus making the music central eg 'we got a whole lot of history' is evidenced by archive footage of the group on The X Factor. Since the video is basically a compilation of other videos, this suggests that the record label wanted to go for a cheaper option than creating a brand-new video for the song, the performance element with the band messing about in front of the wall demonstrate that little time/effort was put into shooting new material. This demonstrates that the music is more important, since little effort beyond the editing was put in to create it
- many young people do not watch music videos anymore, preferring to download music or stream it via apps such as Spotify, therefore the music video becomes irrelevant
- some of the music video hits on YouTube can be accounted for by young people listening whilst working at the computer, rather than watching the screen
- radio air play is still more important than music video views and record labels employ pluggers/influencers to ensure singles make it in the stations' playlists
- they are seen in the video playing instruments, reinforcing that music is central to the group

2		- music videos as a genre generally reflects the content of the song they are created for; without the song there would be no video, and the traits of the video are often reflected by the song - the record labels generally don't make as much money from the video as from the song, so it is in their interest to make sure that the music is an influential factor - culturally, many music videos are based on performance rather than simply visuals (eg *Bohemian Rhapsody* has a significant performance element) which places the music ahead of the visuals - some artists (eg Scott Bradlee's Postmodern Jukebox) use single-shot videos which draw attention to the music; links on the video invite viewers to buy or stream the song - the music is also packaged and manufactured. **Indicative Content: Judgements and Conclusions** Answers may make judgements which lead them to either agree or disagree with the statement in the question. Alternatively, responses may conclude that the visual image makes an equally significant contribution to the marketing of the song as the music. Any of these approaches is equally valid as long as judgements and conclusions are supported by evidence drawn from the CSPs and from areas of the theoretical framework and context of the media.	

8572/1 assessment objective grid

Assessment objective 1

1a	Demonstrate knowledge of the theoretical framework of media.
1b	Demonstrate understanding of the theoretical framework of media.
2a	Demonstrate knowledge of contexts of media and their influence on media products and processes.
2b	Demonstrate understanding of contexts of media and their influence on media products and processes.

Assessment objective 2

1a	Analyse media products using the theoretical framework of media, including in relation to their contexts.
1b	Make judgements and draw conclusions.

Question	AO1				AO2		Total
	1a	**1b**	**2a**	**2b**	**1a**	**1b**	
01	1						1
02					12		12
03					8		8
04	3	3					6
05.1	2						2
05.2					6		6
05.3			4	8			12
06.1	1						1
06.2	1						1
07	3	6					9
08	3	3					6
09		5		5		10	20
Total	14	17	4	13	26	10	**84**