

**GCSE  
MEDIA STUDIES  
8572/1**

Paper 1 Media One

---

**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](http://aqa.org.uk)

#### **Copyright information**

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2023 AQA and its licensors. All rights reserved.

## 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		<p>Which of the statements below is correct about <b>Figure 1</b>?</p> <p>Shade <b>one</b> circle only.</p> <p>Assessment objective – <b>AO1 1a</b> Demonstrate knowledge of the theoretical framework of media studies. <b>(1 mark)</b></p> <p><b>A</b> – The image connotes Billy’s creativity.</p>	1

Qu	Part	Marking guidance	Total marks																		
02		<p>Billy Porter is an American actor, singer and author.</p> <p>Analyse Billy Porter’s Instagram post (<b>Figure 1</b>) to explain how it represents <b>gender</b> and <b>identity</b>.                      Assessment objective – <b>AO2 1a</b>                      Analyse media products using the theoretical framework of media, including in relation to their contexts. <b>(12 marks)</b></p> <table border="1"> <thead> <tr> <th>Level</th> <th>Mark range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>4</td> <td>10–12</td> <td> <ul style="list-style-type: none"> <li>Excellent analysis of the product that is detailed and critically engages with nuanced aspects of <b>gender</b> and <b>identity</b>.</li> <li>Focus on representations created by different components of the product is thorough and effective throughout.</li> <li>Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td>3</td> <td>7–9</td> <td> <ul style="list-style-type: none"> <li>Good analysis of the product that is clear and generally engages with nuanced aspects of <b>gender</b> and <b>identity</b>.</li> <li>Focus on representations created by different components of the product is mostly effective although lacks clarity in places.</li> <li>Mostly appropriate and effective use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td>2</td> <td>4–6</td> <td> <ul style="list-style-type: none"> <li>Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of <b>gender</b> and <b>identity</b>.</li> <li>Focus on representations created by different components of the product is inconsistent due to some satisfactory analysis and some description.</li> <li>Occasionally appropriate use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td>1</td> <td>1–3</td> <td> <ul style="list-style-type: none"> <li>Basic analysis of the product only focusing on the more straightforward aspects of <b>gender</b> and <b>identity</b>. Likely to be more descriptive than analytical.</li> <li>Focus on representations created by different components of the product is limited or largely absent.</li> <li>Very little, if any, appropriate use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td>0</td> <td>0</td> <td>Nothing worthy of credit.</td> </tr> </tbody> </table>	Level	Mark range	Description	4	10–12	<ul style="list-style-type: none"> <li>Excellent analysis of the product that is detailed and critically engages with nuanced aspects of <b>gender</b> and <b>identity</b>.</li> <li>Focus on representations created by different components of the product is thorough and effective throughout.</li> <li>Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>Good analysis of the product that is clear and generally engages with nuanced aspects of <b>gender</b> and <b>identity</b>.</li> <li>Focus on representations created by different components of the product is mostly effective although lacks clarity in places.</li> <li>Mostly appropriate and effective use of subject-specific terminology.</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of <b>gender</b> and <b>identity</b>.</li> <li>Focus on representations created by different components of the product is inconsistent due to some satisfactory analysis and some description.</li> <li>Occasionally appropriate use of subject-specific terminology.</li> </ul>	1	1–3	<ul style="list-style-type: none"> <li>Basic analysis of the product only focusing on the more straightforward aspects of <b>gender</b> and <b>identity</b>. Likely to be more descriptive than analytical.</li> <li>Focus on representations created by different components of the product is limited or largely absent.</li> <li>Very little, if any, appropriate use of subject-specific terminology.</li> </ul>	0	0	Nothing worthy of credit.	12
Level	Mark range	Description																			
4	10–12	<ul style="list-style-type: none"> <li>Excellent analysis of the product that is detailed and critically engages with nuanced aspects of <b>gender</b> and <b>identity</b>.</li> <li>Focus on representations created by different components of the product is thorough and effective throughout.</li> <li>Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>																			
3	7–9	<ul style="list-style-type: none"> <li>Good analysis of the product that is clear and generally engages with nuanced aspects of <b>gender</b> and <b>identity</b>.</li> <li>Focus on representations created by different components of the product is mostly effective although lacks clarity in places.</li> <li>Mostly appropriate and effective use of subject-specific terminology.</li> </ul>																			
2	4–6	<ul style="list-style-type: none"> <li>Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of <b>gender</b> and <b>identity</b>.</li> <li>Focus on representations created by different components of the product is inconsistent due to some satisfactory analysis and some description.</li> <li>Occasionally appropriate use of subject-specific terminology.</li> </ul>																			
1	1–3	<ul style="list-style-type: none"> <li>Basic analysis of the product only focusing on the more straightforward aspects of <b>gender</b> and <b>identity</b>. Likely to be more descriptive than analytical.</li> <li>Focus on representations created by different components of the product is limited or largely absent.</li> <li>Very little, if any, appropriate use of subject-specific terminology.</li> </ul>																			
0	0	Nothing worthy of credit.																			

	<p><b>Deciding on a level</b></p> <p>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 students to weight gender and identity equally. Answers which do not refer to both elements are unlikely to achieve marks above mid-Level 3 (8 marks). Answers which refer to neither element 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.</p> <p><b>Indicative content</b></p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media representations) by referring to:</p> <ul style="list-style-type: none"> <li>• design and layout</li> <li>• typography</li> <li>• non-verbal and verbal codes</li> <li>• colour palette</li> <li>• photographic codes.</li> </ul> <p><b>Representation of gender and identity</b></p> <ul style="list-style-type: none"> <li>• Challenges dominant representations of gendered fashion (alternative style, colours, shoes).</li> <li>• Pose combines traditional male and female aesthetics, though probably more fully clothed than a female artist would be if promoting a new single.</li> <li>• Look of defiance and being unapologetic for this, confronting toxic masculinity and looking ‘in control’ of his own narrative.</li> <li>• The photo of Billy Porter on the cover of the book is much more neutral and ‘masculine’, perhaps targeting a different type of mass market to Instagram.</li> <li>• As a (queer) black man, the connotations are that it’s good to be different but not always easy.</li> <li>• Boombox shows someone ‘in touch with roots’, eg its association with urban/African-American/Hispanic/hip-hop culture, but (pose and foot on top) also rejecting elements of that culture. Comments suggest link to 1980s culture (when Billy Porter was a teenager).</li> <li>• The photograph is brightly lit by sunshine and the subject fully visible, perhaps in contrast to more stereotypical (dark/shadowy) representations of urban culture.</li> <li>• The leafy background is used to show someone whose identity is ‘at one with nature’.</li> <li>• Typical casual ‘just hanging out’ use of Instagram (giving the appearance of not being controlled output, though this is not usually the case).</li> <li>• Comments promote the book (“my memoir”) and his new single (“Children”) and their release dates, highlighting different means of representing his identity.</li> <li>• Sense of fandom in the comments about appearance, identity, personal and social history.</li> <li>• Connection with the audience partly through fashion (“I love your fashion sense”), which reflects the way many people use Instagram.</li> </ul>	
--	---	--

	<ul style="list-style-type: none"> <li>• One comment refers to “<i>Pose</i>”, an American television series about New York City’s Ballroom culture scene (an LGBTQ+ subculture in the African-American and Latino communities, throughout the 1980s and 1990s, eg Vogue Balls).</li> <li>• Black and brown coloured typography on book cover reflects ethnic identity and appearance.</li> <li>• The title ‘<i>Unprotected</i>’ connotes a lifelong struggle to exist in society (eg racism, homophobia, church, family, abuse, AIDS diagnosis).</li> </ul> <p>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.</p> <p>Marks in the higher bands might demonstrate qualities in either the breadth or the depth of the response.</p>	
--	---	--

Qu	Part	Marking guidance	Total marks																		
03		<p>Analyse <i>Lara Croft Go</i> to show how the genre conventions of an action-adventure game are used.</p> <p>Answer with reference to <b>Figure 2</b> and <b>Figure 3</b>.</p> <p>Assessment Objective – <b>AO2 1a</b>                      Analyse media products using the theoretical framework of media, including in relation to their contexts. <b>(8 marks)</b></p> <table border="1"> <thead> <tr> <th>Level</th> <th>Mark range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>4</td> <td>7–8</td> <td> <ul style="list-style-type: none"> <li>• Excellent analysis of the video game <i>Lara Croft Go</i> that is detailed and critically engages with the nuanced aspects of genre conventions.</li> <li>• Excellent use of the theoretical framework demonstrating detailed and accurate understanding of language and design.</li> <li>• Consistently appropriate and effective subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td>3</td> <td>5–6</td> <td> <ul style="list-style-type: none"> <li>• Good analysis of the video game <i>Lara Croft Go</i> that is clear and generally engages with the nuanced aspects of genre conventions.</li> <li>• Good use of the theoretical framework demonstrating clear understanding of language and design.</li> <li>• Mostly appropriate and effective use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td>2</td> <td>3–4</td> <td> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the video game <i>Lara Croft Go</i> that engages with obvious or straightforward aspects of genre conventions.</li> <li>• Satisfactory use of the theoretical framework demonstrating some understanding of language and design.</li> <li>• Occasionally appropriate use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td>1</td> <td>1–2</td> <td> <ul style="list-style-type: none"> <li>• Basic analysis of the video game <i>Lara Croft Go</i> with only limited, if any, attention given to aspects of genre conventions.</li> <li>• Limited use of the theoretical framework demonstrating understanding of language and design.</li> <li>• Very little, if any, use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td>0</td> <td>0</td> <td>Nothing worthy of credit.</td> </tr> </tbody> </table>	Level	Mark range	Description	4	7–8	<ul style="list-style-type: none"> <li>• Excellent analysis of the video game <i>Lara Croft Go</i> that is detailed and critically engages with the nuanced aspects of genre conventions.</li> <li>• Excellent use of the theoretical framework demonstrating detailed and accurate understanding of language and design.</li> <li>• Consistently appropriate and effective subject-specific terminology throughout.</li> </ul>	3	5–6	<ul style="list-style-type: none"> <li>• Good analysis of the video game <i>Lara Croft Go</i> that is clear and generally engages with the nuanced aspects of genre conventions.</li> <li>• Good use of the theoretical framework demonstrating clear understanding of language and design.</li> <li>• Mostly appropriate and effective use of subject-specific terminology throughout.</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the video game <i>Lara Croft Go</i> that engages with obvious or straightforward aspects of genre conventions.</li> <li>• Satisfactory use of the theoretical framework demonstrating some understanding of language and design.</li> <li>• Occasionally appropriate use of subject-specific terminology.</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>• Basic analysis of the video game <i>Lara Croft Go</i> with only limited, if any, attention given to aspects of genre conventions.</li> <li>• Limited use of the theoretical framework demonstrating understanding of language and design.</li> <li>• Very little, if any, use of subject-specific terminology.</li> </ul>	0	0	Nothing worthy of credit.	8
Level	Mark range	Description																			
4	7–8	<ul style="list-style-type: none"> <li>• Excellent analysis of the video game <i>Lara Croft Go</i> that is detailed and critically engages with the nuanced aspects of genre conventions.</li> <li>• Excellent use of the theoretical framework demonstrating detailed and accurate understanding of language and design.</li> <li>• Consistently appropriate and effective subject-specific terminology throughout.</li> </ul>																			
3	5–6	<ul style="list-style-type: none"> <li>• Good analysis of the video game <i>Lara Croft Go</i> that is clear and generally engages with the nuanced aspects of genre conventions.</li> <li>• Good use of the theoretical framework demonstrating clear understanding of language and design.</li> <li>• Mostly appropriate and effective use of subject-specific terminology throughout.</li> </ul>																			
2	3–4	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the video game <i>Lara Croft Go</i> that engages with obvious or straightforward aspects of genre conventions.</li> <li>• Satisfactory use of the theoretical framework demonstrating some understanding of language and design.</li> <li>• Occasionally appropriate use of subject-specific terminology.</li> </ul>																			
1	1–2	<ul style="list-style-type: none"> <li>• Basic analysis of the video game <i>Lara Croft Go</i> with only limited, if any, attention given to aspects of genre conventions.</li> <li>• Limited use of the theoretical framework demonstrating understanding of language and design.</li> <li>• Very little, if any, use of subject-specific terminology.</li> </ul>																			
0	0	Nothing worthy of credit.																			



	<p><b>Deciding on a level</b></p> <p>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 students to weight <b>Figure 2</b> and <b>Figure 3</b> equally. Answers which do not refer to either <b>Figure 2</b> or <b>Figure 3</b> are unlikely to achieve marks above Level 3.</p> <p><b>Indicative content</b></p> <p>Responses should demonstrate the ability to analyse a media product using the theoretical framework (media language and media representation) by referring to, for example:</p> <ul style="list-style-type: none"> <li>• action-adventure in the context of a turn-based puzzle game, unlocking paths sequentially</li> <li>• narrative devices such as character, setting, narrative conflicts and their resolution</li> <li>• division between the traditional heroic figure Lara Croft (LC) and the opponents she encounters</li> <li>• LC’s appearance and actions, such as fighting and using weapons</li> <li>• the visual appeal of the game and how it combines familiar and unfamiliar elements to create a new world</li> <li>• the extent to which LC conforms to or subvert the stereotype of the female role and identity</li> <li>• characteristics of ‘masculine’ gender identity in becoming an empowered female action hero</li> <li>• representation of good and evil.</li> </ul> <p>The genre conventions of the action-adventure genre of video games are evident in the figures as follows:</p> <p><b>Figure 2 and Figure 3</b></p> <ul style="list-style-type: none"> <li>• player assumes the role of the protagonist in an interactive setting/story that combines real and fantasy elements</li> <li>• familiar costumes and accessories of an action-adventure hero such as utility belt, holster, pistols</li> <li>• puzzles to solve and places to explore, obstacles and traps to overcome, used to show heroism of LC</li> <li>• mixture of static and moving objects/creatures in a landscape which the player can navigate</li> <li>• decisions to be made on interactions with other characters or objects, whether they can be used and which have special powers</li> <li>• mystery/IMPLIED peril, eg creatures, falling over the edge, which the user has to assess for relevance/danger.</li> </ul> <p><b>Figure 2</b></p> <ul style="list-style-type: none"> <li>• Indiana Jones-style combination of nature, traps and mazes: puzzles to be solved.</li> <li>• Moving pillars, platforms, levers, blades which need to be activated in a particular sequence to access another part of the game.</li> </ul>	
--	---	--

	<ul style="list-style-type: none"> <li>• Elements of natural environment which LC seeks to preserve or collect and add to inventory.</li> <li>• LC doing a handstand (after climbing up the wall), combines male and female gender stereotypes.</li> <li>• Shadowy cliffs and valleys which represent paths traversed/yet to be explored.</li> <li>• Elements of problem-solving and action which draws on genre conventions.</li> </ul> <p><b>Figure 3</b></p> <ul style="list-style-type: none"> <li>• Evil creatures which have to be defeated to pass different stages/release parts of game.</li> <li>• Grid-like setting to navigate with focus on the protagonist, uses genre conventions of violence and strategy to progress.</li> <li>• LC with spear, which she has thrown at the snakes, shows she's not afraid to use violence if necessary (challenging stereotypical 'male' genre conventions). (Other props such as flames can help control the snakes, eg by moving them back a step.)</li> <li>• Representation of darkness/evil and light; pockets of light behind snakes suggest exit after snakes have been speared and are no longer a threat and user has to assess the validity of this/reject red herrings.</li> <li>• Low lighting/framing of scene like someone looking through binoculars (focusing on character movement).</li> </ul> <p>Other valid points must be credited.</p>	
--	--	--

Qu	Part	Marking guidance	Total marks															
04		<p>Analyse how Marcus Rashford’s online presence has been constructed to create a positive representation of the footballer.</p> <p>Assessment Objective – <b>AO2 1a</b> Analyse media products using the theoretical framework of media, including in relation to their contexts. <b>(6 marks)</b></p> <table border="1" data-bbox="304 573 1289 1599"> <thead> <tr> <th data-bbox="304 573 443 669">Level</th> <th data-bbox="443 573 579 669">Mark range</th> <th data-bbox="579 573 1289 669">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 669 443 947">3</td> <td data-bbox="443 669 579 947">5–6</td> <td data-bbox="579 669 1289 947"> <ul style="list-style-type: none"> <li>• Excellent analysis of Marcus Rashford’s online presence that is detailed and engages with nuanced aspects of his positive representation.</li> <li>• Consistently appropriate and effective use of the theoretical framework throughout.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 947 443 1225">2</td> <td data-bbox="443 947 579 1225">3–4</td> <td data-bbox="579 947 1289 1225"> <ul style="list-style-type: none"> <li>• Satisfactory analysis of Marcus Rashford’s online presence that is clear and which engages with aspects of his positive representation.</li> <li>• Some appropriate and effective use of the theoretical framework.</li> <li>• Some appropriate and effective use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1225 443 1536">1</td> <td data-bbox="443 1225 579 1536">1–2</td> <td data-bbox="579 1225 1289 1536"> <ul style="list-style-type: none"> <li>• Basic analysis of Marcus Rashford’s online presence that engages only with the straightforward or simple aspects of his positive representation.</li> <li>• Limited appropriate use of the theoretical framework.</li> <li>• Little, if any, appropriate use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1536 443 1599">0</td> <td data-bbox="443 1536 579 1599">0</td> <td data-bbox="579 1536 1289 1599">Nothing worthy of credit.</td> </tr> </tbody> </table>	Level	Mark range	Description	3	5–6	<ul style="list-style-type: none"> <li>• Excellent analysis of Marcus Rashford’s online presence that is detailed and engages with nuanced aspects of his positive representation.</li> <li>• Consistently appropriate and effective use of the theoretical framework throughout.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>• Satisfactory analysis of Marcus Rashford’s online presence that is clear and which engages with aspects of his positive representation.</li> <li>• Some appropriate and effective use of the theoretical framework.</li> <li>• Some appropriate and effective use of subject-specific terminology.</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>• Basic analysis of Marcus Rashford’s online presence that engages only with the straightforward or simple aspects of his positive representation.</li> <li>• Limited appropriate use of the theoretical framework.</li> <li>• Little, if any, appropriate use of subject-specific terminology.</li> </ul>	0	0	Nothing worthy of credit.	6
Level	Mark range	Description																
3	5–6	<ul style="list-style-type: none"> <li>• Excellent analysis of Marcus Rashford’s online presence that is detailed and engages with nuanced aspects of his positive representation.</li> <li>• Consistently appropriate and effective use of the theoretical framework throughout.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>																
2	3–4	<ul style="list-style-type: none"> <li>• Satisfactory analysis of Marcus Rashford’s online presence that is clear and which engages with aspects of his positive representation.</li> <li>• Some appropriate and effective use of the theoretical framework.</li> <li>• Some appropriate and effective use of subject-specific terminology.</li> </ul>																
1	1–2	<ul style="list-style-type: none"> <li>• Basic analysis of Marcus Rashford’s online presence that engages only with the straightforward or simple aspects of his positive representation.</li> <li>• Limited appropriate use of the theoretical framework.</li> <li>• Little, if any, appropriate use of subject-specific terminology.</li> </ul>																
0	0	Nothing worthy of credit.																

	<p><b>Indicative content</b></p> <p>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.</p> <ul style="list-style-type: none"> <li>• Marcus Rashford’s official website deals with his football career and his social campaigning/charity work. He also has a second website devoted to Fareshare. Additionally, MR uses (and links from his website) Twitter, Facebook and Instagram to promote his campaigns, his sporting role, his brand and the many products that he endorses.</li> <li>• Groups and individuals represented within MR’s online presence include football fans, people in need of support from MR’s charity and campaign work, products endorsed, places (eg Manchester) as well as Marcus himself and his family.</li> <li>• Relationships with brands that have a (arguably) positive aesthetic (eg sportswear) or positive social value. Although MR has said “I don’t need to partner with brands. I partner because I want to progress the work I do off the pitch”, the brands depend on MR presenting a positive image – as seen by the speed with which they ‘cancel’ any celebrity who has done something perceived as ‘negative’.</li> <li>• MR aims to speak for children who are from ‘a similar background to him’, emphasising his working-class upbringing to communicate that a child’s current situation does not have to determine where they are going. Reinforcing this message in his online presence presents MR in a positive, charitable light.</li> <li>• MR focuses on food campaigns and the wider premise that a well-fed child is more likely to become successful in sport (or even life in general).</li> <li>• There are sections on ‘working out’ with MR and alongside a list of his achievements, connoting that one is a product of the other.</li> <li>• His book ‘You Are A Champion’ is promoted on his website and focuses on ‘How to be the best you can be’ citing achievable personality attributes rather than (perhaps unachievable) elite sporting talent and his social media output echoes this positive theme.</li> <li>• The positive attributes of ‘reading’ are reinforced by ‘Marcus Rashford Book Club’ (sic) on his website and four ‘recommended reads’, two of which are the footballer’s own books.</li> <li>• MR has influenced government policy as a positive function of his online products, for example campaigns such as the National Food Strategy targeting the provision of free school meals, uplifts in social security and ‘the child hunger pandemic’.</li> <li>• MR (or his team) use analogies that frame issues in language that is easy to understand, eg “The entire nation got behind the national team this summer so let’s put these figures in football terms: You can fill 27 Wembley stadiums with the 2.5 million children that are struggling to know where their next meal might be coming from today.” The instant impact on social media increases its reach and positive effect.</li> </ul> <p><b>Note</b> Official Marcus Rashford website has had a redesign so accept answers that explore either version.</p> <p>Other valid points must be credited.</p>	
--	--	--

Qu	Part	Marking guidance	Total marks
05	1	<p>Give an example of one interior location <b>and</b> one exterior location from the NHS Blood and Transplant campaign video <i>Represent</i> (Close Study Product).</p> <p>Assessment objective – <b>AO1 1a</b>                      Demonstrate knowledge of the theoretical framework of media studies.  <b>(2 marks)</b></p> <p>Award <b>one</b> mark for each of the following points up to a maximum of 2 marks:</p> <p><b>Interior location</b></p> <ul style="list-style-type: none"> <li>• Inside lift (implicitly).</li> <li>• Boxing ring.</li> <li>• (QPR) players' tunnel.</li> <li>• (MOBO) offices.</li> <li>• Science labs.</li> <li>• Beauty salon.</li> <li>• Theatre.</li> <li>• Gospel church/room where choir sings.</li> <li>• Fashion studio (implicitly).</li> <li>• Dance studio.</li> <li>• Hospital/room where blood is donated.</li> </ul> <p><b>Exterior location</b></p> <ul style="list-style-type: none"> <li>• London/urban location.</li> <li>• Car park/yard/rooftop/concourse.</li> <li>• River Thames.</li> <li>• Westminster Bridge.</li> <li>• Tower blocks.</li> <li>• Running track.</li> <li>• Olympic park/Olympic stadium/West Ham stadium.</li> <li>• (QPR) football pitch.</li> <li>• A balcony.</li> <li>• Basketball court.</li> <li>• (Outside) (The Palace of) Westminster/House of Parliament.</li> </ul> <p>Accept any other valid response.</p> <p>Maximum <b>one</b> mark if answers are too similar.</p>	2

Qu	Part	Marking guidance	Total marks															
05	2	<p>How are enigma codes used to develop narrative?</p> <p>Answer with reference to the NHS Blood and Transplant campaign video <i>Represent</i> (Close Study Product).</p> <p>Assessment objectives – <b>AO1 1a and AO1 1b</b>                      Demonstrate knowledge of the theoretical framework of media studies.  <b>(3 marks)</b>                      Demonstrate understanding of the theoretical framework of media.  <b>(3 marks)</b></p> <table border="1"> <thead> <tr> <th>Level</th> <th>Mark Range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>3</td> <td>5–6</td> <td> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how enigma codes are used to develop narrative.</li> <li>• Consistently appropriate and effective focus in relation to <b>narrative</b> with detailed and accurate references to the <b><i>Represent</i> CSP</b>.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td>2</td> <td>3–4</td> <td> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how enigma codes are used to develop narrative.</li> <li>• Some appropriate and effective focus in relation to <b>narrative</b> with accurate references to the <b><i>Represent</i> CSP</b>.</li> <li>• Some appropriate and effective use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td>1</td> <td>1–2</td> <td> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by occasionally appropriate explanation of how enigma codes are used to develop narrative.</li> <li>• Limited appropriate focus in relation to <b>narrative</b> with reference to the <b><i>Represent</i> CSP</b>.</li> <li>• Little, if any, appropriate and effective use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td>0</td> <td>0</td> <td>Nothing worthy of credit.</td> </tr> </tbody> </table>	Level	Mark Range	Description	3	5–6	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how enigma codes are used to develop narrative.</li> <li>• Consistently appropriate and effective focus in relation to <b>narrative</b> with detailed and accurate references to the <b><i>Represent</i> CSP</b>.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how enigma codes are used to develop narrative.</li> <li>• Some appropriate and effective focus in relation to <b>narrative</b> with accurate references to the <b><i>Represent</i> CSP</b>.</li> <li>• Some appropriate and effective use of subject-specific terminology throughout.</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by occasionally appropriate explanation of how enigma codes are used to develop narrative.</li> <li>• Limited appropriate focus in relation to <b>narrative</b> with reference to the <b><i>Represent</i> CSP</b>.</li> <li>• Little, if any, appropriate and effective use of subject-specific terminology throughout.</li> </ul>	0	0	Nothing worthy of credit.	6
Level	Mark Range	Description																
3	5–6	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how enigma codes are used to develop narrative.</li> <li>• Consistently appropriate and effective focus in relation to <b>narrative</b> with detailed and accurate references to the <b><i>Represent</i> CSP</b>.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>																
2	3–4	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how enigma codes are used to develop narrative.</li> <li>• Some appropriate and effective focus in relation to <b>narrative</b> with accurate references to the <b><i>Represent</i> CSP</b>.</li> <li>• Some appropriate and effective use of subject-specific terminology throughout.</li> </ul>																
1	1–2	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by occasionally appropriate explanation of how enigma codes are used to develop narrative.</li> <li>• Limited appropriate focus in relation to <b>narrative</b> with reference to the <b><i>Represent</i> CSP</b>.</li> <li>• Little, if any, appropriate and effective use of subject-specific terminology throughout.</li> </ul>																
0	0	Nothing worthy of credit.																

	<p><b>Indicative content</b></p> <p>Responses should demonstrate knowledge and understanding of the theoretical framework (media language and media representations) by referring to:</p> <p><b>Enigma codes</b></p> <ul style="list-style-type: none"> <li>• Revelations of truth/mysteries created within a narrative to hook the audience.</li> <li>• Establishing shot from behind Lady Leshurr staring out into the city of ‘talented people’ implicitly ‘like the audience’, part of the narrative which persuades the target audience to give blood.</li> <li>• (BAME) celebrities shot in front of different backgrounds/workplaces, eg MOBO offices (Kanya King), boxing ring (Nicola Adams), basketball court (Ade Adepitan), Westminster (Chuka Umunna) to represent different walks of life and achievement as aspirational. All connected to London in some way. This develops the narrative that giving blood is the responsibility of everyone in the BAME community.</li> <li>• Enigma of camera lingering on each of them/close-ups of faces/eye contact, trying to convey message in a more personal way, eg ‘you are like us’, ‘search your soul and donate blood’.</li> <li>• Unexplained shots of people in various community and workplace settings to show that blood donation is for everyone (in the BAME community).</li> <li>• Enigma of (mostly) young people achieving success in different fields, persuading young people with Black and Asian heritage to be ‘successful’ and give blood.</li> <li>• ‘NO GUTS NO GLORY’, inscription over entrance, enigma of where else it can be applied (eg the courage to ‘step up’ and donate blood). Develops the narrative that one way that young people can fulfil their potential is by becoming ‘lifesavers’.</li> <li>• Combination of enigmas implicitly asking the audience to solve what links them together (as the advert is not primarily about ‘success’).</li> <li>• Clues in lyrics referring to being ‘the best you can be’ consolidate the advert’s message, ie there is a pressing need for more members of these communities to ‘be the best’ by giving blood, as donors with Black or Asian heritage are more likely to be rare blood types.</li> <li>• Side view close-up of someone looking through glasses, ie develops the narrative about community taking a fresh look at this issue, seeing more clearly.</li> <li>• Three empty chairs (implying death/consequence of not having enough blood donors).</li> <li>• Reveal: Only 3% of blood donors are Black or Asian.</li> </ul> <p>Other valid points must be credited.</p>	
--	--	--

Qu	Part	Marking guidance	Total marks												
05	3	<p>Explain how advertisements use social and cultural contexts to target under-represented or misrepresented social groups. Answer with reference to the NHS Blood and Transplant campaign video <i>Represent</i> (Close Study Product).</p> <p>Assessment Objectives – <b>AO1 2a and AO1 2b</b>                      Demonstrate knowledge of contexts of media and their influence on media products and processes. <b>(4 marks)</b>                      Demonstrate understanding of contexts of media and their influence on media products and processes. <b>(8 marks)</b></p> <table border="1"> <thead> <tr> <th>Level</th> <th>Mark Range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>4</td> <td>10–12</td> <td> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanations of how social and cultural contexts can be used to target under-represented or misrepresented groups.</li> <li>• Consistently appropriate and effective reference to the NHS Blood and Transplant campaign video <i>Represent</i>.</li> <li>• Specialist terminology is used appropriately and effectively throughout.</li> </ul> </td> </tr> <tr> <td>3</td> <td>7–9</td> <td> <ul style="list-style-type: none"> <li>• Good knowledge and understanding of contexts and their influence on media products and processes, demonstrated by frequent effective explanations of how social and cultural contexts can be used to target under-represented or misrepresented groups.</li> <li>• Generally appropriate and effective reference to reference to the NHS Blood and Transplant campaign video <i>Represent</i>, even though there are occasional inaccuracies/omissions.</li> <li>• Specialist terminology is mostly used appropriately and effectively.</li> </ul> </td> </tr> <tr> <td>2</td> <td>4–6</td> <td> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of contexts and their influence on media products and processes, demonstrated by some appropriate explanation of how social and cultural contexts can be used to target under-represented or misrepresented groups.</li> <li>• Some appropriate reference to the NHS Blood and Transplant campaign video <i>Represent</i> is present but it is of limited effectiveness.</li> </ul> </td> </tr> </tbody> </table>	Level	Mark Range	Description	4	10–12	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanations of how social and cultural contexts can be used to target under-represented or misrepresented groups.</li> <li>• Consistently appropriate and effective reference to the NHS Blood and Transplant campaign video <i>Represent</i>.</li> <li>• Specialist terminology is used appropriately and effectively throughout.</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>• Good knowledge and understanding of contexts and their influence on media products and processes, demonstrated by frequent effective explanations of how social and cultural contexts can be used to target under-represented or misrepresented groups.</li> <li>• Generally appropriate and effective reference to reference to the NHS Blood and Transplant campaign video <i>Represent</i>, even though there are occasional inaccuracies/omissions.</li> <li>• Specialist terminology is mostly used appropriately and effectively.</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of contexts and their influence on media products and processes, demonstrated by some appropriate explanation of how social and cultural contexts can be used to target under-represented or misrepresented groups.</li> <li>• Some appropriate reference to the NHS Blood and Transplant campaign video <i>Represent</i> is present but it is of limited effectiveness.</li> </ul>	12
Level	Mark Range	Description													
4	10–12	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanations of how social and cultural contexts can be used to target under-represented or misrepresented groups.</li> <li>• Consistently appropriate and effective reference to the NHS Blood and Transplant campaign video <i>Represent</i>.</li> <li>• Specialist terminology is used appropriately and effectively throughout.</li> </ul>													
3	7–9	<ul style="list-style-type: none"> <li>• Good knowledge and understanding of contexts and their influence on media products and processes, demonstrated by frequent effective explanations of how social and cultural contexts can be used to target under-represented or misrepresented groups.</li> <li>• Generally appropriate and effective reference to reference to the NHS Blood and Transplant campaign video <i>Represent</i>, even though there are occasional inaccuracies/omissions.</li> <li>• Specialist terminology is mostly used appropriately and effectively.</li> </ul>													
2	4–6	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of contexts and their influence on media products and processes, demonstrated by some appropriate explanation of how social and cultural contexts can be used to target under-represented or misrepresented groups.</li> <li>• Some appropriate reference to the NHS Blood and Transplant campaign video <i>Represent</i> is present but it is of limited effectiveness.</li> </ul>													



		<ul style="list-style-type: none"> <li>Specialist terminology is sometimes used inappropriately and with limited effectiveness.</li> </ul>
1	1–3	<ul style="list-style-type: none"> <li>Basic knowledge and understanding of contexts and their influence on media products and processes, demonstrated by little if any appropriate explanation of how social and cultural contexts can be used to target under-represented or misrepresented groups.</li> <li>Little, if any, appropriate reference to the NHS Blood and Transplant campaign video <i>Represent</i>.</li> <li>Specialist terminology is either absent or inappropriately used.</li> </ul>
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 social and cultural contexts relating to under-represented or misrepresented groups are particularly good.

**Indicative content**

Demonstrates knowledge and understanding of how social and cultural contexts can be used to target under-represented or misrepresented groups by referring to examples such as:

- the processes of selection, construction and mediation
- control of the media message and representation used to challenge negative stereotypes, eg of the BAME community, women
- selective representation used in a positive way to challenge bias, partiality or prejudicial representation in the media and/or BAME community
- contrast of dominant representations and contested representations
- relationship between representation and changing values and beliefs, and culture-specific values and beliefs
- audience positioning and decoding of narrative, eg choice of form and type of music to match the social and cultural context and appeal to younger demographic
- use of endorsement, eg celebrity/icon from comparable backgrounds to the target audience.

**NHS Blood and Transplant campaign video *Represent***

- The video projects some very positive achievements of the BAME community to persuade more members of the community to become blood donors, particularly younger generations as that can be sustained throughout their lives.
- Similar ethnic backgrounds provide the best match for less common blood types.

	<ul style="list-style-type: none"> <li>• Grime/rap music symbolises a contemporary, urban environment and appeals to the target audience. This would be seen as positive by the BAME audience as it is a genre originating from the BAME community.</li> <li>• The video uses grime/rap music but challenges misrepresentation of the genre by only using the music in a positive way, eg the uplifting content of the lyrics.</li> <li>• The video uses Lady Leshurr in a genre where women have been historically under-represented.</li> <li>• The Palace of Westminster shows a different side to the city that the audience knows but doesn't necessarily relate to.</li> <li>• BAME communities are under-represented – 10% of the 2019 intake of MPs were from ethnic minority backgrounds, compared to 14% of the population.</li> <li>• The presence of MP Chuka Umunna is designed to break down some of these oppositions, though controversial given that he once referred to urban London as being “full of trash” on an exclusive social networking site nicknamed ‘Myspace for Millionaires’.</li> <li>• The Palace of Westminster symbolises the British State, power, authority which has not always been trusted and whose members have often misrepresented BAME communities, implemented racist stop and search policies or were implicated in the Windrush scandal.</li> <li>• <i>Represent</i> focuses on success in the BAME community, with the only negative being the comparatively low number of blood donors. This focuses the audience on the key message.</li> <li>• The urban setting has connotations of street culture, urban life, youth, vitality, new opportunities, new growth. This positive representation challenges stereotypes relating to crime, drug use and poverty which have been used to misrepresent the community.</li> </ul> <p>Other valid points must be credited.</p>	
--	---	--

Qu	Part	Marking guidance	Total marks
06		<p>Give <b>two</b> examples of how music videos reach global audiences.</p> <p>Assessment objective – <b>AO1 1a</b>            Demonstrate knowledge of the theoretical framework of media. <b>(2 marks)</b></p> <p>Award <b>one</b> mark for each of the following points up to a maximum of 2 marks:</p> <ul style="list-style-type: none"> <li>• subscription services such as YouTube/Vimeo/VEVO/Apple Music/Spotify/Amazon Music Unlimited/Distrokid/ReverbNation</li> <li>• free to use services such as YouTube</li> <li>• websites such as radio station/band.</li> <li>• collaboration with global artists.</li> <li>• social media channels such as Instagram/TikTok/Snapchat</li> <li>• music video channels such as Apple Music TV</li> <li>• performing in different languages.</li> <li>• music video apps on physical platforms (eg Apple TV, Sky Q, televisions).</li> </ul> <p>Accept any other valid response.</p> <p><b>0 marks for answers that are too vague or imprecise such as:</b></p> <ul style="list-style-type: none"> <li>• cross-media platforms</li> <li>• live performances</li> <li>• listening to radio</li> <li>• advertising/promotions/campaigns</li> <li>• trailers</li> <li>• news stories</li> </ul> <p><b>Award only 1 mark for answers that are too similar.</b></p>	2

Qu	Part	Marking guidance	Total marks															
07		<p>Explain how radio stations target audiences.</p> <p>Answer with reference to <i>Kiss Breakfast</i> on KISS Radio (Close Study Product).</p> <p>Assessment objectives – <b>AO1 1a and AO1 1b</b>                      Demonstrate knowledge of the theoretical framework of media. <b>(3 marks)</b>                      Demonstrate understanding of the theoretical framework of media. <b>(3 marks)</b></p> <table border="1"> <thead> <tr> <th>Level</th> <th>Marks</th> <th>Descriptor</th> </tr> </thead> <tbody> <tr> <td>3</td> <td>5–6</td> <td> <ul style="list-style-type: none"> <li>Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how radio stations target audiences.</li> <li>Consistently appropriate reference to the CSP.</li> <li>Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td>2</td> <td>3–4</td> <td> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how radio stations target audiences.</li> <li>Some appropriate and effective reference to the CSP.</li> <li>Some appropriate and effective use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td>1</td> <td>1–2</td> <td> <ul style="list-style-type: none"> <li>Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how radio stations target audiences.</li> <li>Limited appropriate reference to the CSP.</li> <li>Little, if any, appropriate use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td>0</td> <td>0</td> <td>Nothing worthy of credit.</td> </tr> </tbody> </table> <p><b>Deciding a level</b></p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail.</p>	Level	Marks	Descriptor	3	5–6	<ul style="list-style-type: none"> <li>Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how radio stations target audiences.</li> <li>Consistently appropriate reference to the CSP.</li> <li>Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how radio stations target audiences.</li> <li>Some appropriate and effective reference to the CSP.</li> <li>Some appropriate and effective use of subject-specific terminology.</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how radio stations target audiences.</li> <li>Limited appropriate reference to the CSP.</li> <li>Little, if any, appropriate use of subject-specific terminology.</li> </ul>	0	0	Nothing worthy of credit.	6
Level	Marks	Descriptor																
3	5–6	<ul style="list-style-type: none"> <li>Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how radio stations target audiences.</li> <li>Consistently appropriate reference to the CSP.</li> <li>Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>																
2	3–4	<ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how radio stations target audiences.</li> <li>Some appropriate and effective reference to the CSP.</li> <li>Some appropriate and effective use of subject-specific terminology.</li> </ul>																
1	1–2	<ul style="list-style-type: none"> <li>Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how radio stations target audiences.</li> <li>Limited appropriate reference to the CSP.</li> <li>Little, if any, appropriate use of subject-specific terminology.</li> </ul>																
0	0	Nothing worthy of credit.																

	<p><b>Indicative content</b></p> <p>Responses should demonstrate knowledge and understanding of the theoretical framework (media audiences) by referring to the following:</p> <ul style="list-style-type: none"> <li>• Traditional paid-for advertising – billboards, bus campaigns, phone boxes target audiences by using well-known music stars and the presenters of the show to reinforce the content and identity of the show and station.</li> <li>• Celebrity presenters – Jordan and Perri already have a large fan base from the Britain’s Got Talent dance act ‘Diversity’ which links to the music played on KISS and would appeal to the demographic of <i>Kiss Breakfast</i>.</li> <li>• Social Media – the station uses social media to promote its shows including <i>Kiss Breakfast</i>, trailing guests, playing past content and posting stories to generate discussion on the show. This targets the audience as they will want to listen for particular guests and to hear more on the stories that have been posted.</li> <li>• Presenters use of Social Media – Perri’s Instagram account bio states @kissfmuk breakfast host. He hashtags the shows guests and links to their Instagram accounts. Again this creates a sense of anticipation when the show is not on and makes the audience feel they know the presenters and have a rapport with them.</li> <li>• On-demand radio – an online player where audiences can listen live as well as listening to previous episodes and accessing the episodes’ playlists. This targets the audience as they can access the show when they want to and don’t have to miss out if they weren’t up to listen live.</li> <li>• Events – Kiss Fest, Kiss UK’s Pool Party, Kiss Haunted House Party – designed to appeal to the Kiss audience and reinforce the brand. These events tend to be in city locations and feature the presenters and music played on <i>Kiss Breakfast</i>.</li> <li>• Website – targets the audience by offering a range of functions including listening live and to the archive, watching short-form videos either from the show or bonus content. This targets the audience as they can be involved with <i>Kiss Breakfast</i> even when the show is not on air.</li> </ul> <p>Other valid points must be credited.</p>	
--	---	--

Qu	Part	Marking guidance	Total marks															
08		<p>How do music videos influence an audience's sense of identity?</p> <p>Answer with reference to Blackpink's <i>How You Like That</i> music video (Close Study Product).</p> <p>Assessment objectives – <b>AO1 1a and AO1 1b</b>                      Demonstrate knowledge of the theoretical framework of media. <b>(3 marks)</b>                      Demonstrate understanding of the theoretical framework of media. <b>(6 marks)</b></p> <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> <ul style="list-style-type: none"> <li>• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how music videos influence audience identity.</li> <li>• Consistently appropriate and effective reference to the CSP.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td>2</td> <td>4–6</td> <td> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how music videos influence audience identity.</li> <li>• Some appropriate and effective reference to the CSP.</li> <li>• Some appropriate and effective use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td>1</td> <td>1–3</td> <td> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how music videos influence audience identity.</li> <li>• Limited appropriate reference to the CSP.</li> <li>• Little, if any, appropriate use of subject-specific terminology.</li> </ul> </td> </tr> <tr> <td>0</td> <td>0</td> <td>Nothing worthy of credit.</td> </tr> </tbody> </table> <p><b>Deciding on a level</b></p> <p>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 the CSP should not normally receive marks above mid-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the knowledge and understanding of the theoretical framework relating to media audiences is particularly good.</p>	Level	Marks	Descriptor	3	7–9	<ul style="list-style-type: none"> <li>• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how music videos influence audience identity.</li> <li>• Consistently appropriate and effective reference to the CSP.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how music videos influence audience identity.</li> <li>• Some appropriate and effective reference to the CSP.</li> <li>• Some appropriate and effective use of subject-specific terminology.</li> </ul>	1	1–3	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how music videos influence audience identity.</li> <li>• Limited appropriate reference to the CSP.</li> <li>• Little, if any, appropriate use of subject-specific terminology.</li> </ul>	0	0	Nothing worthy of credit.	9
Level	Marks	Descriptor																
3	7–9	<ul style="list-style-type: none"> <li>• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how music videos influence audience identity.</li> <li>• Consistently appropriate and effective reference to the CSP.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>																
2	4–6	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how music videos influence audience identity.</li> <li>• Some appropriate and effective reference to the CSP.</li> <li>• Some appropriate and effective use of subject-specific terminology.</li> </ul>																
1	1–3	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how music videos influence audience identity.</li> <li>• Limited appropriate reference to the CSP.</li> <li>• Little, if any, appropriate use of subject-specific terminology.</li> </ul>																
0	0	Nothing worthy of credit.																

	<p><b>Indicative content</b></p> <p>Responses should demonstrate knowledge and understanding of the theoretical framework (media audiences) by referring to the following.</p> <ul style="list-style-type: none"> <li>• Music has always been part of how young people form their identity and align with subcultures. Music videos have been an important part of this having enabled audiences to ‘see’ and crucially re-watch the representations of the artist/band which audiences can then develop their identity on.</li> <li>• This visual representation of the artist/band have enabled audiences to identify with them through the narratives and mise-en-scène present in the videos. Costumes, hair and make-up and locations all form part of the way the audience identify their actual or desired self in the music video. Some music videos offer representations that are readily accepted by audiences – ‘the band is just like me’. At other times music videos offer a sense of desired self with the artist representing unattainable standards of beauty, wealth or coolness.</li> <li>• Uses and Gratification theory suggests audiences use the media to fulfil their needs. One need that is identified is personal identity – the idea that music videos give audiences a guide of how to act.</li> </ul> <p><b>Blackpink – <i>How You Like That</i></b></p> <ul style="list-style-type: none"> <li>• The manufactured nature of the band and the international success of the single release suggests that the audience identify with the band and this may be partly through the careful selection of the group and the vast variety of identities offered in both the music video as well as the hybrid nature of the song which covers hip hop, trap and pop genres.</li> <li>• The music video begins by showing each member of Blackpink in various locations and costumes, setting them up as characters in their own right. This is an important part of how music videos develop identities for audiences as they are invited to relate to a specific member through their role in the band, make-up, hair and costumes.</li> <li>• The music video uses western iconography such the Chanel logo, high-fashion costumes, European hair and make-up, teeth grills, hip-hop and pop dance moves which enable the audience to replicate the look. The choreographed dance is an important imitable technique that is exemplified by the fact that YG Entertainment released a separate dance performance video.</li> <li>• The music video enables audiences to gain a sense of identity and relate to the band through intertextual images and styles, not just in the song but also in the mise-en-scène and music video conventions. The use of imagery from Greek and Roman mythology with the statues of horses, flaming torches and angel wings are relatable to the audience as they are recurring imagery from Hollywood cinema and other music videos such as Lizzo and Cardi B’s ‘Rumours’. Blackpink provide a non-threatening identity that is empowering and feminine.</li> <li>• The use of music video conventions such as cutting to the beat, close-ups, low pans, lip-syncing and choreographed dance routines influence the audience’s identity because they are familiar but given a fresh, modern, on-trend twist as they feature K-pop artists. The audience</li> </ul>	
--	---	--

		<p>have enough familiarity with the conventions to not feel alienated but enough newness to feel they are part of something.</p> <p>Other valid points must be credited.</p>	
--	--	--	--



Qu	Part	Marking guidance	Total marks									
09		<p>'In 1967, the BBC dominated UK radio. Since then the rise of commercial ownership has given audiences more choice and a better listening experience.'</p> <p>How far do you agree with this statement?</p> <p>Answer with reference to:</p> <ul style="list-style-type: none"> <li>• large organisations such as the BBC and BMG (Bauer Media Group)</li> <li>• historical contexts of the media</li> <li>• <i>Radio 1 Launch Day</i> and <i>Kiss Breakfast</i> on KISS Radio (Close Study Products).</li> </ul> <p>Assessment objective – <b>AO1 1b, AO1 2b and AO2 1b</b>            Demonstrate understanding of the theoretical framework of media. <b>(5 marks)</b>            Demonstrate understanding of contexts of media and their influence on media products and processes. <b>(5 marks)</b>            Make judgements and draw conclusions. <b>(10 marks)</b></p> <table border="1" data-bbox="304 1025 1284 1883"> <thead> <tr> <th data-bbox="304 1025 443 1122">Level</th> <th data-bbox="443 1025 579 1122">Mark Range</th> <th data-bbox="579 1025 1284 1122">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 1122 443 1503">4</td> <td data-bbox="443 1122 579 1503">16–20</td> <td data-bbox="579 1122 1284 1503"> <ul style="list-style-type: none"> <li>• Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the extent to which ownership models impact on the audience experience.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSPs.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1503 443 1883">3</td> <td data-bbox="443 1503 579 1883">11–15</td> <td data-bbox="579 1503 1284 1883"> <ul style="list-style-type: none"> <li>• Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequent effective discussion of the extent to which ownership models impact on the audience experience.</li> <li>• Good judgements and conclusions that are frequently supported by relevant reference to the CSPs.</li> <li>• Frequent appropriate and effective use of subject-specific terminology.</li> </ul> </td> </tr> </tbody> </table>	Level	Mark Range	Description	4	16–20	<ul style="list-style-type: none"> <li>• Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the extent to which ownership models impact on the audience experience.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSPs.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>	3	11–15	<ul style="list-style-type: none"> <li>• Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequent effective discussion of the extent to which ownership models impact on the audience experience.</li> <li>• Good judgements and conclusions that are frequently supported by relevant reference to the CSPs.</li> <li>• Frequent appropriate and effective use of subject-specific terminology.</li> </ul>	20
Level	Mark Range	Description										
4	16–20	<ul style="list-style-type: none"> <li>• Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the extent to which ownership models impact on the audience experience.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSPs.</li> <li>• Consistently appropriate and effective use of subject-specific terminology throughout.</li> </ul>										
3	11–15	<ul style="list-style-type: none"> <li>• Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequent effective discussion of the extent to which ownership models impact on the audience experience.</li> <li>• Good judgements and conclusions that are frequently supported by relevant reference to the CSPs.</li> <li>• Frequent appropriate and effective use of subject-specific terminology.</li> </ul>										

2	6–10	<ul style="list-style-type: none"> <li>• Satisfactory understanding of both the theoretical framework and the influence of contexts, demonstrated by some appropriate but not always convincing discussion of the extent to which ownership models impact on the audience experience.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by reference to the CSPs.</li> <li>• Occasional appropriate and effective use of subject-specific terminology.</li> </ul>
1	1–5	<ul style="list-style-type: none"> <li>• 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 ownership models impact on the audience experience.</li> <li>• Basic judgements and conclusions that are generally unsupported by reference to the CSPs.</li> <li>• Very little, if any, appropriate use of subject-specific terminology.</li> </ul>
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 CSPs should not normally receive marks above Level 2.

Answers in the higher bands must show extended responses that demonstrate the student’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 the historical context of both CSPs in a balanced way, but answers which make no reference to either of the CSP contexts are unlikely to reach Level 4.

	<p><b>Indicative content</b></p> <p>Answers should demonstrate understanding of the theoretical framework and contexts of the media with references to media audiences and industries and the two CSPs such as the following.</p> <ul style="list-style-type: none"> <li>• Answers might explore the difference between Public Service Broadcasting and Commercial Ownership bringing in knowledge and understanding of the BBC and BMG as organisations. This could relate to a range of valid points around the role and purpose of PSB/Commercial Ownership and the impact this has on the output of the show for the audience's experience. Answers might conclude that both ownership models dilute the experience because of the ethos of the model of ownership or that one dilutes it more than the other because of the need to fulfil a remit or to be commercially successful.</li> <li>• The rules, regulation and constraints of the era in which the show was broadcast might be explored, considering how these factors influence the listener experience.</li> <li>• Discussion of the development of technology and increasingly digital landscape which might be a factor in the listener experience with answers that argue technology enhances the experience or distracts from it.</li> <li>• The target audience for the shows might offer another line of exploration thinking about the historical context of both radio stations and shows. The launch of Radio 1 in order to capture the pirate radio station audience as opposed to KISS FM's move from a pirate station in the 1980s to a legal entity could offer some insight into how the BBC and BMG perceive the audience's needs and tastes and how this is reflected in the audience experience of the shows.</li> <li>• The synergistic nature of conglomerates could be explored in relation to Radio 1 in 1967, exploring whether cross-media ownership enhances or detracts from the listener experience.</li> <li>• Exploration of the role of the presenter as key to the listener experience might suggest ownership is secondary to content or that the ownership impacts massively on the content including the ability to pay high salaries to well-known celebrity presenters.</li> <li>• Focusing on concentration of ownership of commercial radio stations could lead to answers suggesting the corporate listening experience offers a 360 degree on-brand, slick experience whilst other responses could suggest that it has made commercial radio stations safe and mainstream.</li> </ul> <p><b>Radio 1 Launch Day</b></p> <ul style="list-style-type: none"> <li>• The BBC was funded by the licence fee and it was designed to meet the demand for music that had been generated by pirate radio stations. The BBC were losing younger listeners from the Light Programme station and in their role as a public service provider they wanted to recapture this market, but also drive private radio off the airways by offering the audience what they wanted but legally. This meant they needed to offer listeners an experience that the BBC had previously not been able to.</li> </ul>	
--	--	--

	<ul style="list-style-type: none"> <li>• This listener experience was, however, diluted in comparison to pirate radio stations as they had restrictions on ‘needletime’ and the requirement to provide information and education as well as entertainment. All elements that are not the case for commercial stations.</li> <li>• The PSB ownership of Radio 1 would have enabled the station to be more experimental and edgy as there would be no requirement for financial success. This may have led to a better listener experience as the station entered the ‘unknown’ in terms of broadcasting.</li> <li>• Tony Blackburn was chosen as the presenter because he had experience on the airwaves as a pirate radio DJ and therefore he also had kudos amongst the young audiences. It was important that the BBC offered a genuinely new experience for listeners with more music, less formal, more direct speech. This would suggest that PSB offered a better listener experience as it was instantly popular, doubling the Light Programme audience within the first month of launch and going on to command more than 24 million weekly listeners at its peak.</li> </ul> <p><b>Kiss Breakfast on KISS Radio</b></p> <ul style="list-style-type: none"> <li>• KISS is part of Bauer Radio, a subsidiary of the Bauer Media Group (BMG). This multinational cross-media group owns numerous magazine and radio brands but also has interests in digital media, TV streaming and event organisation, mostly linked to its radio and magazine properties. This might suggest that the power of commercial organisations both financially and in terms of cross-media reach and content would offer audiences a heightened listening experience. Some might argue that the massive, corporate nature of Bauer Radio would dilute the experience as the organisation’s drive is purely financial and therefore they want to make safe, mainstream radio which does not upset advertisers or audiences.</li> <li>• <i>Kiss Breakfast</i> targets its audience through its digitised, 24-hour availability of content. Some may feel this enhances the listener experience as they can access the brand online at any time and interact live during the show through the DJ’s Instagram accounts and the show’s social media accounts. This instant access and brand extension through BMG’s cross media ownership offers the audience an ‘on-brand’ experience of KISS Radio on and offline.</li> <li>• The use of well-known mainstream celebrity presenters (Perri and Jordan, members of Britain’s Got Talent (BGT) dance troupe Diversity) enhances the listener experience as the audience can relate to them as they may have grown up watching Diversity as well as following them on social media. In addition the dance act has relevance to the youth audience through tours and TV appearances such as the Black Lives Matter (BLM) piece on BGT.</li> <li>• Some might argue that the acquisition of the show by Bauer Radio further diluted the station’s identity from its roots as a niche black music pirate radio station.</li> </ul> <p>Other valid points must be credited.</p>	
--	--	--

**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					6		6
05.1	2						2
05.2	3	3					6
05.3			4	8			12
06	2						2
07	3	3					6
08	3	6					9
09		5		5		10	20
<b>Total</b>	14	17	4	13	26	10	<b>84</b>