
GCSE MEDIA STUDIES 8572/1

Paper 1 Media One

Mark scheme

June 2019

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 Assessment Writer.

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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, i.e. 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		Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies (1 mark)	1
		The red stripe on the face of the man (Figure 1) is an example of which of the following? Shade one lozenge only. B	

02		Assessment objective – AO2 1a	12												
		Analyse media products using the theoretical framework of media, including in relation to their contexts (12 marks)													
		Analyse the front cover of <i>Games TM</i> (Figure 1) to show how its design and layout communicate meaning.													
		<table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>4</td><td>10-12</td><td><ul style="list-style-type: none">• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how design and layout are used.• Focus on meanings created by different elements of design and layout is thorough and effective throughout.• Consistently appropriate and effective use of subject specific terminology throughout.</td></tr><tr><td>3</td><td>7-9</td><td><ul style="list-style-type: none">• Good analysis of the product that is clear and generally engages with the nuanced aspects of how design and layout are used.• Focus on meanings created by different elements of design and layout is mostly effective although lacks clarity in places.• Mostly appropriate and effective use of subject specific terminology.</td></tr><tr><td>2</td><td>4-6</td><td><ul style="list-style-type: none">• Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of how design and layout are used.• Focus on meanings created by different elements of design and layout is inconsistent.• Occasionally appropriate use of subject specific terminology.</td></tr></table>	Level	Marks	Descriptor	4	10-12	<ul style="list-style-type: none">• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how design and layout are used.• Focus on meanings created by different elements of design and layout is thorough and effective throughout.• Consistently appropriate and effective use of subject specific terminology throughout.	3	7-9	<ul style="list-style-type: none">• Good analysis of the product that is clear and generally engages with the nuanced aspects of how design and layout are used.• Focus on meanings created by different elements of design and layout is mostly effective although lacks clarity in places.• Mostly appropriate and effective use of subject specific terminology.	2	4-6	<ul style="list-style-type: none">• Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of how design and layout are used.• Focus on meanings created by different elements of design and layout is inconsistent.• Occasionally appropriate use of subject specific terminology.	
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	1	1-3	<ul style="list-style-type: none"> • Basic analysis of the product only focusing on the more straightforward aspects of how design and layout are used. Likely to be more descriptive than analytical. • Focus on the meanings created by the different elements of design and layout is largely absent. • Very little, if any, appropriate use of subject specific terminology. 	
	0	0	<p>Nothing worthy of credit.</p> <p>Indicative content</p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media language, media representations) by referring to:</p> <ul style="list-style-type: none"> • design and layout • typography • non-verbal codes • verbal codes • use of language • colour palette • photographic codes. <p>Examples of possible meanings which may be attached to these elements might include denotations and connotations.</p> <p>Design and layout</p> <ul style="list-style-type: none"> • Direct address of main image from 'God of War', staring at the audience and reflecting the topic of the game. • The central image is anchored by the caption underneath drawing the audience's attention to the main sell of the magazine. • All around the main image in a neatly packed style, other features that will appeal are listed. This communicates to the audience that the magazine has a lot to offer them. • Horizontal and vertical layout/absence of diagonals/symmetry connote a serious approach and a midmarket readership. <p>Typography</p> <ul style="list-style-type: none"> • Upper-case bold cover lines suggest urgency and the importance of the magazine's content. • 'Exclusive access' is written in old-fashioned/Celtic font that connotes the historical aspect of the game 'God of War'. • Masthead is in a metallic font, linking with the subject matter of war and the overall colour palette. • Tribal logo in red around the word 'of' in the main cover line connotes the theme of war. <p>Verbal codes (use of language)</p> <ul style="list-style-type: none"> • Sense of exclusivity and appeal to the audience. • Syphon Filter – 'behind the scenes'. • 'Exclusive access'. 	

		<ul style="list-style-type: none"> • ‘The brutal truth...’. • Rhetorical question: ‘A cold war Xcom?’ • Use of very specific gaming language ‘PUBG’ (Players’ Unknown Battleground). • ‘Win! Signed game soundtracks’. <p>Colour palette</p> <ul style="list-style-type: none"> • Dark, restricted range of colours. • Use of deep red to connote blood from ‘Gods of War’. • Metallic to represent military armour and weaponry. • Yellow in the eyes of the character in the central image links to the cover line ‘How indie devs finished the saga’ and the competition. <p>This is not a comprehensive account 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>	
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03	<p>Assessment objective – AO2 1a</p> <p>Analyse media products using the theoretical framework of media, including in relation to their contexts (8 marks)</p>	8																		
	<p>What does an analysis of the <i>Reveal</i> front cover (Figure 2) tell us about contemporary social and cultural values?</p> <table border="1"> <thead> <tr> <th>Level</th><th>Marks</th><th>Descriptor</th></tr> </thead> <tbody> <tr> <td>4</td><td>7-8</td><td> <ul style="list-style-type: none"> Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of social and cultural values communicated by the CSP. Excellent use of the theoretical framework, including in relation to social and cultural contexts with detailed and accurate references to the CSP Consistently appropriate and effective use of subject specific terminology throughout. </td></tr> <tr> <td>3</td><td>5-6</td><td> <ul style="list-style-type: none"> Good analysis of the product that is clear and generally engages with the nuanced aspects of social and cultural values communicated by the CSP. Good use of the theoretical framework, including in relation to social and cultural contexts with accurate references to the CSP. Mostly appropriate and effective use of subject specific terminology throughout. </td></tr> <tr> <td>2</td><td>3-4</td><td> <ul style="list-style-type: none"> Satisfactory analysis of the product that engages with obvious or straightforward aspects of social and cultural values communicated by the CSP. Satisfactory use of the theoretical framework, including in relation to social and cultural contexts with references to the CSP. Occasionally appropriate use of subject specific terminology. </td></tr> <tr> <td>1</td><td>1-2</td><td> <ul style="list-style-type: none"> Basic analysis of the product only focusing on the most straightforward aspects of social and cultural values communicated by the CSP. Limited use of the theoretical framework including in relation to social and cultural contexts with references to the CSP. Very little, if any, use of subject specific terminology. </td></tr> <tr> <td>0</td><td>0</td><td>Nothing worthy of credit.</td></tr> </tbody> </table>	Level	Marks	Descriptor	4	7-8	<ul style="list-style-type: none"> Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of social and cultural values communicated by the CSP. Excellent use of the theoretical framework, including in relation to social and cultural contexts with detailed and accurate references to the CSP Consistently appropriate and effective use of subject specific terminology throughout. 	3	5-6	<ul style="list-style-type: none"> Good analysis of the product that is clear and generally engages with the nuanced aspects of social and cultural values communicated by the CSP. Good use of the theoretical framework, including in relation to social and cultural contexts with accurate references to the CSP. Mostly appropriate and effective use of subject specific terminology throughout. 	2	3-4	<ul style="list-style-type: none"> Satisfactory analysis of the product that engages with obvious or straightforward aspects of social and cultural values communicated by the CSP. Satisfactory use of the theoretical framework, including in relation to social and cultural contexts with references to the CSP. Occasionally appropriate use of subject specific terminology. 	1	1-2	<ul style="list-style-type: none"> Basic analysis of the product only focusing on the most straightforward aspects of social and cultural values communicated by the CSP. Limited use of the theoretical framework including in relation to social and cultural contexts with references to the CSP. Very little, if any, use of subject specific terminology. 	0	0	Nothing worthy of credit.	
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	<p>Indicative content</p> <p>Responses should demonstrate the ability to analyse a media product using the theoretical framework (media language) including in relation to contexts by referring to:</p> <p>The Reveal front cover:</p> <ul style="list-style-type: none"> the interest in lives of others suggest an emptiness and separation from community in audiences' lives so gossip and 'entertainment' that previously would be gained from family and neighbours increasingly comes from access to lives of other 'more glamorous and exciting people' <p>Shows that audiences want to know the intimate details of people's lives</p> <ul style="list-style-type: none"> the title itself suggests gossip and the 'secrets of the stars' will be revealed – and that in itself this is newsworthy and of value. <p>The message is that celebrities are important and being a celebrity is something to aspire to:</p> <ul style="list-style-type: none"> focus on celebrities and popular personalities, including Cheryl and 'Mark & Michelle' all people featured on the front cover are celebrities first names: Katie, Pete – suggests the familiarity of celebrities. The audience feels that they know these people. Also suggests attainability indicative/reflective of celebrity culture. <p>Image is important</p> <ul style="list-style-type: none"> Contradiction 'Stuff the diet' is anchored by unattractive images of people eating. One simple trick for your best skin ever. Focus on Eurocentric representations. Stereotypical images of celebrity male and female – everybody has a similar look. Connotation is that this look should be seen as something to aspire to. <p>Relationships are important</p> <ul style="list-style-type: none"> At home with Mark & Michelle. Secret meetings with Pete. Exclusive interview about Lauren's new relationship. Parenthood is important. 2 sell lines 'Cheryl becomes a very posh mum' and image of pregnant Beyoncé 'Blooming baby bumps'. <p>Other valid points must be credited.</p>	
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04	1	<p style="text-align: center;">Assessment objective – AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media studies (2 marks)</p> <hr/> <p>Identify two conventions of print advertising used in the OMO advertisement (Figure 3).</p> <p>Award one mark for each of the following points up to a maximum of 2 marks.</p> <ul style="list-style-type: none"> • Name of product. • Slogan e.g. Omo adds brightness to whiteness. • Persuasive copy e.g. ‘millions of women insist...’. • Image. • Pack shot. • Direct mode of address e.g. ‘You’ll be an Omo fan too...’. • Tagline ‘whiteness alone won’t do’. <p>Accept any other valid response.</p>	2
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04	2	<p>Assessment objectives – AO1 1a and AO1 1b</p> <p>Demonstrate knowledge of the theoretical framework of media (2 marks)</p> <p>Demonstrate understanding of the theoretical framework of media (4 marks)</p> <p>Explain two ways in which advertisements persuade consumers to buy products.</p> <p>Refer to the OMO advertisement in (Figure 3).</p> <table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>3</td><td>5-6</td><td><ul style="list-style-type: none">• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of different ways in which the CSP persuaded consumers.• Consistently appropriate and effective reference to the <i>OMO</i> advertisement.• Consistently appropriate and effective use of subject specific terminology throughout.</td></tr><tr><td>2</td><td>3-4</td><td><ul style="list-style-type: none">• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of different ways in which the CSP persuaded consumers.• Some appropriate and effective reference to the <i>OMO</i> advertisement.• Mostly appropriate and effective use of subject specific terminology.</td></tr><tr><td>1</td><td>1-2</td><td><ul style="list-style-type: none">• Basic knowledge and understanding of the theoretical framework, demonstrated by occasionally appropriate explanation of different ways in which the CSP persuaded consumers.• Limited relevant reference to the <i>OMO</i> print advert.• Little, if any, appropriate use of subject specific terminology.</td></tr><tr><td>0</td><td>0</td><td>Nothing worthy of credit.</td></tr></table> <p>Indicative content</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">• Use of slogans: ‘Whiteness alone won’t do’, ‘Omo makes whites bright’, ‘... adds brightness to whiteness’ – repeats one of the key selling points of Omo i.e. the whiteness that can be achieved from using the product. All slogans are positive assertions about the product.	Level	Marks	Descriptor	3	5-6	<ul style="list-style-type: none">• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of different ways in which the CSP persuaded consumers.• Consistently appropriate and effective reference to the <i>OMO</i> advertisement.• Consistently appropriate and effective use of subject specific terminology throughout.	2	3-4	<ul style="list-style-type: none">• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of different ways in which the CSP persuaded consumers.• Some appropriate and effective reference to the <i>OMO</i> advertisement.• Mostly appropriate and effective use of subject specific terminology.	1	1-2	<ul style="list-style-type: none">• Basic knowledge and understanding of the theoretical framework, demonstrated by occasionally appropriate explanation of different ways in which the CSP persuaded consumers.• Limited relevant reference to the <i>OMO</i> print advert.• Little, if any, appropriate use of subject specific terminology.	0	0	Nothing worthy of credit.	6
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		<ul style="list-style-type: none"> • Use of rhyme (above) makes the slogans catchy and stick in the head. E.g. 'Bright/white' and 'brightness & whiteness'. • Picture, with direct address, shows a happy and contented/proud mother. This suggests status achieved and the message that her housework has been made easier because she uses Omo. • Positive representation of the mother. Glamorous look – hair done and red lipstick, connotes Omo leaves you time for yourself and makes life more comfortable. • Helps to evoke a sense of 'belonging' i.e. 'millions of women' and assumptions of motherhood. • Persuasive language, e.g. 'Today millions of women insist...' 'This'll shake you, mother! This grabs the attention and would make a woman sit up and take notice. • Layout of columns and use of bold at the start of paragraphs replicates the style of newspapers which connotes trustworthiness and authority. • Packaging of Omo seems futuristic for its time and would be very eye-catching in the 1950s. • Red, white and blue has connotations of patriotism. 	
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04	3	<p>Assessment Objectives – AO1 2a and AO1 2b</p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes (4 marks)</p> <p>Demonstrate understanding of contexts of media and their influence of media products and processes (8 marks)</p> <p>How did social and cultural contexts influence the way people understood advertisements in the 1950s? Refer to the OMO advertisement (Figure 3).</p> <table><tr><th>Level</th><th>Marks</th><th>Descriptor</th></tr><tr><td>4</td><td>10-12</td><td><ul style="list-style-type: none">Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanations of how contexts influenced perceptions of advertisements.Consistently appropriate and effective reference to the OMO advertisement.Specialist terminology is used appropriately and effectively throughout.</td></tr><tr><td>3</td><td>7-9</td><td><ul style="list-style-type: none">Good knowledge and understanding of contexts and their influence on media products and processes, demonstrated by frequent effective explanations of how contexts influenced perceptions of advertisements.Generally appropriate and effective reference to the OMO advert but there are occasional inaccuracies/omissions.Specialist terminology is mostly used appropriately and effectively.</td></tr><tr><td>2</td><td>4-6</td><td><ul style="list-style-type: none">Satisfactory knowledge and understanding of contexts and their influence on media products and processes, demonstrated by some appropriate explanation of how contexts influenced perceptions of advertisements.Some appropriate reference to the OMO advertisement is present but it is of limited effectiveness.Specialist terminology is sometimes used inappropriately and with limited effectiveness.</td></tr><tr><td>1</td><td>1-3</td><td><ul style="list-style-type: none">Basic knowledge and understanding of contexts and their influence on media products and processes, demonstrated by little if any appropriate explanation of how contexts influenced perceptions of advertisements.Little, if any, appropriate reference to the OMO advert.</td></tr></table>	Level	Marks	Descriptor	4	10-12	<ul style="list-style-type: none">Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanations of how contexts influenced perceptions of advertisements.Consistently appropriate and effective reference to the OMO advertisement.Specialist terminology is used appropriately and effectively throughout.	3	7-9	<ul style="list-style-type: none">Good knowledge and understanding of contexts and their influence on media products and processes, demonstrated by frequent effective explanations of how contexts influenced perceptions of advertisements.Generally appropriate and effective reference to the OMO advert but there are occasional inaccuracies/omissions.Specialist terminology is mostly used appropriately and effectively.	2	4-6	<ul style="list-style-type: none">Satisfactory knowledge and understanding of contexts and their influence on media products and processes, demonstrated by some appropriate explanation of how contexts influenced perceptions of advertisements.Some appropriate reference to the OMO advertisement is present but it is of limited effectiveness.Specialist terminology is sometimes used inappropriately and with limited effectiveness.	1	1-3	<ul style="list-style-type: none">Basic knowledge and understanding of contexts and their influence on media products and processes, demonstrated by little if any appropriate explanation of how contexts influenced perceptions of advertisements.Little, if any, appropriate reference to the OMO advert.	12
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		<p>Indicative content</p> <p>Demonstrates knowledge and understanding of contexts of the media and how they influence media products and by referring to examples such as:</p> <ul style="list-style-type: none"> social attitudes will be reflected in marketing campaigns of the day language and imagery evolve and change over time to reflect current usage and new trends gender, ethnicity and sexuality will be represented in different ways as social attitudes change ads in the 1950s reinforced dominant patriarchal values and beliefs e.g. women were judged by the ability to be 'house-proud' including the cleanliness of laundry many women worked in full-time paid employment during the war years and immediately afterwards. As men replaced women in these jobs, advertising reconciled women to losing their jobs and transferring to unpaid domestic work adverts would be taken at face value in the 1950s and believed to be true. <p>Reference to the OMO advertisement</p> <ul style="list-style-type: none"> Coming out of post-war shortages/rations etc. readily available items such as washing powder were beginning to make things easier. Encouraging women to have a competitive 'winning' approach to washing 'whiteness alone won't do'. Notions of what a 'real woman' was – somebody who looks after the home. Mass production of washing machines/twin tubs etc. This eased the burden on women. Very strong focus on whiteness and brightness conveys the idea that a woman should take pride in her appearance and her family and that they are a reflection of her 'This'll shake you, Mother!' Idea of cleanliness being next to godliness. The scientific/futuristic is implied by the product's qualities – this would be appealing to the audience. A mundane task is made to seem exciting and rewarding – ie the image and the way it is anchored with 'This'll shake you, Mother!' 	

05	<p align="center">Assessment objective – AO2 1a</p> <p align="center">Analyse media products using the theoretical framework of media, including in relation to their contexts (6 marks)</p>	6															
	<p>Analyse the <i>Galaxy</i> television advertisement (Close Study Product), to show how the narrative is structured.</p> <table border="1" data-bbox="288 472 1273 1402"> <thead> <tr> <th>Level</th><th>Marks</th><th>Descriptor</th></tr> </thead> <tbody> <tr> <td align="center">3</td><td align="center">5-6</td><td> <ul style="list-style-type: none"> Excellent analysis of the product that is detailed and engages with the nuanced aspects of the narrative structure of the CSP. Consistently appropriate and effective focus on the narrative components of the advertisement. Consistently appropriate and effective use of subject specific terminology throughout. </td></tr> <tr> <td align="center">2</td><td align="center">3-4</td><td> <ul style="list-style-type: none"> Satisfactory analysis of the product that is clear and which engages with aspects of the narrative structure of the CSP. Some appropriate and effective focus on the narrative components of the advertisement. Some appropriate and effective use of subject specific terminology throughout. </td></tr> <tr> <td align="center">1</td><td align="center">1-2</td><td> <ul style="list-style-type: none"> Basic analysis of the product that engages only with straightforward or simple aspects of the narrative structure of the CSP. Limited appropriate focus on the narrative components of the advertisement. Little, if any, appropriate and effective use of subject specific terminology throughout. </td></tr> <tr> <td align="center">0</td><td align="center">0</td><td>Nothing worthy of credit.</td></tr> </tbody> </table> <p>Indicative content</p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by identifying relevant aspects of narrative structure such as:</p> <ul style="list-style-type: none"> Propp's character roles: hero, princess/prize, villain, dispatcher, helper, donor, false hero Todorov's narrative structure: equilibrium, disruption, resolution, restored order, new equilibrium. (Candidates aren't expected to be familiar with Todorov as a theorist. However, credit should be given for knowledge and understanding of narrative structure) 3 act structure: setup, confrontation, resolution enigma and closure. <p>Narrative Structure</p> <p>Equilibrium: beautiful location, scenic coastline, sunny weather, bustling market square.</p>	Level	Marks	Descriptor	3	5-6	<ul style="list-style-type: none"> Excellent analysis of the product that is detailed and engages with the nuanced aspects of the narrative structure of the CSP. Consistently appropriate and effective focus on the narrative components of the advertisement. Consistently appropriate and effective use of subject specific terminology throughout. 	2	3-4	<ul style="list-style-type: none"> Satisfactory analysis of the product that is clear and which engages with aspects of the narrative structure of the CSP. Some appropriate and effective focus on the narrative components of the advertisement. Some appropriate and effective use of subject specific terminology throughout. 	1	1-2	<ul style="list-style-type: none"> Basic analysis of the product that engages only with straightforward or simple aspects of the narrative structure of the CSP. Limited appropriate focus on the narrative components of the advertisement. Little, if any, appropriate and effective use of subject specific terminology throughout. 	0	0	Nothing worthy of credit.	
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		<ul style="list-style-type: none"> • disruption: the fruit cart has spilled its contents over the market square, blocking the road. This means that the bus cannot pass through. • resolution: car driver pulls alongside the central character (AH) and offers her a lift in his car (resolution). • new equilibrium: AH sits in the back of the car and is driven away. <p>Propp's Character Types</p> <ul style="list-style-type: none"> • Princess ('damsel in distress') representation is subverted somewhat by Audrey Hepburn (AH) taking the cap from the bus driver. • She places the cap on the head of the car driver 'hero'. Initially, he is fulfilling the role of hero by offering AH a lift. However, he also becomes a 'helper' after AH places him in a subservient role, by putting the cap on his head. He is now 'her driver'. • AH is now established as the hero. She enjoys the rewards (sought for objects) for success in the quest: being driven by her 'chauffeur' along the beautiful coastline and eating the luxurious chocolate <p>Enigma and Closure/Resolution</p> <ul style="list-style-type: none"> • Why has the bus stopped? How will her journey continue? Will she be late? Will AH be romantically involved with the driver. • AH sits in the back of the limo and then gives her 'rescuer' the bus driver's cap to put herself in the dominant hero role. The car driver could be seen as a false hero. 	
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06	<p>Assessment objective – AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media studies (2 marks)</p> <p>Give two examples of the work of the British Board of Film Classification (BBFC).</p> <ul style="list-style-type: none"> • Film certifications (theatrical. Video and Digital). • pre-certification advice on editing cuts (advice viewings). • classification of some video games, • parental advice. • classification of virtual reality experiences. • law enforcement – Video Recordings Act. • guide for local councils who have final approval of certificate on a borough basis. • review public attitudes to the certificate guidelines. • publish research on different aspects of the guidelines such as the public's attitudes to bad language. <p>One mark should be awarded for each different role given.</p> <p>Examples may be rewarded if they clearly exemplify an aspect of the BBFC's work as above. If two examples exemplify the same aspect of work, give one mark.</p>	2
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07	<p data-bbox="279 235 1289 280">Assessment objectives – AO1 1a and AO1 1b</p> <p data-bbox="279 302 1289 347">Demonstrate knowledge of the theoretical framework of media (3 marks)</p> <p data-bbox="279 369 1289 436">Demonstrate understanding of the theoretical framework of media (6 marks)</p> <p data-bbox="279 459 1289 526">How does a music video help to develop the relationship between a band and its audience?</p> <p data-bbox="279 548 1289 638">Refer to the Arctic Monkeys' music video <i>I Bet You Look Good on the Dancefloor</i> (Close Study Product).</p> <table border="1" data-bbox="279 660 1289 1780"> <thead> <tr> <th data-bbox="279 660 422 750">Level</th><th data-bbox="422 660 566 750">Marks</th><th data-bbox="566 660 1289 750">Descriptor</th></tr> </thead> <tbody> <tr> <td data-bbox="279 750 422 1041">3</td><td data-bbox="422 750 566 1041">7-9</td><td data-bbox="566 750 1289 1041"> <ul style="list-style-type: none"> • Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of the how music video develops the relationship between bands and audiences. • Consistently appropriate reference to the CSP. • Consistently appropriate and effective use of subject specific terminology throughout. </td></tr> <tr> <td data-bbox="279 1041 422 1422">2</td><td data-bbox="422 1041 566 1422">4-6</td><td data-bbox="566 1041 1289 1422"> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of the how music video develops the relationship between bands and audiences. • Some appropriate and effective reference to the CSP. • Some appropriate and effective use of subject specific terminology. </td></tr> <tr> <td data-bbox="279 1422 422 1713">1</td><td data-bbox="422 1422 566 1713">1-3</td><td data-bbox="566 1422 1289 1713"> <ul style="list-style-type: none"> • Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how music video develops the relationship between bands and audiences. • Limited appropriate reference to the CSP. • Little, if any, appropriate use of subject specific terminology. </td></tr> <tr> <td data-bbox="279 1713 422 1780">0</td><td data-bbox="422 1713 566 1780">0</td><td data-bbox="566 1713 1289 1780">Nothing worthy of credit.</td></tr> </tbody> </table>	Level	Marks	Descriptor	3	7-9	<ul style="list-style-type: none"> • Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of the how music video develops the relationship between bands and audiences. • Consistently appropriate reference to the CSP. • Consistently appropriate and effective use of subject specific terminology throughout. 	2	4-6	<ul style="list-style-type: none"> • Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of the how music video develops the relationship between bands and audiences. • Some appropriate and effective reference to the CSP. • Some appropriate and effective use of subject specific terminology. 	1	1-3	<ul style="list-style-type: none"> • Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how music video develops the relationship between bands and audiences. • Limited appropriate reference to the CSP. • Little, if any, appropriate use of subject specific terminology. 	0	0	Nothing worthy of credit.	9
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	<p>Indicative content</p> <p>Demonstrates knowledge and understanding of how music video helps to develop the relationship between a band and its audience, such as:</p> <ul style="list-style-type: none"> • music video is usually used to reinforce key representations of band to the audience • offer audiences an insight into the 'world of the band' and their lives • videos can be shared on social media between fans, extending reach • promoting a sense of 'fandom' and being a part of something to identify with • performance videos offer the audience an experience of what a live show would be like • narrative focus on the lyrics of a song which the audience can relate to and form an ownership of • can offer escapism for the audience • image is often crucially important. Style is often as important as substance. <p>References to Arctic Monkeys video</p> <ul style="list-style-type: none"> • The video is a real departure from the slick big budget MTV-friendly productions that dominated the late 80s, 90s and 00s. • This makes the band seem different and the antidote to the mainstream. • Has a DIY feel to it, in tune with the band's ethos at the time – making the audience feel that they too could start a band – 'punk ethic'. • Shot in a studio with a small audience of fans – conveys the intimate relationship between fans and band. • Recorded live – unusual for an official video to include live audio. • Both the fact that the video has a deliberately low budget feel and is recorded live are quite risky as methods to market a new act – this was the band's first single. • Very much like a video by The Strokes (a band that greatly inspired Arctic Monkeys) and thereby demonstrating intertextuality • Sense of shared ownership and togetherness. • 'Don't believe the hype' introduction – self-effacing attitude that appealed to the audience. • Eschews typical music video conventions, in favour of a deliberately retro style using old TV cameras and referencing 1970s music TV show The Old Grey Whistle Test (intertextuality again). This technique makes the band seem more authentic than others and more in touch with their fans. • Very little direct mode of address. • Rawness and urgency to the performance. Energy over polish – which would appeal to the young audience. • Clothes are everyday street clothes. Fans would dress like the band. Easy to relate and aspire to. 	
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08	<p style="text-align: center;">Assessment objectives – AO1 1a and AO1 1b</p> <p>Demonstrate knowledge of the theoretical framework of media (3 marks)</p> <p>Demonstrate understanding of the theoretical framework of media (3 marks)</p> <p>Explain how Zoella uses social media to make money.</p> <table border="1" data-bbox="288 539 1273 1576"> <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"> Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how social media can be used to make money. Consistently appropriate and effective reference to CSPs linked to Zoella. Consistently appropriate and effective use of subject specific terminology throughout. </td></tr> <tr> <td>2</td><td>3-4</td><td> <ul style="list-style-type: none"> Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how social media can be used to make money. Some appropriate and effective reference to CSPs linked to Zoella. Some appropriate and effective use of subject specific terminology. </td></tr> <tr> <td>1</td><td>1-2</td><td> <ul style="list-style-type: none"> Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how social media can be used to make money. Limited reference to CSPs linked to Zoella. Little, if any, appropriate use of subject specific terminology. </td></tr> <tr> <td>0</td><td>0</td><td>Nothing worthy of credit.</td></tr> </tbody> </table> <p>Indicative content</p> <p>Responses should demonstrate knowledge and understanding of the theoretical framework (media industries and media audiences) by referring to:</p> <ul style="list-style-type: none"> YouTube channel is monetised. Zoella's 22 million clicks (approximately) a month produces an income of around £5k a month Zoella is a YouTube partner paid by brands to promote/discuss their products her own social media channels self-promote her various interests has built up her own presence on YouTube/social media to the extent that she can launch her own brands e.g. Zoella lifestyle and product line 	Level	Marks	Descriptor	3	5-6	<ul style="list-style-type: none"> Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how social media can be used to make money. Consistently appropriate and effective reference to CSPs linked to Zoella. Consistently appropriate and effective use of subject specific terminology throughout. 	2	3-4	<ul style="list-style-type: none"> Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how social media can be used to make money. Some appropriate and effective reference to CSPs linked to Zoella. Some appropriate and effective use of subject specific terminology. 	1	1-2	<ul style="list-style-type: none"> Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how social media can be used to make money. Limited reference to CSPs linked to Zoella. Little, if any, appropriate use of subject specific terminology. 	0	0	Nothing worthy of credit.	6
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		<p>in Superdrug and her brand in partnership with Boots.</p> <ul style="list-style-type: none"> • links with other YouTube partners • use of 'hauls' that promote brands/retailers, etc. • uses social media to highlight her personality which builds her audience • promotes her own books • links with her online store • interspersed with posts about 'the personal' – favourite TV shows, the weather, etc. will be promotional tweets, posts about her various business ventures • separate twitter accounts @zoella and @zoellabeauty – but much cross-promotion • updates on social media when Vlogs are published on YouTube • updates on social media when she does work for various business partners • influencer marketing • cultivates a relationship with audience. 	
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09	<p>Assessment objectives – AO1 1b, AO1 2b and AO2 1b</p> <p>Demonstrate understanding of the theoretical framework of media (5 marks)</p> <p>Demonstrate understanding of contexts of media and their influence on media products and processes (5 marks)</p> <p>Make judgements and draw conclusions (10 marks)</p> <p>‘It is very difficult for players to resist the harmful effects of video games.’</p> <p>How far do you agree with this statement?</p> <p>In your answer you must refer to:</p> <ul style="list-style-type: none"> • social and cultural contexts of video games • Kim Kardashian; Hollywood (Close Study Product) • theories of active and passive audiences. <table border="1" data-bbox="288 954 1273 2033"> <thead> <tr> <th>Level</th><th>Marks</th><th>Descriptor</th></tr> </thead> <tbody> <tr> <td>4</td><td>16-20</td><td> <ul style="list-style-type: none"> • Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the supposed effects of video games. • Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSP. • Consistently appropriate and effective use of subject specific terminology throughout. </td></tr> <tr> <td>3</td><td>11-15</td><td> <ul style="list-style-type: none"> • Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequently effective discussion of the supposed effects of video games. • Good judgements and conclusions that are frequently supported by relevant reference to the CSP. • Frequent appropriate and effective use of subject specific terminology. </td></tr> <tr> <td>2</td><td>6-10</td><td> <ul style="list-style-type: none"> • Satisfactory understanding of both the theoretical framework and the influence of contexts, demonstrated by some appropriate but not always convincing discussion of the supposed effects of video games. • Satisfactory judgements and conclusions that are sometimes supported by reference to the CSP. • Occasional appropriate and effective use of subject specific terminology. </td></tr> </tbody> </table>	Level	Marks	Descriptor	4	16-20	<ul style="list-style-type: none"> • Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the supposed effects of video games. • Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSP. • Consistently appropriate and effective use of subject specific terminology throughout. 	3	11-15	<ul style="list-style-type: none"> • Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequently effective discussion of the supposed effects of video games. • Good judgements and conclusions that are frequently supported by relevant reference to the CSP. • Frequent appropriate and effective use of subject specific terminology. 	2	6-10	<ul style="list-style-type: none"> • Satisfactory understanding of both the theoretical framework and the influence of contexts, demonstrated by some appropriate but not always convincing discussion of the supposed effects of video games. • Satisfactory judgements and conclusions that are sometimes supported by reference to the CSP. • Occasional appropriate and effective use of subject specific terminology. 	20
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	<p>Indicative content</p> <p>Answers in the higher bands must demonstrate a sustained line of reasoning that is coherent, relevant, substantiated and logically structured in order to make judgements and draw conclusions.</p> <p>Note: 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.</p> <p>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:</p> <p>Comments and conclusions should make clear and explicit links between the CSP and the theoretical framework by looking at issues around media industries.</p> <p>Common concerns around video games:</p> <ul style="list-style-type: none"> • too much time spent playing can have a negative impact on a child's literacy/reading skills • concerns that spending too long playing video games can actually harm the development of social skills • worries that people spend too long 'living in a virtual world' • some gamers have become confused about what is real and what is not/blurring of reality • concerns that some video games promote violence • some games sexualise and this can happen at a much too young age • concerns about online safety. <p>Reference to Kim Kardashian; Hollywood</p> <ul style="list-style-type: none"> • Kim Kardashian; Hollywood -on the face of it the game is harmless fun • Kim Kardashian had much input into the game. This gives representation of women: positive role model, successful independent woman, etc. • Free-to-play • However, despite being free-to-play, the game has many in-app/in-game purchases that entice the audience to spend money. • Some negative concerns – glamorising a 'celebrity lifestyle'. • Aim of the game is to become an A-List celebrity – is this a positive 							

		<p>message to convey? In order to succeed, players must sacrifice everything (friends, family, other interests, self-respect) to the single-minded pursuit of fame.</p> <ul style="list-style-type: none"> • Sex symbol – gives a worrying message to youngsters. • Idealized body – can cause body image issues. • Male Gaze. <ul style="list-style-type: none"> ○ Passive Audience Theory (Hypodermic Syringe Theory) ○ Effects theory • all players will react in the same way. • passively receiving messages about the importance/value of aspiring to live a celebrity life. • the game affects thoughts and behaviours. • players take on and accept everything they see. <ul style="list-style-type: none"> ○ Desensitization/Cultivation Theory ○ Long terms effects of video gaming reduce sensitivity to, e.g., violence ○ Active Audience: Uses and Gratifications Theory ○ Gamers are well-informed and proactive, choosing to play video games for their own good reasons • players identify with Kim Kardashian as a role model and aspire to be like her. • educate – in the sense that players understand the steps that need be taken to become a celebrity. • entertain – on one level the game just offers escapism and harmless fun. • social interaction – prompts discussion and sharing with fellow gamers and friends. <ul style="list-style-type: none"> ○ Reception Theories (Preferred/Negotiated/Oppositional Readings) ○ Producers of media products such as video games cannot determine how players will interpret them. Players' responses to games are influenced by their social and cultural location. 	
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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
04.1	2						2
04.2	2	4					6
04.3			4	8			12
05					6		6
06	2						2
07	3	6					9
08	3	3					6
09		5		5		10	20
Total	13	18	4	13	26	10	84