
GCSE MEDIA STUDIES 8572/1

Paper 1 Media One

Mark scheme

June 2020

Version: 1.0 Final Mark Scheme

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

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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Qu	Part	Marking guidance	Total marks
01		<p>Which of the following features demonstrate the indirect mode of address in Figure 1?</p> <p>Shade one lozenge only.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies</p> <p>B</p>	1

Qu	Part	Marking guidance	Total marks															
02		<p>Analyse the River Island Instagram post (Figure 1) to explain how it represents:</p> <ul style="list-style-type: none">• ability and disability• the River Island brand. <p>Assessment objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts</p> <table><tr><th>Level</th><th>Mark range</th><th>Description</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 media language in the creation and communication of representations.• Focus on representations created by different components of the product 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 media language in the creation and communication of representations.• Focus on representations created by different components of the product 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 media language in the creation and communication of representations.• Focus on representations created by different components of the product is inconsistent.• Occasionally appropriate use of subject specific terminology.</td></tr><tr><td>1</td><td>1–3</td><td><ul style="list-style-type: none">• Basic analysis of the product only focusing on the more straightforward aspects of media language in the creation and communication of representations. Likely to be more descriptive than analytical.</td></tr></table>	Level	Mark range	Description	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 media language in the creation and communication of representations.• Focus on representations created by different components of the product 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 media language in the creation and communication of representations.• Focus on representations created by different components of the product 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 media language in the creation and communication of representations.• Focus on representations created by different components of the product is inconsistent.• Occasionally appropriate use of subject specific terminology.	1	1–3	<ul style="list-style-type: none">• Basic analysis of the product only focusing on the more straightforward aspects of media language in the creation and communication of representations. Likely to be more descriptive than analytical.	12
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0	0	Nothing worthy of credit.	
		<p>Deciding on a level</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 candidates to weight ability/disability and the brand, equally. Answers which do not refer to both elements are unlikely to achieve marks above mid-Level 3. 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>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 and verbal codes • colour palette • photographic codes. <p>Representations of ability and disability</p> <ul style="list-style-type: none"> • The model is a stereotype in that she is conventionally attractive. However, it is challenging dominant representations of fashion. It is still unusual for people with disabilities to be used as fashion models. • The model's disability is shown off with pride and the message is that it does not detract from the model's attractiveness or her ability to wear a short/ A-line skirt. • The model appears confident, relaxed and wholly comfortable with her disability. This is shown through her non-verbal communication. • The post empowers disabled people and gives a very positive message. • Direct address is not used. This is slightly unusual but conveys the nonchalance and effortless confidence of the model. This suggests that there is no reason why anybody with a disability should lack confidence. It conveys a positive body image. • Use of emojis: catch the eye, are informal and the icon with heart-shaped eyes emphasises the appeal of the clothes on offer, and the beauty of the model. This all helps to promote the positive representation of disability. • Light and plain wall means the focus of the audience is wholly on the model. <p>Representation of River Island brand</p> <ul style="list-style-type: none"> • The image (as with all Instagram posts) is the focus of attention but the 	

		<p>text anchors the image on the screen. Linked with the hashtag it conveys a togetherness between the brand and its audience.</p> <ul style="list-style-type: none"> • The brand values are inclusivity, equality and diversity – everybody can look good in these clothes, regardless of ability/disability etc. • River Island is deliberately challenging dominant representations within the fashion industry. • Standard 'Instagram font' conveys familiarity for the audience – a friendly brand in tune with its audience. • Informal use of language, such as 'combo', 'go-to.' • Hashtag #ImWearingRI is a bold statement of intent and the message is that doing so is something to be proud of. • The use of the hashtag also encourages the audience to be active and involved – they can use it when they are wearing RI themselves. • Link to the RI shop is subtle but highlighted by use of emoji. The positive representation of disability and the inclusive message the post promotes seems more important than selling. <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>	
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03		<p>Analyse the stills in Figure 2 and Figure 3 to show how the chosen locations reinforce the message of the <i>Represent</i> advertisement (Close Study Product).</p> <p>Assessment Objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts</p> <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>4</td><td>7–8</td><td><ul style="list-style-type: none">Excellent analysis of the stills that is detailed and critically engages with the nuanced aspects of how location reinforces the message.Excellent use of the theoretical framework demonstrating detailed and accurate understanding of how media products present messages.Consistently appropriate and effective 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 stills that is clear and generally engages with the nuanced aspects of how location reinforces the message.Good use of the theoretical framework demonstrating clear understanding of how media products present messages.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 stills that engages with obvious or straightforward aspects of how location reinforces the message.Satisfactory use of the theoretical framework demonstrating some understanding of how media products present messages.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 stills with only limited, if any, attention given to aspects of how location reinforces the message.Limited use of the theoretical framework demonstrating understanding of how media products present messages.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></table>	Level	Mark range	Description	4	7–8	<ul style="list-style-type: none">Excellent analysis of the stills that is detailed and critically engages with the nuanced aspects of how location reinforces the message.Excellent use of the theoretical framework demonstrating detailed and accurate understanding of how media products present messages.Consistently appropriate and effective subject specific terminology throughout.	3	5–6	<ul style="list-style-type: none">Good analysis of the stills that is clear and generally engages with the nuanced aspects of how location reinforces the message.Good use of the theoretical framework demonstrating clear understanding of how media products present messages.Mostly appropriate and effective use of subject specific terminology throughout.	2	3–4	<ul style="list-style-type: none">Satisfactory analysis of the stills that engages with obvious or straightforward aspects of how location reinforces the message.Satisfactory use of the theoretical framework demonstrating some understanding of how media products present messages.Occasionally appropriate use of subject specific terminology.	1	1–2	<ul style="list-style-type: none">Basic analysis of the stills with only limited, if any, attention given to aspects of how location reinforces the message.Limited use of the theoretical framework demonstrating understanding of how media products present messages.Very little, if any, use of subject specific terminology.	0	0	Nothing worthy of credit.	8
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		<p>Deciding on a level</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 candidates to weight each still equally. Answers which do not refer to both stills are unlikely to achieve marks above Level 3. Answers which refer to neither still should not normally receive more marks than Level 2 (3 marks).</p> <p>If candidates have made points about the video in relation to the reinforcement of messages through the use of location, more marks could be awarded but this cannot be without clear reference to the question focus.</p> <p>Indicative content</p> <p>Responses should demonstrate the ability to analyse a media product using the theoretical framework (media language and media representation) including in relation to contexts by referring to:</p> <p>The <i>Represent</i> video</p> <ul style="list-style-type: none"> • The video projects some very positive achievements of the BAME community in order, ultimately, to persuade more members of this community to become blood donors. <p>Figure 2</p> <p>Lady Leshurr and urban skyline</p> <ul style="list-style-type: none"> • The setting (urban) is selected because a large proportion of the BAME community live in urban areas. • The city panorama has connotations of street culture, urban life, youth, vitality, new opportunities, new growth; the antithesis of leafy, rural Shires. • Lady Leshurr surveys the city and the future in front of her. • The cranes symbolise regeneration and new investment in the city. • The foreground/background juxtaposition symbolises the tough city roots and the blue skies of opportunity. <p>Figure 3</p> <p>Chuka Umunna and the Houses of Parliament</p> <ul style="list-style-type: none"> • The location in Figure 3 is outside the Houses of Parliament. This shows a different side to the city that the audience knows but doesn't necessarily relate to. • The traditional location with all of its connotations is in contrast to the typical urban landscape seen in Figure 2, however the presence of MP Chuka Umunna is designed to break down some of these oppositions. • The Houses of Parliament symbolizes the British State, power, authority, the centre of Government, elites, decision-making, democracy. 	
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		<p>The overall message The inclusion of Chuka Umunna, Lady Leshurr, and others, who are successful in many different fields, unites them as role models of BAME communities. These communities have more to unite them than to divide them; however there is a pressing need for more members to give blood.</p> <p>Other valid points must be credited.</p>	
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04		<p>How are codes and conventions used in the <i>Represent</i> video (Close Study Product) to appeal to its Black, Asian and Minority Ethnic audience?</p> <p>Assessment objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts</p> <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><tr><td>3</td><td>5–6</td><td><ul style="list-style-type: none">Excellent analysis of the product that is detailed and critically engages with the relationship between the codes and conventions in the CSP and the target audience.Consistently appropriate and effective focus on the intended meanings created by codes and conventions in the video.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 analysis of the product that is clear and which engages with aspects of the relationship between the codes and conventions in the CSP and the target audience.Some appropriate and effective focus on the intended meanings created by codes and conventions in the video.Some appropriate and effective use of subject specific terminology throughout.</td></tr><tr><td>1</td><td>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 relationship between the codes and conventions in the CSP and the target audience.Limited appropriate focus on the intended meanings created by codes and components in the video.Little, if any, appropriate and effective use of subject specific terminology throughout.</td></tr><tr><td>0</td><td>0</td><td>Nothing worthy of credit.</td></tr></table> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. Candidates who respond with reference to the two stills in Question 03 (Figure 2 and 3) should not be penalised for doing so. However, if candidates discuss only the stills and not the overall video, they are unlikely to gain a mark higher than low Level 2.</p>	Level	Mark range	Description	3	5–6	<ul style="list-style-type: none">Excellent analysis of the product that is detailed and critically engages with the relationship between the codes and conventions in the CSP and the target audience.Consistently appropriate and effective focus on the intended meanings created by codes and conventions in the video.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 relationship between the codes and conventions in the CSP and the target audience.Some appropriate and effective focus on the intended meanings created by codes and conventions in the video.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 relationship between the codes and conventions in the CSP and the target audience.Limited appropriate focus on the intended meanings created by codes and components in the video.Little, if any, appropriate and effective use of subject specific terminology throughout.	0	0	Nothing worthy of credit.	6
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		<p>Indicative content</p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by identifying relevant codes and conventions:</p> <ul style="list-style-type: none"> • technical and symbolic codes • verbal and non-verbal codes. <p>Technical codes</p> <ul style="list-style-type: none"> • The camera work is vital in constructing the narrative in a way that appeals to a BAME audience. For example, the direct address of Lady Leshurr conveys her as a confident and assured person. This combines with the uplifting content of the words in her rap. The direct address also makes the video feel like a direct message to the audience. • A range of medium and long shots of the urban landscape are used. This suggests that the content of the video will be relevant to the audience and something that they will be able to relate to as the urban setting will be familiar to them. • The rap (and the shots of the urban landscape) are interspersed with fast-paced cuts to various BAME individuals. These are all people from BAME communities who have become successful/are well known in their own field. • The success of these individuals will appeal to the audience as they will see them as an inspiration and as role models. • The direct address that is used reinforces the message of the ad, but most importantly in terms of appeal, it directly speaks to the BAME audience and conjures up feelings of togetherness and being as one. • The audience will recognize many of the successful people but even those that the audience might not identify instantly will be seen as aspirational figures – the mixture of direct address and (mainly) medium shots that show the individuals in the throes of their activity/occupation convey an overriding sense of success and achievement. • The soundtrack is vital in terms of appeal to the audience. The sparse rap beats make the advert sound current, contemporary and relevant to the audience. This combines with the content of the lyrics (the advert's message) and the urban setting. • Urban/Grime/Rap music tends not to be portrayed in a positive way. However, it is here as it is being used as the vehicle to drive a powerful and uplifting message to the BAME audience. <p>Symbolic codes</p> <ul style="list-style-type: none"> • The music is both a technical code and symbolic code. Grime/rap music symbolises a contemporary, urban environment and appeals to the target audience. This would be seen as a positive by the BAME audience as it is very much a genre that developed from the BAME community. • All the BAME figures that have been chosen symbolise confidence in what they do and being successful. This constructs a positive and powerful message to the audience. 	
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		<p>Verbal and non-verbal codes</p> <ul style="list-style-type: none"> • The 'slogan' 'Only 3% of blood donors...' as text on the screen conveys the overall message of the ad. The message is that the BAME community has much to be proud of. This means that the message that the BAME community needs to do more in terms of being blood donors will be accepted, as it is not delivered in a preachy way. • Direct address, from Lady Leshurr and various others in the ad conveys the message that the audience is being spoken to directly. When direct address is not used, the characters appear to be confident and successful at what they are doing – conveying the message that the BAME community can do anything. <p>Overall appeal to audience</p> <ul style="list-style-type: none"> • Use of grime genre, urban setting and well-known artist. • Message is uplifting – people from BAME community can be and are very successful. 	
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Qu	Part	Marking guidance	Total marks
05	1	<p>Identify two newspaper front page conventions.</p> <p>For each convention give an example from the <i>Daily Mirror</i> (Figure 4).</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies</p> <p>Award 1 mark for any of the following points up to a maximum of 2 marks.</p> <p>Candidates need to both identify <i>and exemplify</i> the convention to earn each mark.</p> <ul style="list-style-type: none"> • Masthead – Daily Mirror • Headline – Corrie's Kev... • Image – Soap actor... • Caption – Soap actor... • Sub-heading – Star, 53 • Byline Exclusive by... • Standfirst – Michael... <p>Accept any other valid response.</p> <p>Do not credit responses which only mention general conventions of newspaper front pages with no specific reference to the <i>Daily Mirror</i> (Figure 4) front page; or incorrect examples.</p> <p>Eg:</p> <ul style="list-style-type: none"> • image • headline • Headline – Exclusive by • Masthead – Corrie's Kev. 	2

05	2	<p>How are genre features of newspapers used to appeal to their target audiences?</p> <p>Answer with reference to the front page of <i>The Times</i> (Figure 5).</p> <p>Assessment objectives – AO1 1a and AO1 1b Demonstrate knowledge of the theoretical framework of media (2 marks) Demonstrate understanding of the theoretical framework of media (4 marks)</p> <table><tr><th>Level</th><th>Mark Range</th><th>Description</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 cogent explanation of how genre features are used by newspapers to appeal to their target audiences.• Consistently appropriate and effective reference to <i>The Times</i> CSP.• 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 some explanation of how genre features are used by newspapers to appeal to their target audiences.• Some appropriate and effective reference to <i>The Times</i> CSP.• 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 of the theoretical framework, demonstrated by occasionally appropriate identification of genre features of newspapers.• Limited relevant reference to <i>The Times</i> CSP.• 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>Deciding on a level</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 <i>The Times</i> are unlikely to achieve marks above low Level 2. Similarly, answers which identify genre features of newspaper front pages but do not demonstrate understanding of how they appeal to the target audience should not be awarded marks above low Level 2. However, examiners may use their discretion to reward such answers at a higher level if the analysis of the product in relation to the appeal to the target audience is particularly good.</p>	Level	Mark Range	Description	3	5–6	<ul style="list-style-type: none">• Excellent knowledge and understanding of the theoretical framework, demonstrated by cogent explanation of how genre features are used by newspapers to appeal to their target audiences.• Consistently appropriate and effective reference to <i>The Times</i> CSP.• 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 some explanation of how genre features are used by newspapers to appeal to their target audiences.• Some appropriate and effective reference to <i>The Times</i> CSP.• Mostly appropriate and effective use of subject specific terminology.	1	1–2	<ul style="list-style-type: none">• Basic knowledge of the theoretical framework, demonstrated by occasionally appropriate identification of genre features of newspapers.• Limited relevant reference to <i>The Times</i> CSP.• Little, if any, appropriate use of subject specific terminology.	0	0	Nothing worthy of credit.	6
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		<p>Indicative content</p> <p>Note: Both <i>The Times</i> and the <i>Daily Mirror</i> are, technically tabloid newspapers as defined by their physical dimensions. However, the terms broadsheet and tabloid are still often, as here, used to indicate the 'upmarket, quality' segment and the 'popular' segment of the national press market.</p> <p>Responses may demonstrate knowledge and understanding of the theoretical framework (media language, media representations) by discussing aspects such as those shown below.</p> <ul style="list-style-type: none"> • Broadsheet headlines use uncomplicated and straightforward language and are not as eye-catching as tabloid headlines. • Headlines in broadsheet newspapers tend to simply summarise the contents of a story - unlike tabloids which tend to use puns, wordplay and other language devices to attract and appeal. Broadsheet readers prefer the straightforward style e.g. the headline in <i>The Times</i>: 'MPs call for inquest as Corbyn fails election test' reads like a typical broadsheet headline in that it uses straightforward language and serves as a summary of the story. • The genre of <i>The Times</i> is the upmarket 'quality' sector of the daily newspaper market. Within this genre, <i>The Times</i> (along with the <i>Daily Telegraph</i>) is in a sub-genre of politically right-leaning, conservative and traditional papers. Membership of the genre is communicated by the form and content of the front page; the genre features which enable readers to 'place' the newspaper and know what to expect. • Political content of the lead story in <i>The Times</i> is critical of Labour Party leader, Jeremy Corbyn, in a way that is typical of right-wing newspapers. • Broadsheet newspapers tend to have more stories covering political issues as the audience are typically interested in politics. • The news values of the front page are clearly designed to align with the opinions of the target audience. <p><i>The Times</i> lead story focuses on politics and is critical of The Labour Party leader.</p> <ul style="list-style-type: none"> • Other elements of the front page aside from the lead story are also designed to appeal to the target audience, such as: '40 best country house hotels' – typically the target audience is middle class with plenty of disposable income. • Strong female role models are shown: Kay Burley and Caitlin Moran. These people would appeal to the target audience and be viewed as role models. • Readers encouraged to subscribe – to receive more high-quality content. • Front page is very busy with content (including what is featured in supplements). • Plenty to do with lifestyle and recreation (hotels/cooking). Aimed at a middle class audience. 	
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05	3	<p>Explain how the political context in which newspapers are produced influences their reporting of local elections.</p> <p>Answer with reference to the double page spreads inside the <i>Daily Mirror</i> and <i>The Times</i>.</p> <p>Assessment Objectives AO1 2a and AO1 2b Demonstrate knowledge of contexts of media and their influence on media products and processes (4 marks) Demonstrate understanding of contexts of media and their influence of media products and processes (8 marks)</p> <table><tr><th>Level</th><th>Mark Range</th><th>Description</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, demonstrated by cogent explanations of the impact of the political context of production on reporting.Consistently appropriate and effective reference to the CSPs.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, demonstrated by frequent effective explanations of the impact of the political context of production on reporting.Generally appropriate and effective reference to the CSPs.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, demonstrated by some appropriate explanation of the impact of the political context of production on reporting.Some appropriate reference to the CSPs 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, demonstrated by little if any appropriate explanation of the impact of the political context of production on reporting.Little, if any, appropriate reference to the newspapersSpecialist terminology is either absent or</td></tr></table>	Level	Mark Range	Description	4	10–12	<ul style="list-style-type: none">Excellent knowledge and understanding of contexts and their influence on media products, demonstrated by cogent explanations of the impact of the political context of production on reporting.Consistently appropriate and effective reference to the CSPs.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, demonstrated by frequent effective explanations of the impact of the political context of production on reporting.Generally appropriate and effective reference to the CSPs.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, demonstrated by some appropriate explanation of the impact of the political context of production on reporting.Some appropriate reference to the CSPs 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, demonstrated by little if any appropriate explanation of the impact of the political context of production on reporting.Little, if any, appropriate reference to the newspapersSpecialist terminology is either absent or	12
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		inappropriately used.	
0	0	<ul style="list-style-type: none"> Nothing worthy of credit. 	
<p>Deciding on a level</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 candidates to weight the two newspapers equally. Answers which do not refer to either of the CSPs are unlikely to achieve marks above Level 2 and answers which refer to only one of the two CSPs are unlikely to receive marks above mid-Level 3. However, examiners may use their discretion to reward such answers at a higher level if the understanding of the political context in relation to the CSPs is particularly good.</p> <p>Indicative content:</p> <p>Responses may demonstrate knowledge and understanding of contexts of the media and how they influence media products by referring to examples such as:</p> <p>The story of local election results is covered in a double page spread. The context is that the Tories were widely predicted to have disastrous results. In reality, the results weren't anywhere near as disappointing for the Tories as had been thought. Responses may explore the selection and presentation of content in relation to the political context by making points such as the following:</p> <p>The <i>Daily Mirror</i></p> <ul style="list-style-type: none"> Traditionally, the political leanings of The <i>Daily Mirror</i> are to the Labour Party. The newspaper is owned by Reach PLC (formerly Mirror Group Newspapers) which has confirmed that Mirror newspapers will continue with their centre-left position. As a Labour leaning paper, the <i>Daily Mirror</i> is not critical of the Labour Party's disappointing performance in the local election. An example of this is in their photograph of Jeremy Corbyn anchored by the callout which quotes Corbyn's upbeat interpretation of the results. The <i>Daily Mirror</i> emphasizes the prediction that the Tories would do poorly rather than the reality that results exceeded their expectations. Headings and sub-heading such as 'Tories dodge a drubbing', 'Back from the red' and 'Theresa May dodged another disaster' seem to put as positive a slant on Labour's disappointment as possible. An awkward looking photograph of Tory leader Theresa May is selected, juxtaposed alongside a photograph of smiling Jeremy Corbyn, the Labour leader giving the thumbs-up. The <i>Daily Mirror</i> does not cover the big political story of the day on the front page, choosing instead to focus on celebrity/human interest stories reflecting the news values of the <i>Daily Mirror</i>. The local election coverage is relegated to pages 8 and 9, downplaying its significance. The body copy uses language which presents the election result as a lucky escape for the Tories. For example, 'braced for devastating results', 'clung on'. 			

	<p><i>The Times</i></p> <p>Traditionally, the political leanings of <i>The Times</i> are to the Conservative Party. The newspaper is owned by News UK, a subsidiary of Rupert Murdoch's News Corp and is politically conservative in its stance.</p> <ul style="list-style-type: none">• By contrast, the local elections story is the lead on the front page.• The angle of the story is to paint the Labour Party in a negative light: 'MPs call for inquest as Corbyn fails election test' and 'Labour must look at itself after council setback'.• <i>The Times</i> also devotes a double page spread to cover the local election results in more detail. <i>The Times</i>' political leanings are clearly in evidence as all opposition parties are portrayed negatively.• Claims of anti-semitism within the Labour Party with the piece headlined 'Corbyn blamed for loss of Jewish support'.• UKIP, who had disastrous results are covered by the sarcastic headline 'UKIP chief's positive spin: We're like the Black Death'.• Scandals within the Labour local leadership in Birmingham are highlighted 'Birmingham remains red despite scandals.'• <i>The Times</i> was fairly balanced in terms of remain/leave at the referendum but has been increasingly pro-Brexit since. This influences the angle that the paper chooses to focus on: 'Results show that voters want hard Brexit, ministers tell May'.	
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Qu	Part	Marking guidance	Total marks
06		<p>Give two examples of the audience categories used by media industries.</p> <p>Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies</p> <ul style="list-style-type: none"> • Geographic • Demographic • Psychographic • Age • Gender • Ethnicity <p>Broad examples of categorisation (as above) can be credited, as can more specific examples. e.g: boys aged 13–16</p> <ul style="list-style-type: none"> • people who play video games. <p>1 mark should be awarded for each relevant example that is provided up to a maximum of 2 marks.</p> <p>Give only 1 Mark for a broad category followed up by an example of that category e.g.:</p> <ol style="list-style-type: none"> 1. Geographic 2. People who live in Manchester <p>Do not credit responses that fail to make an audience category explicit. For example:</p> <ul style="list-style-type: none"> • I play video games • She listens to Radio 1. 	2

Qu	Part	Marking guidance	Total marks						
07	1	<p>Give three methods of marketing blockbuster films.</p> <p>Assessment objective – AO1 1a</p> <p>Responses should demonstrate knowledge of the theoretical framework (media industries) by referring to:</p> <p>Film marketing methods:</p> <ul style="list-style-type: none">• Posters• Trailers (teaser/theatrical)• Websites• Social media• Cross-promotion• Viral marketing• Guerilla marketing• Merchandise or brand tie-ins• Outdoor advertising (e.g. public transport)• Promo campaigns• Film festivals <p>Do not reward answers that are vague or of very limited relevance such as: Advertising Promotion Telling people about it Marketing</p> <p>Other marketing methods should be credited.</p>	3						
07	2	<p>Explain how one of the marketing methods given in Question 7.1 was used to market the film <i>Doctor Strange</i> (Close Study Product).</p> <p>Assessment objective - AO1 1b</p> <p>Demonstrate understanding of the theoretical framework of media (6 marks)</p> <table><tr><th>Level</th><th>Mark Range</th><th>Description</th></tr><tr><td>3</td><td>5–6</td><td><ul style="list-style-type: none">• Excellent and accurate understanding of the theoretical framework, demonstrated by cogent explanation of a method used to market <i>Doctor Strange</i>.• Consistently appropriate and effective use of subject specific terminology throughout.</td></tr></table>	Level	Mark Range	Description	3	5–6	<ul style="list-style-type: none">• Excellent and accurate understanding of the theoretical framework, demonstrated by cogent explanation of a method used to market <i>Doctor Strange</i>.• Consistently appropriate and effective use of subject specific terminology throughout.	6
Level	Mark Range	Description							
3	5–6	<ul style="list-style-type: none">• Excellent and accurate understanding of the theoretical framework, demonstrated by cogent explanation of a method used to market <i>Doctor Strange</i>.• Consistently appropriate and effective use of subject specific terminology throughout.							

	2	3–4	<ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework, demonstrated by generally effective explanation of a method used to market <i>Doctor Strange</i>. • Some appropriate and effective use of subject specific terminology. 	
	1	1–2	<ul style="list-style-type: none"> • Basic understanding of the theoretical framework, demonstrated by limited appropriate explanation of a method used to market <i>Doctor Strange</i>. • Little, if any, appropriate use of subject specific terminology. 	
	0	0	Nothing worthy of credit.	

Indicative content

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

Marketing of *Doctor Strange*:

- *Doctor Strange* had a production budget of \$165 000 000 and the benefit of Star Power, with Benedict Cumberbatch as the lead. In addition, as part of the Marvel franchise the movie had considerable marketing clout.
- Two initial posters teased the audience with the look of the lead character.
- San Diego Comic-Con was used to reveal another poster.
- Wonder and intrigue and a sense of mystery were created with the tagline 'The impossibilities are endless'.
- Special marketing materials were produced for IMAX screenings.
- Two trailers: teaser and theatrical were released.
- The film had its own dedicated website, with links to the movie's Facebook and Twitter profiles.
- Intensive campaign of Twitter and YouTube Ads.
- TV ads began to air a month before the film's release.
- The film was promoted with several brand partners: Mobile phone company: Honor, and Philips, who used the movie to promote its shaving products – tied into the idea of Strange transforming his look.
- Drinks company Yakult ran co-branded ads promoting the drink and the movie.
- Strange's Sanctum Sanctorum was added to Google Maps.

Although candidates are only required to explain how **one** method was used to market *Doctor Strange*, films are not marketed by individual methods in isolation but as part of a wider campaign. Indeed, campaigns that combine elements that complement each other, reinforce the same message, use the same slogans, etc are often the most successful.

It is natural, therefore, that candidates could mention several methods. They should not be penalised for doing so. However, examiners should use their discretion in determining whether candidates have covered their given marketing method in sufficient depth.

Qu	Part	Marking guidance	Total marks															
08		<p>Explain how the public funding of radio benefits listeners.</p> <p>Assessment objectives – AO1 1a and AO1 1b Demonstrate knowledge of the theoretical framework of media (3 marks) Demonstrate understanding of the theoretical framework of media (3 marks)</p> <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><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 cogent explanation of the public funding model.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 the public funding model.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 the public funding model.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>Deciding on a level:</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 candidates to cover a certain number of reasons why the public funding of radio benefits listeners. Answers which merely list benefits without explanation of why they benefit listeners will not normally receive marks above Level 2.</p> <p>Indicative content:</p> <p>Responses should demonstrate knowledge and understanding of the theoretical framework (media industries and media audiences). For example:</p>	Level	Mark range	Description	3	5–6	<ul style="list-style-type: none">Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by cogent explanation of the public funding model.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 the public funding model.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 the public funding model.Little, if any, appropriate use of subject specific terminology.	0	0	Nothing worthy of credit.	6
Level	Mark range	Description																
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0	0	Nothing worthy of credit.																

		<p>Public Funding Model and the benefits to listeners</p> <p>Candidates are likely to refer to the BBC as it is the primary example of publically funded radio in the UK.</p> <ul style="list-style-type: none"> • In the UK, public service broadcasting has a remit to inform, educate and entertain. • Funding comes primarily from the TV licence fee. • Around a quarter of the BBC's revenue is made from BBC Studios Ltd. This is the BBC's commercial arm, which is responsible for selling BBC programmes, content and services worldwide. This supplements the revenue from the licence fee, enabling the corporation to fulfil its remit. • As the BBC is publically funded, there are no adverts. This is in contrast to commercial broadcasters who gain most of their revenue from advertising and sponsorship. • Each station/channel of the BBC roster is allocated a share of the revenue collected. TV stations are allocated a greater share than radio stations typically. <p>BBC Radio</p> <ul style="list-style-type: none"> • The public funding model essentially secures the range of radio programmes that the BBC is able to offer. • Radio 1,2,3,4 and 5live receive the largest share of the funding allocated to BBC Radio. • Smaller niche stations, such as 6music, receive considerably less funding. However, this still means that niche audiences can be catered for. • BBC Radio is able to cater for a wide range of different audiences with their stations and in their programming – From the mainstream youth audience of Radio 1, the Asian Network or the Urban 1Extra. • BBC radio is committed to due impartiality in all its output. • BBC listeners get more programme content because there are no advertisements • Publicly funded radio does not rely on advertisers for income so does not have a vested interest in supporting those companies that buy advertising. <p>Any other valid benefit should be credited.</p>	
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Qu	Part	Marking guidance	Total marks												
09		<p>‘The relationship between radio presenter and the audience is much more important to the industry than any developments in technology.’</p> <p>How far do you agree with this statement?</p> <p>Answer with reference to:</p> <ul style="list-style-type: none">the connection between the radio presenters and radio listenersthe development of media technologiesClose Study Products: <i>Radio 1 Launch Day</i> and <i>Julie Adenuga Beats 1 Radio</i>. <p>Assessment objective – 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> <table><tr><th>Level</th><th>Mark range</th><th>Description</th></tr><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 extent to which the relationship between radio presenter and audience is as important as media technology.Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the two close study products.Consistent appropriate and effective use of subject specific terminology.</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 extent to which the relationship between radio presenter and audience is as important as media technology.Good judgements and conclusions that are frequently supported by relevant examples from the two close study products.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 by some</td></tr></table>	Level	Mark range	Description	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 extent to which the relationship between radio presenter and audience is as important as media technology.Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the two close study products.Consistent appropriate and effective use of subject specific terminology.	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 extent to which the relationship between radio presenter and audience is as important as media technology.Good judgements and conclusions that are frequently supported by relevant examples from the two close study products.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 by some	20
Level	Mark range	Description													
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2	6–10	<ul style="list-style-type: none">Satisfactory understanding of both the theoretical framework and the influence of contexts by some													

		<p>appropriate but not always convincing discussion of the extent the relationship between radio presenter and audience is as important as media technology.</p> <ul style="list-style-type: none"> • Satisfactory judgements and conclusions that are sometimes supported by relevant examples from the two close study products. • Occasional appropriate use of subject specific terminology. 	
1	1–5	<ul style="list-style-type: none"> • Basic understanding of both the theoretical framework and the influence of contexts demonstrated by very little, if any, appropriate discussion of the extent to which the relationship between radio presenter and audience is as important as media technology. • Basic judgements and conclusions that are generally unsupported by examples from the two close study products. • Very little, if any, appropriate use of subject specific terminology. 	
0	0	Nothing worthy of credit.	
<p>Deciding on a level</p> <p>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 and answers which make reference to only one CSP should not normally receive marks above Level 3.</p> <p>Answers in the higher bands must show extended responses that demonstrate the candidate's ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured. In order to reach judgements and make conclusions.</p> <p>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>Indicative content</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>The importance of the radio presenter</p> <ul style="list-style-type: none"> • Presenters have been vital to the success of radio through the decades, especially since the start of Radio 1 in the 1960s. • Presenters often become stars after working on major nationwide radio stations. • Often individuals who are stars in their own right become radio 			

		<p>presenters on major stations as they are appealing to audiences.</p> <ul style="list-style-type: none"> • When presenters change in popular programme slots, such as breakfast show/drive time shows, we talk of the <i>presenter</i> gaining or losing listeners. • Presenters often have very little to do with the choice of music that is played on the show, but it is the presenter that develops a connection with the audience. <p>The importance of technology</p> <ul style="list-style-type: none"> • Technology has played a major role in the popularity of radio from the 1960s to the present day. • The portability of radio makes it more accessible, from transistor radios in the 1960s to listening to the radio through a laptop, TV or smartphone in the present day. • Advancements in radio technology and media technology more generally have kept radio audiences interested in the form. • Because of technology, radio is now more accessible and interactive than ever before – but there are also far more radio stations and alternative formats available – and a wider range of media entertainment options exist, so the market is extremely competitive. <p>Arguments or points made in favour of the statement may include:</p> <ul style="list-style-type: none"> • From its conception, perhaps the most important factor in Radio 1's success was its 'pulling power' and being able to attract the biggest names to appear as presenters and guests. • The top presenters from pirate radio were poached by Radio 1, because of reputation, kudos and popularity, in the hope that the audience would come with them eg Tony Blackburn. • Radio 1 was created in response to the success of pirate radio's personality DJs all of whom related to a youth audience. The BBC's old fashioned presenters could not compete. • Back in 1967 and the launch of Radio 1, media technologies were less developed in terms of the audience's relationship with the presenter. • Radio 1 (along with other BBC stations) remains current and appealing by staging festivals (which have become increasingly popular in the UK in recent years), such as Radio 1 Big Weekend and BBC Music's Biggest Weekend – presenters are a big pull for these events too. • Ben Cooper, Radio 1 controller insists that the station is the 'most relevant youth brand today' but this is as much down to the presenters, eg Maya Jama (girlfriend of Stormzy) as well as media technology. • Each presenter on Beats 1 has a dedicated page on the Apple Music website showing that listeners are tuning in because of the presenters. • Music radio is still personality driven; shows are named after DJs/presenters and their personalities are marketed as celebrities by the industry eg Beats 1 poached Zane Lowe from Radio 1 for its launch. • Just as with Radio 1, the choice of presenters is crucial to Beats 1 success. The radio presenter is central to a show's identity and tone. For example, Julie Adenuga is heavily linked to the London music scene. • Even in today's technology driven radio environment the trusted presenter still helps to guide and shape the audience's taste in music. For example, Julie Adenuga is described as a curator and tastemaker. 	
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	<p>Arguments or points made against the statement may include:</p> <ul style="list-style-type: none"> • When Radio 1 was launched in 1967, there was less competition on the airwaves and less competition in general. For example, only 3 TV channels, no video games and no internet. • Radio technology in the 1960s saw the emergence of portable radios: the transistor radio. This enabled young listeners to make their own choices. • The media landscape has changed considerably over the last 10 years or so and now media technologies have become pivotal in Radio 1's attempts to maintain its audience. Apps enable listeners to tune in and time-shift on their smartphones, for example BBC Sounds App. • New studios were built that featured remote control cameras, basic editing tools and green screen, so that shows could be live-streamed. This uses the aesthetic of YouTubers. • Music videos now played in sync with radio broadcasts. • The Radio 1 homepage is also crucial to the station's continuing appeal – it serves as a platform for a wide variety of material from mixes and other musical content to additional features such as podcasts and advice aimed at the target audience of 15–29 year olds. • Digital technology enables listeners to assemble their own preferred content using streaming services eg Spotify, Amazon Prime music, without presenters. • Technology has enabled listeners to become more active participants of the show. This happens in a range of ways, including; tweeting, snapchatting, texting, live commenting on the website; giving them more ownership of the show. • Most radio stations use computerized playlists carefully targeted to niche audiences. This reduces the importance of the presenter. • Beats 1 can only exist because of media technology, being accessible through Apple iTunes on a PC and Apple Music on a smartphone and tablet. It also has a YouTube channel. • These technologies allow the listener to independently access additional content such as exclusive interviews, extended plays of music and live sessions. • Digital technology enables internet radio to reach a global audience. Shows may therefore become more music-driven and less presenter-driven. <p>Indicative Content: Judgements and Conclusions</p> <p>Answers may make judgements which lead them to either agree or disagree with the statement in the question. Alternatively, responses may conclude that both radio presenters and media technology make an equally significant contribution to the success of radio. Any of these approaches is equally valid as long as judgements and conclusions are supported by evidence drawn from the CSPs and from areas of the theoretical framework and contexts of the media.</p>	
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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					6		6
05.1	2						2
05.2	2	4					6
05.3			4	8			12
06	2						2
07.1	3						3
07.2		6					6
08	3	3					6
09		5		5		10	20
Total	13	18	4	13	26	10	84