

**GCSE**  
**MEDIA STUDIES**  
**8572/1**

**MEDIA ONE**

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**Mark scheme**

**ADDITIONAL SPECIMEN MATERIAL**

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Version 1.0

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

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

Qu	Part	Marking guidance	Total marks
01		<p>Assessment objective – AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media studies (1 mark)</p> <p>D</p>	1

02		<p>Assessment objective – AO2 1a</p> <p>Analyse media products using the theoretical framework of media, including in relation to their contexts (12 marks)</p>	12																		
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	<p><b>Indicative content</b></p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by discussing:</p> <ul style="list-style-type: none"> <li>• typography</li> <li>• non-verbal codes</li> <li>• verbal codes</li> <li>• use of language</li> <li>• colour palette</li> <li>• photographic codes.</li> </ul> <p>Examples of possible meanings communicated by connotations:</p> <p><b>Typography</b></p> <ul style="list-style-type: none"> <li>• Upper case, bold – connotation of the important, powerful message of the image and copy</li> </ul> <p><b>Non-verbal codes</b></p> <ul style="list-style-type: none"> <li>• No direct address but subject’s eyes are fixed on the opponent – connotes determination and power.</li> <li>• Athletic body connotes that the subject is in condition and well-prepared.</li> <li>• Black boxing dress code connotation of power and strength.</li> <li>• Body stance connotes that the subject is ready to face and overcome opponent.</li> </ul> <p><b>Verbal codes (use of language)</b></p> <ul style="list-style-type: none"> <li>• Intertextuality of Muhammad Ali quote anchors the subject’s facial expression. Both work together to connote determination and the will to win.</li> <li>• Tagline ‘Impossible is Nothing’ is separated from the rest of the text and underpins the above connotation.</li> </ul> <p><b>Colour palette</b></p> <ul style="list-style-type: none"> <li>• Dark, but spotlight shone on the subject to connote power.</li> </ul> <p><b>Photographic codes</b></p> <ul style="list-style-type: none"> <li>• Cropped image connotes power and strength of upper body.</li> <li>• Shot from a low angle to connote the subject’s power and strength.</li> </ul> <p>This is not an exhaustive account of elements or potential meanings communicated by connotations. Responses containing different or contradictory readings may still be valid and you should credit any valid</p>	
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		references. Marks in the higher band could reflect qualities in either the breadth or the depth of the response.	
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	<p><b>Indicative content</b></p> <p>Responses should demonstrate ability to analyse a media product using the theoretical framework (media language) by referring to:</p> <p>The clear function of the narrative: to recruit new blood donors from the Black, Asian and Ethnic minorities communities.</p> <p>The structure of the narrative: it follows a non-linear, episodic structure and features well known people from the BAME communities who have overcome obstacles and pressures in their lives to achieve success. These "heroic" character types range from Olympian Nicola Adams to TV presenter and wheelchair basketball player, Ade Adepitan.</p> <p>The use of locations in the narrative: the selection of a variety of London urban settings underpins the episodic structure where the characters are found. Many of the people in the target audience will recognise the locations.</p> <p>Message of the narrative: Despite all of these examples of success, the BAME communities are failing their own members by not giving time to give blood.</p> <p>The opening of the narrative: Lady Leshurr acts as Propp's dispatcher. She is the first character the audience encounters as her function is to call to arms members from the target audience of the BAME community and directing them to step up and give blood.</p> <p>The use of direct mode of address by Lady Leshurr: This directly speaks to members of the target audience forging a connection with them. There is also evident language register used. The message is that the audience can achieve what the characters in the video have achieved by becoming heroic characters themselves.</p> <p>The use of intertextuality/hybridity: Exploration of how the narrative structure follows that of the genre of a rap music video.</p> <p>The closure of the narrative: Use of NHS blood donor logo and website address. Final call to arms Lady Lemurr telling audience that they have got to take some time to save a life.</p> <p>Other valid points should be credited.</p>	
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03	2	<p style="text-align: center;">Assessment objective – 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> <table border="1" data-bbox="347 517 1283 2029"> <thead> <tr> <th data-bbox="347 517 448 589">Level</th> <th data-bbox="448 517 555 589">Mark range</th> <th data-bbox="555 517 1283 589">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="347 589 448 931">4</td> <td data-bbox="448 589 555 931">10-12</td> <td data-bbox="555 589 1283 931"> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanation of how marketing campaigns reflect the social and cultural contexts in which they were created.</li> <li>• Consistently appropriate and effective 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<p><b>Indicative content</b></p> <p>Demonstrates knowledge and understanding of how marketing campaigns reflect the social and cultural contexts in which they were created, such as:</p> <ul style="list-style-type: none"> <li>• social attitudes will be reflected in marketing campaigns of the day</li> <li>• language/sound will evolve and change over time to reflect current usage and new trends</li> <li>• gender, ethnicity and sexuality will be represented in different ways as social attitudes change.</li> </ul> <p>Reference to the NHS <i>Represent</i> online video, such as:</p> <ul style="list-style-type: none"> <li>• Cultural context – only 3% of BAME community give blood. This is the reason for the video being made, to address the low percentage of blood donors within the group. This worrying and negative statistic is juxtaposed with the positive messages of what the BAME community can achieve/has achieved in modern Britain.</li> <li>• The video shows how BAME can succeed in all aspects of life. This shows a cross-section of activity, including sport, disability, the arts and politics.</li> <li>• The importance of having determination, drive and dreams are highlighted in the video.</li> <li>• Many BAME role models are depicted in the video. Some will be well-known to the audience, but the message is that with a positive attitude and qualities, the BAME community can achieve great things.</li> <li>• Urges the BAME community to represent itself as blood donors, in the way that it is representing itself in other areas of society.</li> </ul> <p>Other valid points must be credited.</p>			

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> <p>Award <b>one</b> mark for each of the following points up to a maximum of 2 marks.</p> <ul style="list-style-type: none"> <li>• Masthead (1)</li> <li>• Dateline (1)</li> <li>• Images (1)</li> <li>• Uniform typography (1)</li> <li>• Use of 'Exclusive' (1)</li> <li>• Overlays (1)</li> <li>• Slightly obscured title block (1)</li> </ul> <p>Other valid points must be credited.</p>	2
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		<p><b>Indicative content</b></p> <p>Demonstrates knowledge and understanding of how masculinity is represented on magazine covers, such as:</p> <ul style="list-style-type: none"> <li>• Direct mode of address of image, positioning the masculine subjects as ordinary family men thus conveying a softer side of masculinity. Their position is attainable. The key message being that these are everyday people, despite their masculine celebrity status.</li> <li>• Male stars depicted as loving brothers and fathers, dedicated to family. Celebrity stories often centre around the importance of family, births, weddings, etc. Therefore, to show males stars are so happy as brothers and fathers is an important representation of their masculinity.</li> <li>• Determination of male characters is shown ‘We would die for each other’. This is perhaps the stereotypical side of masculinity representation, showing men who are brave, willing to fight or</li> </ul>																

		<p>sacrifice themselves because of their loved ones.</p> <ul style="list-style-type: none"><li>• Counter to the above version of masculinity is the display of vulnerability that is represented by 'I'm scared...' The character is shown to be willing to show weakness and is not afraid to demonstrate emotion.</li></ul> <p>Other valid points must be credited.</p>	
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05	Assessment objective – AO2 1a  Analyse media products using the theoretical framework of media, including in relation to their contexts (6 marks)	6															
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	<p><b>Indicative content</b></p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media representations) by discussing issues such as the following:</p> <p>Representations of place, a celebrity persona, and the product itself help to construct a version of reality for the audience.</p> <p>This is continued with the nostalgic view of the world that is constructed and the historical period the advert is set. This is achieved through the use of clothes, music, lighting, colour palette etc.</p> <p>The advert evokes the classic Hollywood movie era – reinforced by the CGI use of movie star Audrey Hepburn who represents heritage, classiness and elegance, thus reinforcing the Galaxy silk, not cotton</p>																

	<p>branding.</p> <p>As well as the nostalgic and romantic setting of the Amalfi coast, outdated stereotypes of masculinity and femininity are evident. The man ‘rescues’ the ‘damsel in distress’ from the crowded bus stuck in traffic.</p> <p>The attractive male, meanwhile, is driving the cool, classic sports car although ‘rescued’ by the man, the female is a strong character – confident enough to get off the bus and get into a car with a stranger, and playful by taking the driver’s cap. This evokes a nostalgic representation of romance with the couple riding off together into the sunset.</p> <p>Other valid points must be credited.</p>	
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06	<p style="text-align: center;">Assessment objective – AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media studies (2 marks)</p> <p>When a media company owns different businesses in the same chain of production or distribution (1) in order to reduce costs and to maximise profits, making money from each aspect of the chain (1).</p> <p>Students do not need to list all the reasons for vertical integration, but they must demonstrate that they understand the concept in their explanation.</p> <p>Students may answer the question using an example. Although no marks can be awarded specifically for an example, credit should be given if the response uses an example that explains vertical integration. No marks should be awarded for an accurate example that fails to explain vertical integration.</p> <p>Other valid points must be credited.</p>	2
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07	Assessment objective – AO1 1a and AO1 1b  Demonstrate knowledge of the theoretical framework of media (3 marks)  Demonstrate understanding of the theoretical framework of media (6 marks)	9															
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<p><b>Indicative content</b></p> <p>Demonstrates knowledge and understanding of how online products are constructed to make uses and gratifications available to their target audiences, such as:</p> <p>Uses and gratifications theory suggests audiences make use of the media they consume for personal fulfilment.</p> <ul style="list-style-type: none"> <li>• <b>Diversion</b> – online media products might be used as a form of escapism from the stresses and strains of everyday life.</li> <li>• <b>Personal identity</b> – online media products supply people with role models and ways of understanding their own place in society.</li> </ul>																	



	<ul style="list-style-type: none"> <li>• <b>Social relationships</b> – many people seem to gain an element of sociability through online media. People discuss online media products with each other, or discuss media using online products, giving the act of viewing a socially cohesive function. People often show an enthusiasm and liking for particular people, eg celebrities, and enjoy the sense of familiarity felt with them.</li> <li>• <b>Surveillance</b> – the mass media contributed to people being informed about the world around them through the viewing of news and current affairs, as well as enjoying keeping up to date with entertainment trends.</li> </ul> <p>Specific references to the uses and gratifications available to Zoella’s audience.</p> <ul style="list-style-type: none"> <li>• The information her vlogs give about fashion, make-up and relationships.</li> <li>• Videos are informal and highly engaging – perfect escapism for viewers.</li> <li>• Interaction between viewers/presenter.</li> <li>• Relationships have been built between the vlogger and her audience. The chatty, relaxed style and personal nature help this.</li> <li>• The familiar setting of Zoella’s home is expected and helps to build the feeling of authenticity.</li> <li>• The content of the vlogs reflect the interests and concerns of the target audience (identification/entertainment).</li> <li>• Zoella mixes up the way she presents herself to her audience. Sometimes she is dressed in immaculate makeup. Other times she is happy to be filmed without any makeup. She is also prepared to discuss personal issues with her audience (social interaction).</li> <li>• The content and style of delivery of her vlogs appeal to younger audiences but it is important to note that many of the topics that Zoella covers in her content would have broad appeal (identification).</li> </ul> <p>Other valid points must be credited.</p>	
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08	<p>Assessment objective – 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> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Level</th> <th style="text-align: center;">Mark range</th> <th style="text-align: center;">Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">5-6</td> <td> <ul style="list-style-type: none"> <li>• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how the convergence of different media forms and technologies enables advertisers to promote brands.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">3-4</td> <td> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by some effective explanation of how the convergence of different media forms and technologies enables advertisers to promote brands.</li> <li>• Some appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">1-2</td> <td> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how the convergence of different media forms and technologies enables advertisers to promote brands.</li> <li>• Little, if any, appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td style="text-align: center;">0</td> <td style="text-align: center;">0</td> <td>Nothing worthy of credit.</td> </tr> </tbody> </table> <p><b>Indicative content</b></p> <p>Demonstrates knowledge and understanding of how the convergence of different media forms and technologies enables advertisers to promote brands. Shows understanding of how the merging and integration of previously distinct media forms has benefited advertisers because:</p> <ul style="list-style-type: none"> <li>• Expands and accelerates distribution of information.</li> <li>• Allows advertisers to promote brands through variety of media forms. Content can be reused and remixed (sound/images/written text) and dispersed across multiple media platforms.</li> <li>• Old barriers of time and space have been eliminated. Audiences can be reached at anytime and anywhere.</li> <li>• Allows for repetition and recirculation of advertisers' brand values at less cost. Using digital convergence cheaper than traditional</li> </ul>	Level	Mark range	Description	3	5-6	<ul style="list-style-type: none"> <li>• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how the convergence of different media forms and technologies enables advertisers to promote brands.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul>	2	3-4	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by some effective explanation of how the convergence of different media forms and technologies enables advertisers to promote brands.</li> <li>• Some appropriate and effective use of subject specific terminology throughout.</li> </ul>	1	1-2	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how the convergence of different media forms and technologies enables advertisers to promote brands.</li> <li>• Little, if any, appropriate use of subject specific terminology.</li> </ul>	0	0	Nothing worthy of credit.	6
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	<p>methods of advertisers.</p> <ul style="list-style-type: none"><li>• Use of social media platforms such as Facebook, Twitter and Instagram has allowed growth of interaction with target audiences, enabling more dynamic exchange between advertisers and consumers.</li><li>• Via social media, audiences themselves are able to give the advertisers greater prominence through for example re-tweets or trending.</li><li>• Consumers can be carefully targeted as convergence allows access to multiple forms of technology eg computers, smart phones, iPads and other mobile devices.</li></ul> <p>Students may provide any examples from advertising to promote brands to illustrate their response. They may choose to detail particular campaigns and may select from the CSPs they have studied to do so.</p> <p>All valid points must be credited.</p>	
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09	Assessment objective – AO1 1b, AO1 2b and AO2 1b  Demonstrate understanding of the theoretical framework of media (5 marks)  Demonstrate understanding of contexts of media and their influence on media products and processes (5 marks)  Make judgements and draw conclusions (10 marks)	20															
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**Indicative content**

Answers in the higher bands must show extended responses that demonstrate the student’s ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured.

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. Similarly, if they reach a balanced conclusion that, whilst low budget/independent film productions might not be able to compete with Hollywood blockbusters, they still have an audience and a place, as long as points are well-supported through effective use of evidence based on the CSPs and the theoretical framework (media industries and media audiences).

Judgements and conclusions should make clear and explicit links between the CSPs and the theoretical framework by examining, for example:

- The nature of media production (independent: I, Daniel Blake, Hollywood conglomerate: Dr Strange).
- The impact of production processes, personnel and technologies on these film products.
- The importance of different funding models.
- How the media operate as commercial industries on a global scale and reach both large (Dr Strange) and specialised (I, Daniel Blake) audiences.
- How and why media products are aimed at a range of audiences, from small, specialised audiences (I, Daniel Blake) to large, mass audiences (Dr Strange).
- The ways in which media organisations target audiences through marketing.

Responses may demonstrate understanding of contexts of media and their influence on media products and processes and an ability to make judgements and form conclusions by examining issues such as the following:

- Doctor Strange.
- The importance of Star Power in Hollywood blockbusters. Big names are cast to draw audiences in. Regardless of reviews a film receives, star power ensures a degree of box office success.

	<ul style="list-style-type: none"> <li>• Merchandising tie-ins are often used to promote blockbuster films such as Dr Strange. These include mugs and lunchboxes – all with the main star, Benedict Cumberbatch, as the main focus.</li> <li>• The importance of marketing a blockbuster film on social media is clearly exemplified by the way that Dr Strange was promoted. Marvel provided content for Twitter, Snapchat lenses and filters, and special content for Instagram to promote the film.</li> <li>• Dr Strange was the widest IMAX release ever. The wide release was designed to highlight the visual effects used in the film.</li> <li>• I, Daniel Blake.</li> <li>• Due to the gritty, hard hitting social message of the film it was marketed in a different way to the Hollywood 'blockbuster' Doctor Strange.</li> <li>• Grassroots marketing was a clear strategy used and the whole marketing had a local and regional feel compared to the global approach seen with Dr Strange.</li> <li>• The Premiere was held in Newcastle, rather than the usual London. There was a focus on community screenings and regional marketing officers were employed.</li> <li>• The marketing campaigns reflected the much lower budget (compared to Dr Strange) but deliberate choices were made because of the subject matter of the film.</li> <li>• Partnerships are important in the marketing of all films and I, Daniel Blake was promoted in partnership with Trinity Mirror (newspaper group).</li> <li>• Other valid points must be credited.</li> </ul>	
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