

# GCSE MEDIA STUDIES

(8572)

## Paper 1 Media One

Understand how the highest levels were achieved and how to interpret the mark scheme.

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# EXAMPLE RESPONSES



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## Question 2

0	2
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Analyse the front cover of *Games TM* (**Figure 1**) to show how its design and layout communicate meaning.

[9 marks]

### Mark scheme

Level	Marks	Descriptor
4	10-12	<ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how design and layout are used.</li> <li>• Focus on meanings created by different elements of design and layout is thorough and effective throughout.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Good analysis of the product that is clear and generally engages with the nuanced aspects of how design and layout are used.</li> <li>• Focus on meanings created by different elements of design and layout is mostly effective although lacks clarity in places.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of how design and layout are used.</li> <li>• Focus on meanings created by different elements of design and layout is inconsistent.</li> <li>• Occasionally appropriate use of subject specific terminology.</li> </ul>
1	1-3	<ul style="list-style-type: none"> <li>• Basic analysis of the product only focusing on the more straightforward aspects of how design and layout are used. Likely to be more descriptive than analytical.</li> <li>• Focus on the meanings created by the different elements of design and layout is largely absent.</li> <li>• Very little, if any, appropriate use of subject specific terminology.</li> </ul>
0	0	Nothing worthy of credit.

## Response A

The front cover of *Games TM* is shown to have a man of large build as the main signifier who's facial expression seems stern and makes him look incredibly intimidating. The contrast of the black and white with the red makes the red stand out a lot more and therefore emphasize the connotations of blood, anger and fury further. The word choice of 'brutal' again reinforces this idea of violence, intimidation and gives the impression that this isn't for the faint hearted, almost challenging the reader.

The masthead is grey but bold, resembling stone or steel which had connotations of strength and durability to further highlight that this particular product is hardcore and also groups with all the other elements to create the idea of a social construct being there in that they all direct towards the point that this product is for boys and therefore that's what they're expected to be like.

The red stripes on the man make him look like a warrior with war paint on, which make him look dangerous and someone to be afraid of, again showing the violent nature of the product and how it appears to the target audience.

This task required students to analyse the front cover of *Games TM* to show how its design and layout communicate meaning.

Most students were able provide at least a satisfactory analysis of the front cover. However, often this was limited to 'feature spotting'. By contrast, this example response shows what can be achieved when students move away from simply identifying some relevant conventions of magazine front covers and comments regarding generic appeal.

The response has a consistent and focused analysis of the product. Not only that, there is also a clear and thorough focus on the meanings created.

For example, this example from the second paragraph: 'the masthead is grey but bold, resembling stone or steel which hold connotations of strength and durability to further highlight that this particular product is hardcore...' is a good illustration of the quality of analysis evident in the response.

**Level 4, 11 marks**

## Question 3

0	3
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What does an analysis of the *Reveal* front cover (**Figure 2**) tell us about contemporary social and cultural values?

[8 marks]

### Mark scheme

Level	Marks	Descriptor
4	7-8	<ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of social and cultural values communicated by the CSP.</li> <li>• Excellent use of the theoretical framework, including in relation to social and cultural contexts with detailed and accurate references to the CSP</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Good analysis of the product that is clear and generally engages with the nuanced aspects of social and cultural values communicated by the CSP.</li> <li>• Good use of the theoretical framework, including in relation to social and cultural contexts with accurate references to the CSP.</li> <li>• Mostly appropriate and effective use of subject specific terminology throughout.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with obvious or straightforward aspects of social and cultural values communicated by the CSP.</li> <li>• Satisfactory use of the theoretical framework, including in relation to social and cultural contexts with references to the CSP.</li> <li>• Occasionally appropriate use of subject specific terminology.</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>• Basic analysis of the product only focusing on the most straightforward aspects of social and cultural values communicated by the CSP.</li> <li>• Limited use of the theoretical framework including in relation to social and cultural contexts with references to the CSP.</li> <li>• Very little, if any, use of subject specific terminology.</li> </ul>
0	0	Nothing worthy of credit.

## Response B

The front cover of the Reveal magazine suggests that our culture is open. It references to 'secret meetings' and uses unflattering paparazzi photos to indicate that people should not have privacy and should instead be open about their private lives. Even the masthead 'Reveal' suggests that it is uncovering their lives and revealing it to the public.

In addition, the magazine attempts to create a friendly vibe as if we were friends with the celebrities depicted. By using their informal first names such as "Pete" it is established that we're so close with them that we're on nickname terms. Similarly, "At home with" is concluding that their contemporary social values include invading into someone's home. Their smiling body language helps to suggest that they're friends with the reader.

Responses to Question 3, which required students to explain what analysis of the Reveal front cover tells us about contemporary social and cultural values, were approached by many students in a similar way to Question 2.

The vast majority of students were able to produce a generally satisfactory analysis, but this often focused on a generic audience appeal and identification of key features and conventions of magazine front covers.

The best responses provided a thorough analysis which also had a specific and consistent focus on contemporary social and cultural values.

The example response includes concise and effective analysis, consistently appropriate use of subject specific terminology, and a strong emphasis on social and cultural values.

**Level 4, 7 marks**

## Question 4.2

0 4 · 2 Explain two ways in which advertisements persuade consumers to buy products.

Refer to the OMO advertisement (**Figure 3**).

[6 marks]

### Mark scheme

Level	Marks	Descriptor
3	5-6	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of different ways in which the CSP persuaded consumers.</li> <li>• Consistently appropriate and effective reference to the OMO advertisement.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of different ways in which the CSP persuaded consumers.</li> <li>• Some appropriate and effective reference to the OMO advertisement.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by occasionally appropriate explanation of different ways in which the CSP persuaded consumers.</li> <li>• Limited relevant reference to the OMO print advert.</li> <li>• Little, if any, appropriate use of subject specific terminology.</li> </ul>
0	0	Nothing worthy of credit.

## Response C

They offer a relationship between product and consumer. OMO uses direct address through “you” and “you’ll” additionally colloquialisms like “yes, she’s right” both create a persuasive relationship as they are directly targeting their audience to make them feel as if the product is positively telling them to buy and creating excitement around it.

Colour also helps to persuade consumers by using bright bold colours on OMO the consumer is attracted to the brand. Bright lipstick shows how a woman (the stereotypical cleaner) can be just as bright/happy as the woman in the photo. The colours also link to the word “Bright”. The non-verbal colour codes subconsciously tell the audience their clothes can be this bright portraying OMO as positive.

This task required students to explain two ways in which advertisements persuade consumers to buy products, with reference to the OMO advertisement (Close Study Product).

Most were able to provide at least satisfactory examples and explanation of the different ways the CSP persuaded consumers.

The comments in the example response about direct address and the relationship between the consumer and the product are excellent. The comments about colour are slightly less convincing. However, the quality of the response overall is still sufficient to justify a mark in the top band.

There is close work with the CSP and effective subject specific terminology.

**Level 3, 5 marks**

## Question 4.3

0 4 . 3

How did social and cultural contexts influence the way people understood advertisements in the 1950s?

Refer to the OMO advertisement (**Figure 3**).

[12 marks]

### Mark scheme

Level	Marks	Descriptor
4	10-12	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of contexts and their influence on media products and processes, demonstrated by consistently effective explanations of how contexts influenced perceptions of advertisements.</li> <li>• Consistently appropriate and effective reference to the OMO advertisement.</li> <li>• Specialist terminology is used appropriately and effectively throughout.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Good knowledge and understanding of contexts and their influence on media products and processes, demonstrated by frequent effective explanations of how contexts influenced perceptions of advertisements.</li> <li>• Generally appropriate and effective reference to the OMO advert but there are occasional inaccuracies/omissions.</li> <li>• Specialist terminology is mostly used appropriately and effectively.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of contexts and their influence on media products and processes, demonstrated by some appropriate explanation of how contexts influenced perceptions of advertisements.</li> <li>• Some appropriate reference to the OMO advertisement is present but it is of limited effectiveness.</li> <li>• Specialist terminology is sometimes used inappropriately and with limited effectiveness.</li> </ul>

1	1-3	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of contexts and their influence on media products and processes, demonstrated by little if any appropriate explanation of how contexts influenced perceptions of advertisements.</li> <li>• Little, if any, appropriate reference to the OMO advert.</li> <li>• Specialist terminology is either absent or inappropriately used.</li> </ul>
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## Response D

In the 1950's, it was a common known stereotype in the ideology that women were to stay home and cook, clean and look after children whereas men were to go work and provide for their families. This was reflected in the OMO advertisement because we can see a woman using the OMO washing detergent and she appears to be happy, excited and surprised by the product. This was done to target women because OMO portrays women to be doing the washing at home, so therefore their ideology would of been that the OMO detergent would be a product named at women since it was their job to do cleaning chores due to social and cultural visions.

Moreover, the fact that on the bottom right of the OMO advert, there is a review that states how good the OMO product is and the review is actually from a woman's point of view – which again highlights the common stereotype that cleaning chores are to be done by women, as believed by society in the 1950's.

This task asked students to discuss how social and cultural contexts influenced the way people understood advertisements in the 1950s, with specific reference to the OMO advertisement (Close Study Product).

The example response is a good illustration of how depth in a response is usually better than breadth.

The response is certainly well-evidenced, although it essentially covers the same point throughout. However, it's important to note that the response is convincing enough throughout to still justify a mark in the top band.

The answer is focused and centres on the representation and role of women in the 1950s.

**Level 4, 10 marks**

## Question 5

0	5
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Analyse the *Galaxy* television advertisement (Close Study Product) to show how the narrative is structured.

[6 marks]

### Mark scheme

Level	Marks	Descriptor
3	5-6	<ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and engages with the nuanced aspects of the narrative structure of the CSP.</li> <li>• Consistently appropriate and effective focus on the narrative components of the advertisement.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that is clear and which engages with aspects of the narrative structure of the CSP.</li> <li>• Some appropriate and effective focus on the narrative components of the advertisement.</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 analysis of the product that engages only with straightforward or simple aspects of the narrative structure of the CSP.</li> <li>• Limited appropriate focus on the narrative components of the advertisement.</li> <li>• Little, if any, appropriate and effective use of subject specific terminology throughout.</li> </ul>
0	0	Nothing worthy of credit.

## Response E

The character of Audrey Hepburn can be seen as the hero of the narrative on a quest for luxury and comfort. The conflict at the beginning is the chaos of the bus journey. The climax takes place when she gets off the bus and into the posh car with an attractive man. This man driving the car can be seen as the helper as he helps her reach the resolution as she is finally retrieved from the chaotic bus. Finally, the chocolate bar is shown as the princess/prize as it is the reward of her quest. This narrative is structured to represent the chocolate as luxurious and desirable to the audience.

Question 5 asked students to analyse the *Galaxy* television advertisement (Close Study Product), to show how the narrative is structured.

The example – a full mark response – is an impressive and excellent analysis. It engages with the nuanced aspects of narrative structure, as well as the obvious and straightforward.

There is a consistent focus on the narrative components of the *Galaxy* advertisement. The response uses subject specific terminology consistently and appropriately throughout.

**Level 3, 6 marks**

## Question 7

0	7	How does a music video help to develop the relationship between a band and its audience?
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Refer to the Arctic Monkeys' music video *I Bet You Look Good On The Dancefloor* (Close Study Product).

[9 marks]

### Mark scheme

Level	Marks	Descriptor
3	7-9	<ul style="list-style-type: none"> <li>• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of the how music video develops the relationship between bands and audiences.</li> <li>• Consistently appropriate reference to the CSP.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of the how music video develops the relationship between bands and audiences.</li> <li>• Some appropriate and effective reference to the CSP.</li> <li>• Some appropriate and effective use of subject specific terminology.</li> </ul>
1	1-3	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how music video develops the relationship between bands and audiences.</li> <li>• Limited appropriate reference to the CSP.</li> <li>• Little, if any, appropriate use of subject specific terminology.</li> </ul>
0	0	Nothing worthy of credit.

## Response F

“I bet you look good on the dancefloor” by the Arctic Monkeys creates a story and personal relationship between the audience and the band. This is because the music video is filmed at a live concert in a small venue. They used raw footage for the music video rather than jump cuts and effects to show the audience who the band really are without a filter. It also shows mistakes within the song like voice breaks so that in terms of the uses of gratifications theories, it creates a personal relationship between them. They try to convey that they are just like any normal person who is not perfect and can make mistakes like everyone else. For inspirers who want to be like the band, it shows that you don’t have to be perfect, just be yourself.

As well as this, they are dressed casually, which builds trust between the band and their fans because they don’t want to come across as people they aren’t. It also shows that the band only want the audience to focus on the quality of the music and not the video.

The task required students to discuss how music video helps to develop the relationship between an artist and their audience, with reference to Arctic Monkeys’ video *I Bet You Look Good On The Dancefloor* (Close Study Product).

Please note that Section B of Paper 1 assesses Media Audiences and Media Industries. Therefore, a straightforward analysis of elements of Media Language in the music video (which several students offered) was not appropriate.

Of course, none of the aspects of the theoretical framework operate in isolation, so students are likely to cover elements of Language, but the emphasis should always be on Media Audiences and Media Industries.

This example response has a consistent focus on how the video is used to develop a relationship between the audience and the band. A clear understanding of the theoretical framework is shown through the references to audience.

Throughout the response there are a range of highly appropriate references to the CSP.

**Level 3, 8 marks**

## Question 8

0	8
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 Explain how Zoella uses social media to make money.

[6 marks]

### Mark scheme

Level	Marks	Descriptor
3	5-6	<ul style="list-style-type: none"><li>• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how social media can be used to make money.</li><li>• Consistently appropriate and effective reference to CSPs linked to Zoella.</li><li>• Consistently appropriate and effective use of subject specific terminology throughout.</li></ul>
2	3-4	<ul style="list-style-type: none"><li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how social media can be used to make money.</li><li>• Some appropriate and effective reference to CSPs linked to Zoella.</li><li>• Some appropriate and effective use of subject specific terminology.</li></ul>
1	1-2	<ul style="list-style-type: none"><li>• Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how social media can be used to make money.</li><li>• Limited reference to CSPs linked to Zoella.</li><li>• Little, if any, appropriate use of subject specific terminology.</li></ul>
0	0	Nothing worthy of credit.

## Response G

Zoella uses social media to promote her products to her audience so they will purchase them and make her money. Through the use of promoting her YouTube channel on social media, she can post videos and monetise them to make a profit from it per view. On social media apps like YouTube and Instagram she can do product endorsements and promote other products as an advertisement for example, a perfume, to receive a profit from promotion a company's product through her social media.

The example response is concise but still has a consistent focus on Zoella. It shows clear knowledge and understanding of the way that Zoella makes money through social media.

The examples given are general rather than specific and there is appropriate use of subject specific vocabulary.

**Level 3, 5 marks**

## Question 9

0	9
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'It is very difficult for players to resist the harmful effects of video games.'

How far do you agree with this statement?

In your answer you must refer to:

- the social and cultural context of video games
- Kim Kardashian; Hollywood (Close Study Product)
- theories of active and passive audience.

[20 marks]

### Mark scheme

Level	Marks	Descriptor
4	16-20	<ul style="list-style-type: none"> <li>• Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the supposed effects of video games.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSP.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul>
3	11-15	<ul style="list-style-type: none"> <li>• Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequently effective discussion of the supposed effects of video games.</li> <li>• Good judgements and conclusions that are frequently supported by relevant reference to the CSP.</li> <li>• Frequent appropriate and effective use of subject specific terminology.</li> </ul>
2	6-10	<ul style="list-style-type: none"> <li>• Satisfactory understanding of both the theoretical framework and the influence of contexts, demonstrated by some appropriate but not always convincing discussion of the supposed effects of video games.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by reference to the CSP.</li> <li>• Occasional appropriate and effective use of subject specific terminology.</li> </ul>
1	1-5	<ul style="list-style-type: none"> <li>• Basic understanding of both the theoretical framework and the influence of contexts, demonstrated by very little, if any, appropriate discussion of the supposed effects of video</li> </ul>

		<p>games.</p> <ul style="list-style-type: none"> <li>• Basic judgements and conclusions that are generally unsupported by reference to the CSP.</li> <li>• Very little, if any, appropriate use of subject specific terminology.</li> </ul>
0	0	Nothing worthy of credit.

## Response H

The game “Kim Kardashian: Hollywood” is a game based on dating, making money and building up a high social platform. Throughout the game play, the player has to complete tasks in order to exceed further in the game. After completing tasks, the player is rewarded with virtual money or coins.

Due to in-app purchases, players are able to buy more money for the game. Because tasks also take time, people continue to spend money on the game in order to speed up task times. This leads to a lot of people overspending in order to continue levelling up in the game and getting further into the storyline. This creates an active audience because they are taking action to get further into the game. Whereas a passive audience would have to wait long periods of time in order to complete tasks.

As well as this, the target audience for the game is young girls ages 14 to 22. The app also appeals to Kim Kardashian fans who use the game for escapism in order to try and connect with their idol. By playing the game, they are able to find out how to live a glamorous life like Kims.

The characters in the game are created with very curvy body types. This leads the audience to believe that they need to look like the girls in the game in order to be as pretty and idolised as Kim. This type of character is also conveyed in “Lara croft go”. The character of Lara Croft has an hourglass figure which creates a sex appeals of which appeals to the male target audience of 15-20 year olds. This causes men to believe that all women should look like a character like hers in order to be considered pretty or sexy.

These contributing factors causes girls and young women to feel very negatively pressured into making themselves look like the frankly unrealistic characters from video games.

Question 9, the extended response, required students to discuss how far they agreed with the statement, *'It is very difficult for players to resist the harmful effects of video games.'*

The first example response offers two clear arguments about the harmful effects of video games. Firstly, that in-game purchases can lead to overspending. Secondly, it covers the negative influence of gender stereotypes.

Judgements are consistently supported by references to the CSP. The response shows an excellent understanding of audience and representation.

Comments about active audience theories are slightly hesitant and not entirely convincing. However, there is implicit understanding of passive audience theories. There is also reasonable use of subject specific terminology.

Weighing up the various strengths and weaknesses of the response, a best-fit mark to the lower end of the top band is appropriate.

**Level 4, 17 marks**

## Response I

I do agree with this statement, entirely.

In modern day, the rise of video games and technology has been extremely fast and addictive. People may play for a number of reasons such as peer pressure or wanting to fit in. Games such as 'Kim Kardashian: Hollywood' promote things such as impossible body ideals and impossible standards of living to fairly young audiences. Many people don't realise the effects this constant promotion has but it does result in people constantly wishing to change themselves and being unhappy with their living conditions. Consequently, in extremes this can lead to numerous mental health problems.

'Kim Kardashian: Hollywood' portrays Kim herself as a very kind, positive woman and this offers audiences a sense of relationship and friendship with her. This builds up her fanbase and means more and more fans buy her products (an active audience) which could lead to people spending money un-necessarily. Hollywood and the famous lifestyle are shown to be extremely glamorous and fun, when in reality it can be really tough. People playing get unrealistic ideals and hopes for their future, getting upset that they don't have this lifestyle and confusion because it doesn't happen overnight.

There is also a strong sense that you always need to look your best and this can be very harmful to adolescents. It is an un-realistic portrayal of real-life, but audiences continually want to be and live like their idols such as Kim Kardashian.

Once you get involved in the games, it is easy to have your perception of reality altered even unknowingly. Because of the strong sense of friendship games like 'Kim Kardashian: Hollywood' offer people don't want to discontinue playing. Despite the factor that Kim isn't really your friend and she is prioritising greatly from you playing her game and consuming her products, many people get caught up in the hype and identification, provided through games such as this.

This example response has reference to the CSP and is generally fluent and coherent.

The response makes judgements and draws some conclusions. It is an imbalanced response. The theoretical framework references to audience are somewhat unconvincing, but there is implicit understanding of passive audience theories shown.

The response is clear but there is a lack of subject specific terminology.

**Level 3, 14 marks**

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