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

PAPER 1

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Mark scheme

SAMs

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V1.0

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.

The indicative content suggested here is neither comprehensive nor exhaustive and examiners should consider the validity of all responses offered by candidates. The accurate use of subject specific terminology relevant to media language and media representations can be rewarded in the answers to higher tariff question (6 marks and above) but the absence of such terminology should not in itself prevent access to the higher mark levels.

When deciding upon a mark in the level, examiners should bear in mind the relative weightings of the assessment objectives and be careful not to over or under reward a particular skill.

Qu	Part	Marking guidance	Total marks																								
01		<p style="text-align: center;">AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media studies</p> <p>C</p>	1																								
02		<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="3" style="text-align: center;">Assessment Objective – AO2 1a</th> </tr> <tr> <th colspan="3" style="text-align: center;">Analyse media products using the theoretical framework of media, including in relation to their contexts.</th> </tr> <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;">4</td> <td style="text-align: center;">10-12</td> <td> <ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how media language is used.</li> <li>• Focus on the intended meanings created by the different elements of media language is thorough and effective throughout.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">7-9</td> <td> <ul style="list-style-type: none"> <li>• Good analysis of the product that is clear and generally engages with the nuanced aspects of how media language is used.</li> <li>• Focus on the intended meanings created by the different elements of media language is mostly effective although lacks clarity in places.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">4-6</td> <td> <ul style="list-style-type: none"> <li>• Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of how media language is used.</li> <li>• Focus on the intended meanings created by the different elements of media language is inconsistent due to some satisfactory analysis and some description.</li> <li>• Occasional appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">1-3</td> <td> <ul style="list-style-type: none"> <li>• Basic analysis of the product only focusing on the more straight forwards aspects of how media language is used in a descriptive way.</li> <li>• Focus on the intended meanings created by the different elements of media language is largely absent due to description not analysis.</li> <li>• Very 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>Indicative content:</p>	Assessment Objective – AO2 1a			Analyse media products using the theoretical framework of media, including in relation to their contexts.			Level	Mark range	Description	4	10-12	<ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how media language is used.</li> <li>• Focus on the intended meanings created by the different elements of media language is thorough and effective throughout.</li> <li>• Consistent 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 media language is used.</li> <li>• Focus on the intended meanings created by the different elements of media language 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 media language is used.</li> <li>• Focus on the intended meanings created by the different elements of media language is inconsistent due to some satisfactory analysis and some description.</li> <li>• Occasional 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 straight forwards aspects of how media language is used in a descriptive way.</li> <li>• Focus on the intended meanings created by the different elements of media language is largely absent due to description not analysis.</li> <li>• Very little, if any, appropriate use of subject specific terminology.</li> </ul>	0	0	Nothing worthy of credit	12
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		<p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by discussing:</p> <p>Design and Layout including juxtaposition, overlays          Typography          Non-verbal codes          Verbal codes (use of language)          Colour palette          Photographic codes (cropping, shot selection, angle of shot)</p> <p>Examples of <i>possible</i> meanings which may be attached to these elements include both denotations and connotations for example:</p> <p><b>Design and Layout</b> including:</p> <ul style="list-style-type: none"> <li>• juxtaposition, overlays</li> <li>• The relatively simple design, absence of diagonals and use of white space signifies authenticity and a sense of ‘cool’</li> <li>• The overlays and partially obscured elements suggest that the magazine is vital, dynamic</li> <li>• The obscured title (True) is a convention of magazine cover design which rewards readers who are ‘in the know’</li> </ul> <p><b>Typography</b></p> <ul style="list-style-type: none"> <li>• The size of the typographic elements signifies the relative importance of their referent</li> <li>• With the exception of the issue number and date, the remaining text on the cover is in a uniform style: upper case with small serifs. This signifies coherence. The magazine’s contents are linked to its overall theme</li> </ul> <p><b>Non-verbal codes</b></p> <ul style="list-style-type: none"> <li>• Dark glasses connote mystery or distance; absence of eye contact makes the subject less vulnerable, more powerful although, possibly, with emotions or feelings that are hidden in the shade. Wiz’s eyes are also shaded by the peak of his cap to reinforce these meanings</li> <li>• Body adornment such as neck tattoo which has associations with hard core subculture which are at odds with the design elements themselves (flowers, treble clef) which have softer, more gentle connotations. The ear studs also suggest a particular music and lifestyle subculture</li> <li>• Wiz’s hand is touching his cap with possible connotations of a salute or the raising of a cap. Both of these are deferential gestures, slightly at odds with the more powerful, dominant connotations of other non-verbal elements.</li> <li>• Wiz Khalifa is not smiling but his mouth is slightly open. These features add to the cool and aloof persona being communicated here</li> </ul> <p><b>Verbal codes</b> (use of language)</p> <ul style="list-style-type: none"> <li>• The magazine’s title, True, is a word with associations to the language of hip-hop culture. It also denotes something which is</li> </ul>	
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	<p>real, authentic</p> <ul style="list-style-type: none"> <li>• The slogan on Wiz’s hat includes the word ‘king’ which carries associations with power, dominance (just identifiable as Pittsburgh King)</li> <li>• The tag ‘.. and you think you know me’ reinforces the idea of Wiz as a man of mystery, an unknown quantity</li> </ul> <p><b>Colour palette</b></p> <ul style="list-style-type: none"> <li>• The use and connotations of black and white imagery for example as ‘classic’, sophisticated, high quality contrast with alternate readings of authenticity, ‘laid bare’, unadulterated, gritty</li> <li>• The limited use of colour (spot red) heightens the effect of the dominant black and white theme by juxtaposition.</li> </ul> <p><b>Photographic codes</b> (cropping, shot selection, angle of shot)</p> <ul style="list-style-type: none"> <li>• The tight cropping to create a big close up of WK helps the dominance of his image over other elements of the cover.</li> <li>• This is a low angled shot so that Wiz Khalifa is positioned to look down at the lens (and viewer) and this is further exaggerated by a slight backward tilt of the head. These signs reinforce the sense of power, authority and superiority</li> </ul> <p>This is not a comprehensive account of elements or potential meanings. Responses containing different or contradictory readings may still be valid and you should credit any valid references.</p> <p>Marks in the higher band could reflect qualities in either the breadth or the depth of the response.</p>	
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03	<p>Assessment Objective – AO2 1a</p> <p>Analyse media products using the theoretical framework of media, including in relation to their contexts.</p> <table border="1"> <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;">4</td> <td style="text-align: center;">7-8</td> <td> <ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of the narrative of the magazine cover with detailed reference to the CSP.</li> <li>• Excellent use of the theoretical framework that demonstrates a detailed and accurate understanding of Propp’s theory of narrative.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">5-6</td> <td> <ul style="list-style-type: none"> <li>• Good analysis of the product that is clear and generally engages with the nuanced aspects of the narrative of the magazine cover with mostly detailed reference to the CSP.</li> <li>• Good use of the theoretical framework that demonstrates an accurate understanding of Propp’s theory of narrative.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</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 analysis of the product that engages with obvious or more straightforward aspects of the narratives of the magazine cover with satisfactory reference to the CSP.</li> <li>• Satisfactory use of the theoretical framework that demonstrates a general understanding of Propp’s theory of narrative though there may be some inaccuracies.</li> <li>• Occasional appropriate use of subject specific terminology.</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 analysis of the product only focusing on the more straight forward aspects of the narrative of the magazine cover, but is more descriptive than analytical with basic reference to the CSP.</li> <li>• Limited use of the theoretical framework that demonstrates little or no understanding of Propp’s theory of narrative</li> <li>• Very little, if any, 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>	Level	Mark range	Description	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 the narrative of the magazine cover with detailed reference to the CSP.</li> <li>• Excellent use of the theoretical framework that demonstrates a detailed and accurate understanding of Propp’s theory of narrative.</li> <li>• Consistent 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 the narrative of the magazine cover with mostly detailed reference to the CSP.</li> <li>• Good use of the theoretical framework that demonstrates an accurate understanding of Propp’s theory of narrative.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul>	2	3-4	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with obvious or more straightforward aspects of the narratives of the magazine cover with satisfactory reference to the CSP.</li> <li>• Satisfactory use of the theoretical framework that demonstrates a general understanding of Propp’s theory of narrative though there may be some inaccuracies.</li> <li>• Occasional 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 more straight forward aspects of the narrative of the magazine cover, but is more descriptive than analytical with basic reference to the CSP.</li> <li>• Limited use of the theoretical framework that demonstrates little or no understanding of Propp’s theory of narrative</li> <li>• Very little, if any, use of subject specific terminology.</li> </ul>	0	0	Nothing worthy of credit	8
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	<p>Propp's character types (villain, dispatcher, helper, princess/prize, donor, hero, false hero) and the basic notion of a 'quest' in the context of the <i>Tatler</i> cover.</p> <p>Note: Good answers will demonstrate an ability to undertake a narrative analysis with references to 'quest' and at least one of the character types identified above; a detailed knowledge and understanding of the typology of narrative functions is not expected here.</p> <p>The cover of <i>Tatler</i> sets up a <i>quest</i> for the reader or potential buyer (<i>the hero</i>) in which the rewards are the fulfilment of aspirational fantasies (<i>the prize</i>).</p> <p>The prize is alluded to by images of exotic beauty and language such as 'Sloanes', 'posh' 'pearls'</p> <p>The cover positions readers as aspirational members of the upper class (In Propp's terms the <i>dispatcher</i> sets up the need which motivates the <i>hero</i> to set off on a <i>quest</i>)</p> <p>The cover offers tantalising glimpses of magazine content that offers the promise of access to a very select group of people by giving insider knowledge and 'rules', such as 'their habits, codes and mating practices'. (In Propp's terms the <i>donor</i> supplies the <i>hero</i> with special information or 'magical powers' that will assist the hero in overcoming the <i>villain</i> and winning the prize)</p> <p>If there is a <i>villain</i>, it is also the reader, in the sense that the <i>hero</i> must 'slay' those inhibitions, weaknesses and self-doubts which stand between the hero and the <i>prize</i>.</p> <p>These narrative features are signalled by media language including the non-verbal communication of the cover model (e.g. jewellery signalling wealth, make-up and hair style signalling exotic beauty) and by mode of address which positions the reader, e.g. 'You won't sleep much but it will be fun'.</p> <p>Other valid points must be credited.</p>	
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04	1	<p style="text-align: center;">AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media studies</p> <p>Award <b>one</b> mark for each of the following points up to a maximum of 2 marks.</p> <p>A maximum of 1 mark can be awarded for part a) and a maximum of 1 mark can be awarded for part b).</p> <p>a) The woman's rolled up sleeves (maximum 1 mark)</p> <ul style="list-style-type: none"><li>• Determination (1)</li><li>• Hard work (1)</li><li>• Being ready for work (1)</li><li>• Prepared to get stuck in (1)</li></ul> <p>b) The woman's facial expression (maximum 1 mark)</p> <ul style="list-style-type: none"><li>• Pride (1)</li><li>• Pleasure (1)</li><li>• Satisfaction (1)</li><li>• Interest (1)</li><li>• Willingness to listen (1)</li></ul> <p>Accept any other valid response.</p>	2
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04	2	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).	6															
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		<p>Indicative content:</p> <p>Demonstrates knowledge and understanding of why advertisers use stereotypes, such as:</p> <ul style="list-style-type: none"> <li>• Advertisers generally use positive images of stereotypes to endorse products. In the OMO advertisement, an image of a happy, hardworking and proud mother is used to appeal to the target audience</li> <li>• This positive image is used because it is quickly recognised by the target audience - domestic working women in the context of this advert</li> <li>• This instant recognition means that the advertiser can spend less time presenting the person or the scene</li> <li>• The hope is that the quick recognition will mean that the image will become imprinted on the mind. In the context of this advertisement, the stereotypical image that the advertisement wishes to imprint is</li> </ul>																

		<p>one of a mother who takes exceptional pride in the 'brilliantly bright' whiteness of the washing and finds the OMO product that delivers this exciting</p> <ul style="list-style-type: none"><li>• Through this, the advertiser aims to compel the target audience to buy the product. In this case the target audience will feel compelled to buy OMO because they wish to add brightness to whiteness just like the stereotypical, hardworking and happy woman that they recognise and can identify with.</li></ul>	
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04	3	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 on media products and processes (8 marks).	12																		
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	<p>Indicative content:</p> <p>Demonstrates knowledge and understanding of how advertisements reflect the historical context in which they were created, such as:</p> <ul style="list-style-type: none"> <li>• Social movements/contemporary attitudes are reflected in advertisements</li> <li>• Use of language changes over time to reflect current usage</li> <li>• Evolution of attitudes towards gender, ethnicity, sexual orientation etc. will lead to different images/roles/depiction of stereotypes within adverts</li> <li>• Economic situation – prosperity vs. austerity will lead to different messages</li> <li>• Greater policing of claims by advertisers has developed over time so claims about the effectiveness of products must be much more 'provable' in a scientific sense.</li> </ul> <p>Reference to the OMO advertisement, such as:</p> <ul style="list-style-type: none"> <li>• The advertisement appeared in 1955; a time in which many fewer women than today worked in paid employment.</li> <li>• Social attitudes at the time placed powerful expectations on women that they should they should make the home, the family and their husbands the centre of their attention.</li> <li>• Prevalent attitudes also judged married women by the quality of the domestic work that they carried out and by their own appearance, hence the ad's strong focus on very high standards of whiteness in clothes washing ('OMO-brightness').</li> <li>• The ad exploits feelings of insecurity brought about by these social attitudes. These may have been reinforced by religion. In 1955, a much higher proportion of the population attended acts of worship and observed a faith. The idea that 'cleanliness is next to godliness' was widely believed.</li> <li>• Many 1950s advertisements for personal and domestic products featured an authoritative male extolling the virtues of a product to a receptive female listener; the so-called 'voice of God' approach. Although implicit rather than explicit in the OMO advertisement, this approach is still evident. After the 1950s, feminism and equal rights legislation steadily changed social attitudes so that the 'voice of God' and its sexist implications became unacceptable.</li> <li>• In the 1950s advertising was subject to fewer legislative and regulatory (e.g. ASA) controls. Exaggerated claims about the properties of products were commonplace.</li> <li>• The clear contrast in tone and style between this 1955 advertisement and contemporary equivalents tells us a great deal about how values have changed particularly in the area of gender roles, work and the meanings of home and family.</li> </ul>	
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05	6	
Assessment Objective – AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts.		
Level	Mark range	Description
3	5-6	<ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of representations of ethnicity in the specified product.</li> <li>• Consistent appropriate and effective focus on the intended meanings created by the representations in the video.</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 analysis of the product that is clear and maintains a general focus on aspects of representations of ethnicity in the specified product.</li> <li>• Some appropriate and effective focus on the intended meanings created by the representations in the video.</li> <li>• Some appropriate and effective use of subject specific terminology.</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>• Basic analysis of the product only focusing on the more straight forward aspects of representations of ethnicity in the specified product and is mostly descriptive rather than analytical.</li> <li>• Limited appropriate focus on the intended meanings created by the representations in the video.</li> <li>• Little, if any, appropriate use of subject specific terminology.</li> </ul>
0	0	Nothing worthy of credit
Indicative content:  Responses may demonstrate ability to analyse a media product using the theoretical framework (media representations) by discussing issues such as the following:		
<ul style="list-style-type: none"> <li>• Represent is targeted specifically at the BAME community in order to increase the number of blood donors from that sector of society.</li> <li>• The video starts by representing that audience to themselves as people with a capacity to succeed, “You could be a rapper ... you could be a pilot”.</li> <li>• The video stresses the potential of young BAME people to achieve their ambitions in many walks of life.</li> <li>• Uses a personal mode of address by switching to the first person, “We are the voice of the streets... we are the ones making policies”.</li> <li>• A succession of black and Asian role models is shown in the</li> </ul>		

		<p>context of their success (the Houses of Parliament, a science laboratory).</p> <ul style="list-style-type: none"> <li>• Finally, the audience is represented to themselves as people who will be fired up by the challenge to ‘Give blood, save a life’. The producers have chosen to challenge negative stereotypes of the BAME community by aligning the ‘give blood’ message with a sense of pride in the community and the potential of its members.</li> <li>• The producers of Represent have chosen an overwhelmingly upbeat and positive representation of the BAME community and linked this to the campaign’s inspirational message.</li> </ul>	
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06		<p style="text-align: center;">AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media studies</p> <p>When a media company owns a range of media businesses of the same type (1) in order to maximise output/increase market share/decrease competition (1).</p> <p>Students do not need to list all the possible reasons for horizontal 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 horizontal integration. No marks should be awarded for an accurate example that fails to <b>explain</b> horizontal integration.</p>	2
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07		<table border="1" style="width: 100%;"> <tr> <th colspan="3" style="text-align: center;">Assessment Objectives – AO1 1a and AO1 1b</th> </tr> <tr> <td colspan="3" style="text-align: center;">Demonstrate knowledge of the theoretical framework of media (3 marks).</td> </tr> <tr> <td colspan="3" style="text-align: center;">Demonstrate understanding of the theoretical framework of media (6 marks).</td> </tr> <tr> <th style="width: 10%;">Level</th> <th style="width: 15%;">Mark range</th> <th style="width: 75%;">Description</th> </tr> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">7-9</td> <td> <ul style="list-style-type: none"> <li>• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how print newspapers are constructed to address their target audiences.</li> <li>• Consistent appropriate and effective reference to The Daily Mirror.</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;">4-6</td> <td> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how print newspapers are constructed to address their</li> </ul> </td> </tr> </table>	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 (6 marks).			Level	Mark range	Description	3	7-9	<ul style="list-style-type: none"> <li>• Excellent and accurate knowledge and understanding of the theoretical framework, demonstrated by consistent and effective explanation of how print newspapers are constructed to address their target audiences.</li> <li>• Consistent appropriate and effective reference to The Daily Mirror.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul>	2	4-6	<ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how print newspapers are constructed to address their</li> </ul>	9
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0	0	Nothing worthy of credit

Indicative content:

Demonstrates knowledge and understanding of how newspapers are constructed to address their target audiences such as:

- Layout and presentation – newspapers take into account the preferences of their audiences in order to ensure their products will appeal
- use of language – the quality and quantity of words in the newspapers are reflective of the needs and expectations of their target audiences
- visual elements – these are used to a greater or lesser extent depending on the needs and expectations of their target audiences
- the selection and prominence of stories – the political slant of the target audience, the things they are likely to be interested in and the level of importance to the audience will often determine what is covered, in what depth and where in the newspaper it appears
- the treatment (or ‘spin’) placed on material – the stories will be slanted in a particular way depending on the target audience – this could be political, cultural and based on their class, age, race and gender.

Reference to The Daily Mirror, such as:

- Features populist stories/entertainment news as this reflects the interests of the target audience
- Features left leaning stories that reflect the political stance of the target audience
- Offers for bets/cheap holidays reflect the interests of the target audience and appeals to their needs
- Short and punchy sentences and stories – reflects the needs and expectations of the target audience so remains appealing
- High use of visual components – in contrast with the short and punchy stories, this creates a newspaper that appeals to a particular demographic so it always follows that format
- Additional sections in the newspaper focusing on entertainment and sport, including television listings, racing odds and celebrity pieces.



08	<p>Assessment Objective – AO1 1a and AO1 1b</p> <p>Demonstrate knowledge of the theoretical framework of the media (3 marks).</p> <p>Demonstrate understanding of the theoretical framework of the 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 why print newspaper sales have been declining.</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 why print newspaper sales have been declining.</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 why newspaper sales have been declining.</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>Indicative content: Demonstrates knowledge and understanding of why print newspaper sales have been declining, such as:</p> <ul style="list-style-type: none"> <li>• Newspapers deliver out of date news – on line sites deliver news in real time and are constantly updated compared to newspapers which are printed once a day and content quickly becomes outdated</li> <li>• Competition from traditional TV news bulletins – more accessible mediated information ranked by recognisable news values and illustrated by moving images</li> <li>• Competition from 24 hour rolling news channels – up to date live coverage offering a sense of involvement in events as they happen</li> <li>• Competition from digital media formats – any information the audience wants instantly available and from a range of different sources and viewpoints – including Apps offering personal updates. Search engines enable users to target exactly the types of news they want.</li> <li>• Time pressures – reading a newspaper is an act of commitment when other activities compete for the audience’s attention</li> <li>• Trust issues – perceived bias in news reports and awareness of and rejection of ‘spin’. ‘Fake news’: newspapers seen as large profit</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 why print newspaper sales have been declining.</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 why print newspaper sales have been declining.</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 why newspaper sales have been declining.</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>making conglomerates serving the needs of dominant groups in society</p> <ul style="list-style-type: none"> <li>• Cost – the increasing cover price of newspapers versus information that is free on line, including newspapers' own websites.</li> </ul>	
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9		<p style="text-align: center;">Assessment Objectives – AO1 1b, AO1 2b and AO2 1b</p> <p>Demonstrate understanding of the theoretical framework of media (5 marks).</p> <p>Demonstrate understanding of contexts of media and their influence on media products and processes (5 marks).</p> <p>Make judgements and draw conclusions (10 marks).</p> <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;">4</td> <td style="text-align: center;">16-20</td> <td> <ul style="list-style-type: none"> <li>• Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the extent to which music radio is relevant to today's youth audience.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">11-15</td> <td> <ul style="list-style-type: none"> <li>• Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequent effective discussion of the extent to which music radio is relevant to today's youth audience.</li> <li>• Good judgements and conclusions that are frequently supported by examples.</li> <li>• Frequent appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">6-10</td> <td> <ul style="list-style-type: none"> <li>• Satisfactory understanding of both the theoretical framework and the influence of contexts, demonstrated by some appropriate but not always convincing discussion of the extent to which music radio is relevant to today's youth audience.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by examples.</li> <li>• Occasional appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">1-5</td> <td> <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 to the extent to which music radio is relevant to today's youth audience.</li> <li>• Basic judgements and conclusions that are</li> </ul> </td> </tr> </tbody> </table>	Level	Mark Range	Description	4	16-20	<ul style="list-style-type: none"> <li>• Excellent understanding of both the theoretical framework and the influence of contexts, demonstrated by consistently effective discussion of the extent to which music radio is relevant to today's youth audience.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples.</li> <li>• Consistent appropriate and effective use of subject specific terminology throughout.</li> </ul>	3	11-15	<ul style="list-style-type: none"> <li>• Good understanding of both the theoretical framework and the influence of contexts, demonstrated by frequent effective discussion of the extent to which music radio is relevant to today's youth audience.</li> <li>• Good judgements and conclusions that are frequently supported by examples.</li> <li>• Frequent appropriate and effective use of subject specific terminology.</li> </ul>	2	6-10	<ul style="list-style-type: none"> <li>• Satisfactory understanding of both the theoretical framework and the influence of contexts, demonstrated by some appropriate but not always convincing discussion of the extent to which music radio is relevant to today's youth audience.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by examples.</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 to the extent to which music radio is relevant to today's youth audience.</li> <li>• Basic judgements and conclusions that are</li> </ul>	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 music radio might be less relevant today than it has been in the past, in terms of meeting audience need, it is still clearly relevant and considered to be so by influential individuals and companies then this is valid, 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 CSP and the theoretical framework by examining, for example,

The impact of different types of ownership (public: BBC, private: Apple) on these radio products

The impact of changing production processes, personnel and technologies on these radio products

The trend towards convergence within the radio industry

The contrast between a global product (Beats radio) and a local/national product (Radio 1 1967)

The changing nature of radio audiences and the contrast between targeting a mass audience (Radio 1) and a smaller more segmented, specialised audience (Beats radio)

The ways in which new technologies (especially net based) have enabled radio providers to target audiences in different ways

The contrasting approach to the fulfilment of audience needs and desires by these radio products

The ability of an audience to interact with radio producers.

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:

		<p>The <i>Tony Blackburn Show</i> was the first programme on newly launched Radio 1. The government had closed down the pirate radio stations and Radio 1 was designed to fill the gap and meet the needs of a youth audience for whom there was no national radio provision of chart music. It was not uncommon for Number One hits in the 1960s to sell over a million records yet pop music as a cultural phenomenon was virtually ignored by radio and television. In an attempt to serve the musical tastes and needs of a youth audience, the BBC recruited former pirate radio DJs such as Tony Blackburn. They were encouraged to adopt a toned down version of the zany and irreverent presentation that was typical of the pirates. Radio 1 also employed older presenters who were seen as out of touch and did not play enough of the kind of music the audience demanded.</p> <p>Although Radio 1 never quite fended off the criticism that it was too boring, too mainstream and too out of touch compared with the pirates it replaced, it still became the most listened to radio station in the world by the early 1970s, with audiences of over 10 million listeners.</p> <p>In more recent years Radio 1 has attempted to stay relevant by creating more niche music shows (including Radio 1Xtra), by replacing older presenters and by creating more online links including a YouTube channel. However, its audience has continued to dwindle, particularly in contrast with more adult-oriented BBC radio stations such as Radio 2 and Radio 4. The availability of music downloads, streaming services, internet radio and music video has contributed to declining audiences for traditional, broad spectrum music radio.</p> <p>Apple Beats 1 Radio is a branch of Apple's music streaming service launched in 2016. The company has invested heavily in experienced presenters and musician DJs like Zane Lowe (formerly of Radio 1), Pharrell and Drake. Additionally, presenters with a finger on the pulse of new music trends like Julie Adenuga have been taken on. Apple is backing the creative content and expert selection of these presenters. The music itself is available to anyone with a subscription to Apple music or any other streaming service and is widely accessible for free, e.g. via YouTube. In a world where a massive choice of digital entertainment is permanently available, Apple is investing in its own high quality radio content, just as Amazon and Netflix have done with television. Everything is devised by the presenters themselves rather than the playlists and computer generated selections favoured by many radio stations.</p> <p>Responses may use points such as these to support an argument that Radio 1 is just as relevant today, that it is no more or less relevant today than it was in 1967 or that it was never particularly relevant in the first place, especially at the cutting edge of new music and that its irrelevance has only become more marked.</p>	
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