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# GCSE **MEDIA STUDIES**

8572/1 Paper 1 Written  
Report on the Examination

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## **GENERAL**

Marking this paper proved to be very enjoyable and rewarding. It was clear that students had been prepared well for the demands of the examination by most centres.

Last year's examination and its marking process felt a little unusual, following on from the disruption of COVID. Now, with a full unaffected academic year behind us and this year's paper, everything seems back to normal again.

Centres had clearly covered the Close Study Products in depth with their students. Their knowledge of them and the ability to work with them came through during the marking of the paper.

### **A1**

The multiple choice question was handled well by most students. Students were asked to identify the correct statement from a choice of four in relation to the image from the Instagram post (Figure 1) printed in the paper.

Centres are reminded that all questions of this type in the future will use terminology taken from the specification. Knowledge, understanding, and use of subject specific terminology is rewarded across the paper, not just on the multiple choice question.

### **A2**

This question required students to analyse the representation of gender and identity in Billy Porter's Instagram post. The vast majority of students produced at least a satisfactory analysis of the product.

In general, most students were able to identify and focus on straightforward representations created by components of the product. At the lower end of the mark range, students tended to describe rather than analyse. At the higher end of the scale, students engaged with nuanced aspects of gender and identity with confidence.

### **A3**

This question asked students to analyse Lara Croft Go to show how the genre conventions of action-adventure games are used. Students were directed to answer with reference to Figure 2 and Figure 3 in the paper – screen grabs from the game.

The vast majority of students were confident when discussing genre conventions of action-adventure games. Some students tended to describe these in general terms, while responses at the higher end of the mark range were more analytical.

### **A4**

This question asked students to analyse how Marcus Rashford's online presence has been constructed to create a positive representation of him. Most students had some knowledge and understanding of Marcus Rashford's activities and campaigns away from football, as well as general biographical details. Occasionally, the actual analysis of Rashford's online presence was a little thin.

**A5.1**

Students were required to state one interior location and one exterior location from the NHS Blood and Transplant campaign video Represent. Most students were able to do this task with confidence.

**A5.2**

The question asked students to explain how enigma codes are used to develop narrative in the Represent video. Confidence in explaining how enigma codes are used to develop narrative was variable and inconsistent at times. However, most students were able focus effectively and appropriately on narrative. Students clearly had a good understanding of this Close Study Product.

**A5.3**

The question required students to demonstrate knowledge and understanding of how social and cultural contexts are used in advertisements to target under-represented or misrepresented social groups, with reference to the Represent campaign video.

The majority of students were able to demonstrate their knowledge and understanding of contexts and most also clearly knew the Close Study Product well.

**B6.**

Students were asked to give two examples of how music videos reach global audiences. In general, this question was handled well. Students occasionally gave answers that were either too vague or imprecise.

**B7**

This question required students to explain how radio stations target audiences, with reference to Kiss Breakfast on KISS FM (Close Study Product). Most students were able to show satisfactory knowledge and understanding of the theoretical framework. There was usually some appropriate and effective reference to the CSP, although this was erratic and inconsistent. Centres should be reminded that when students are asked to answer with reference to a CSP, it is important that they focus on this in their response.

**B8**

The question required students to explain how music videos give audiences a sense of identity, answering with reference to the Blackpink's How You Like That music video (Close Study Product). Most students were able to demonstrate satisfactory knowledge and understanding of the theoretical framework. The notion of audience identity was usually explained. However, many students tended to focus on details about the artist, rather than the music video itself.

**B9**

This extended response question asked students to discuss the statement: 'In 1967, the BBC dominated UK radio. Since then the rise of commercial ownership has given audiences more choice and a better listening experience.'

In explaining the extent to which they agreed with the statement, most students covered at least some of the aspects they were directed to refer to in the question. The issue of commercial ownership was not always handled with confidence. However, in general most students were able to construct an argument and make judgements and conclusions.

### **Conclusion**

Once again centres should be congratulated and thanked for their hard work in preparing students for this paper. The dedication and professionalism show that teachers (and therefore the students too) are confident with this paper.

### **Mark Ranges and Award of Grades**

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.