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

Paper 1 Media One

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**Mark scheme**

June 2021

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Version: 1.0 Final Mark Scheme



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

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

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

Qu	Part	Marking guidance	Total marks
01		<p>Which of the statements below is correct about <b>Figure 1</b>?</p> <p>Shade <b>one</b> circle only.</p> <p>Assessment objective – <b>AO1 1a</b> Demonstrate knowledge of the theoretical framework of media studies. <b>(1 mark)</b></p> <p>D – The image of the tap denotes a tap</p>	1

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02		<p>Analyse the <i>Cif</i> advertisement (<b>Figure 1</b>) to show how codes are used to communicate meaning.</p> <p>Assessment objective – <b>AO2 1a</b>                      Analyse media products using the theoretical framework of media, including in relation to their contexts. <b>(8 marks)</b></p> <table border="1" data-bbox="309 577 1294 1975"> <thead> <tr> <th data-bbox="309 577 448 674">Level</th> <th data-bbox="448 577 587 674">Mark range</th> <th data-bbox="587 577 1294 674">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="309 674 448 981">4</td> <td data-bbox="448 674 587 981">7–8</td> <td data-bbox="587 674 1294 981"> <ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how codes are used to communicate meaning.</li> <li>• Focus on a range of meanings communicated by the use of codes that is thorough and effective throughout.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="309 981 448 1288">3</td> <td data-bbox="448 981 587 1288">5–6</td> <td data-bbox="587 981 1294 1288"> <ul style="list-style-type: none"> <li>• Good analysis of the product that is clear and generally engages with the nuanced aspects of how codes are used to communicate meaning.</li> <li>• Focus on a range of meanings communicated by the use of codes that 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 data-bbox="309 1288 448 1594">2</td> <td data-bbox="448 1288 587 1594">3–4</td> <td data-bbox="587 1288 1294 1594"> <ul style="list-style-type: none"> <li>• Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of how codes are used to communicate meaning.</li> <li>• Focus on a range of meanings communicated by the use of codes that is inconsistent.</li> <li>• Occasionally appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="309 1594 448 1910">1</td> <td data-bbox="448 1594 587 1910">1–2</td> <td data-bbox="587 1594 1294 1910"> <ul style="list-style-type: none"> <li>• Basic analysis of the product only focusing on the more straightforward aspects of how codes are used to communicate meaning. Likely to be more descriptive than analytical.</li> <li>• Focus on a range of meanings communicated by the use of codes is largely absent.</li> <li>• Very little, if any, appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="309 1910 448 1975">0</td> <td data-bbox="448 1910 587 1975">0</td> <td data-bbox="587 1910 1294 1975">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 how codes are used to communicate meaning.</li> <li>• Focus on a range of meanings communicated by the use of codes that is thorough and effective throughout.</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 how codes are used to communicate meaning.</li> <li>• Focus on a range of meanings communicated by the use of codes that is mostly effective although lacks clarity in places.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>• Some satisfactory analysis of the product that engages with obvious or more straightforward aspects of how codes are used to communicate meaning.</li> <li>• Focus on a range of meanings communicated by the use of codes that is inconsistent.</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 more straightforward aspects of how codes are used to communicate meaning. Likely to be more descriptive than analytical.</li> <li>• Focus on a range of meanings communicated by the use of codes is largely absent.</li> <li>• Very little, if any, appropriate use of subject specific terminology.</li> </ul>	0	0	Nothing worthy of credit.	8
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	<p><b>Deciding on a level</b></p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. Answers that do not refer to codes explicitly are unlikely to achieve marks above mid-Level 3. Answers that describe elements of the advertisement without referring to the communication of meaning should not normally receive marks above low-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the understanding of codes in relation to the product is particularly good.</p> <p><b>Indicative content</b></p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media language, media representations) by referring to:</p> <ul style="list-style-type: none"> <li>• design and layout</li> <li>• typography</li> <li>• non-verbal and verbal codes</li> <li>• photographic codes, including colour palette, focus, composition and lighting.</li> </ul> <p><b>Design and layout</b></p> <ul style="list-style-type: none"> <li>• <b>Direct address</b> in the slogan ‘Hello Beautiful’ offers <b>polysemic readings</b>. It connotes the man talking to his own reflection in the tap offering a self-deprecating humour as the image it <b>anchors</b> does not necessarily make the man look beautiful. It could also be interpreted as the man admiring his cleaning and the power of <i>Cif</i> at making the tap so shiny and beautiful. A third reading conveys the man is addressing the audience, <b>connoting</b> the tap is so shiny it is reflecting us back at him. Overall these readings offer a fun, light-hearted <b>mode of address</b> connecting to the fun and enjoyment the man had doing the cleaning with <i>Cif</i>.</li> <li>• The central positioning of the image on the middle third and sense of fun it creates is the overriding meaning communicated but the text <b>anchors</b> the image in promoting the product.</li> <li>• The absence of reference to a specific product and sparse advertising <b>copy</b> implies that the advertisement is focused on <b>brand identity</b> and the iconic name and <b>typography</b> are enough to identify the product.</li> </ul> <p><b>Typography</b></p> <ul style="list-style-type: none"> <li>• The word ‘hello’ is set in an <b>italic font</b>, which suggests speech and informality but is also a <b>serif font</b> with its <b>connotations</b> of tradition. Contrastingly the word ‘beautiful’ is a <b>sans serif font</b> suggesting youth and modernity. This unusual <b>juxtaposition</b> adds to the quirkiness of the advertisement as a whole and the proximity of these words to the <i>Cif</i> brand <b>logo</b> helps to suggest that <i>Cif</i> itself is a beautiful product or a product creating beautiful things.</li> <li>• The word <i>Cif</i> appears on a diagonal; this is a classic way of suggesting dynamism and action.</li> </ul>	
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	<p><b>Non-verbal and verbal codes (use of language)</b></p> <ul style="list-style-type: none"> <li>• The use of the image of a black man positions the brand as modern and oppositional to <b>stereotypes</b> of <b>ethnicity</b> and <b>masculinity</b>.</li> <li>• The use of the image of a man smashes the <b>stereotype</b> that women do household chores and that it forms part of their 'role in society'. The use of a man in the advertisement helps to dismantle this notion.</li> <li>• The man appears relaxed and happy doing what might typically be described as a chore <b>connoting</b> that using <i>Cif</i> is pleasurable as it makes the job so easy and the 'beautiful' results make it worthwhile.</li> <li>• The man appears to be very happy and contented which is <b>connoted</b> through his broad smile.</li> </ul> <p><b>Photographic codes</b></p> <ul style="list-style-type: none"> <li>• <b>High key lighting</b> emphasises the cleaning properties of the product as it gives the image an overall glossy finish and <b>connotes</b> pride in a clean and shiny home.</li> <li>• The reflection of the man's face in the tap creates a distorted comedy image reinforcing the fun nature the task has become because the man is using <i>Cif</i>.</li> <li>• The distorted '<b>fish-eye</b>' <b>effect</b> emphasises the man's mouth. This helps to reinforce:             <ul style="list-style-type: none"> <li>○ the happy smile</li> <li>○ <b>direct address</b>; he is talking to the viewer of the advertisement as well as his own reflection and, perhaps, the tap itself.</li> </ul> </li> </ul> <p>This is not a comprehensive list of codes and potential meanings within the <i>Cif</i> advertisement.</p> <p>Other valid codes/meanings can be credited.</p>	
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03		<p>Analyse the <i>OMO</i> advertisement (<b>Figure 2</b>) to show how images and language work together to reinforce the advertiser's key messages.</p> <p>Assessment Objective – <b>AO2 1a</b>                      Analyse media products using the theoretical framework of media, including in relation to their contexts. <b>(12 marks)</b></p> <table border="1" data-bbox="304 573 1287 2011"> <thead> <tr> <th data-bbox="304 573 443 667">Level</th> <th data-bbox="443 573 579 667">Mark range</th> <th data-bbox="579 573 1287 667">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 667 443 981">4</td> <td data-bbox="443 667 579 981">10–12</td> <td data-bbox="579 667 1287 981"> <ul style="list-style-type: none"> <li>• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how images and language work together to reinforce key messages.</li> <li>• Consistently appropriate and effective use of the theoretical framework</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 981 443 1294">3</td> <td data-bbox="443 981 579 1294">7–9</td> <td data-bbox="579 981 1287 1294"> <ul style="list-style-type: none"> <li>• Good analysis of the product that is clear and generally engages with the nuanced aspects of how images and language work together to reinforce key messages.</li> <li>• Mostly appropriate and effective use of the theoretical framework.</li> <li>• Mostly appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1294 443 1630">2</td> <td data-bbox="443 1294 579 1630">4–6</td> <td data-bbox="579 1294 1287 1630"> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with obvious or straightforward aspects of how images and language work together to reinforce key messages.</li> <li>• Some appropriate use of the theoretical framework is evident but it is often of limited effectiveness.</li> <li>• Occasionally appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1630 443 1944">1</td> <td data-bbox="443 1630 579 1944">1–3</td> <td data-bbox="579 1630 1287 1944"> <ul style="list-style-type: none"> <li>• Basic analysis of the product only focusing on the most straightforward aspects of how images and language work together to reinforce key messages.</li> <li>• Very little, if any, appropriate use of the theoretical framework.</li> <li>• Very little, if any, use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1944 443 2011">0</td> <td data-bbox="443 1944 579 2011">0</td> <td data-bbox="579 1944 1287 2011">Nothing worthy of credit.</td> </tr> </tbody> </table>	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 images and language work together to reinforce key messages.</li> <li>• Consistently appropriate and effective use of the theoretical framework</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 images and language work together to reinforce key messages.</li> <li>• Mostly appropriate and effective use of the theoretical framework.</li> <li>• Mostly appropriate and effective use of subject specific terminology throughout.</li> </ul>	2	4–6	<ul style="list-style-type: none"> <li>• Satisfactory analysis of the product that engages with obvious or straightforward aspects of how images and language work together to reinforce key messages.</li> <li>• Some appropriate use of the theoretical framework is evident but it is often of limited effectiveness.</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 most straightforward aspects of how images and language work together to reinforce key messages.</li> <li>• Very little, if any, appropriate use of the theoretical framework.</li> <li>• Very little, if any, use of subject specific terminology.</li> </ul>	0	0	Nothing worthy of credit.	12
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	<p><b>Deciding on a level</b></p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to weight image and language equally. Answers which do not refer to both elements are unlikely to achieve marks above mid-Level 3. Answers which refer to neither element should not normally receive marks above low-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the understanding of key messages in relation to the product is particularly good.</p> <p><b>Indicative content</b></p> <p>Responses should demonstrate the ability to analyse a media product using the theoretical framework (media language) including in relation to contexts by referring to:</p> <p><b>Key messages:</b></p> <p>Using <i>OMO</i> will make your life (as a female consumer) easier as it will wash whites, whiter and brighter than you have ever seen before. Sells the idea of pride in keeping a clean house and in investing hard work into making whites brighter.</p> <p><b>Images and Language</b></p> <ul style="list-style-type: none"> <li>• The written <b>copy</b> is in the form of a <b>dialogue</b>. The first part in bold and within quotation marks conveys the message from the woman illustrated above. It strongly <b>anchors</b> and reinforces the woman's appearance, <b>direction of gaze</b> and pursed lips. She is <b>directly addressing</b> a doubting customer who has said that 'all washing powders were the same'.</li> <li>• The second part of the written <b>copy</b> is an <b>endorsement</b> from the manufacturer in '<b>voice of God</b>' style ('Yes, she's right about <i>OMO</i>'). The message here is that you only have to try the product once and you too will be in the know, like the millions of women who have already recognised <i>OMO</i>'s special quality: that it can add brightness to whiteness. This is reinforced with the use of <b>pack shot</b> of product so shoppers recognise it when they see it in the shops.</li> <li>• The <b>call to action</b> in the copy 'Whiteness alone won't do' – suggests that <i>OMO</i> has qualities that other washing powders on the market haven't got but a house-proud woman should want. This plays on insecurities and is reinforced by the satisfied 'keeping up with Joneses' look on the woman's face. The image conveys an <b>aspirational</b> but attainable version of womanhood.</li> <li>• The <b>image</b> of bright white washing reinforces the repeated use of similar phrases: 'adds brightness to whiteness', 'brighter whites'.</li> </ul>	
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04		<p>Explain how advertisements reflect changes in social values over time.</p> <p>Answer with reference to the <i>Cif</i> advertisement (<b>Figure 1</b>) and the <i>OMO</i> advertisement (<b>Figure 2</b>).</p> <p>Assessment objectives – <b>AO1 1a and AO1 1b</b>                      Demonstrate knowledge of the theoretical framework of media. <b>(3 marks)</b>                      Demonstrate understanding of the theoretical framework of media. <b>(3 marks)</b></p> <table border="1" data-bbox="304 674 1289 1765"> <thead> <tr> <th data-bbox="304 674 443 775">Level</th> <th data-bbox="443 674 579 775">Mark range</th> <th data-bbox="579 674 1289 775">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 775 443 1081">3</td> <td data-bbox="443 775 579 1081">5–6</td> <td data-bbox="579 775 1289 1081"> <ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how adverts reflect changes in social values over time</li> <li>• Consistently appropriate and effective focus on the two advertisements</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1081 443 1388">2</td> <td data-bbox="443 1081 579 1388">3–4</td> <td data-bbox="579 1081 1289 1388"> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how adverts reflect changes in social values over time.</li> <li>• Some appropriate and effective focus on the two advertisements</li> <li>• Some appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1388 443 1695">1</td> <td data-bbox="443 1388 579 1695">1–2</td> <td data-bbox="579 1388 1289 1695"> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by occasionally appropriate explanation of how adverts reflect changes in social values over time</li> <li>• Limited appropriate focus on the two advertisements</li> <li>• Little, if any, appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1695 443 1765">0</td> <td data-bbox="443 1695 579 1765">0</td> <td data-bbox="579 1695 1289 1765">Nothing worthy of credit.</td> </tr> </tbody> </table>	Level	Mark range	Description	3	5–6	<ul style="list-style-type: none"> <li>• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective explanation of how adverts reflect changes in social values over time</li> <li>• Consistently appropriate and effective focus on the two advertisements</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 adverts reflect changes in social values over time.</li> <li>• Some appropriate and effective focus on the two advertisements</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 occasionally appropriate explanation of how adverts reflect changes in social values over time</li> <li>• Limited appropriate focus on the two advertisements</li> <li>• Little, if any, appropriate and effective use of subject specific terminology throughout.</li> </ul>	0	0	Nothing worthy of credit.	6
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	<p><b>Deciding on a level</b></p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to weight <i>Cif</i> and <i>OMO</i> equally. Answers which do not refer to both advertisements are unlikely to achieve marks above mid-Level 3. Answers which refer to neither advertisement should not normally receive marks above low-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the understanding of social values in relation to the products are particularly good.</p> <p><b>Indicative content</b></p> <p>Responses may demonstrate knowledge and understanding of the theoretical framework by referring to, for example:</p> <p><b>Generic comment about advertisements and social values</b></p> <ul style="list-style-type: none"> <li>• Advertisements in the 1950s projected social <b>stereotypes</b> about ethnicity and gender which are offensive to today's audiences.</li> <li>• In the 1950s, advertisements were more likely to make claims about the qualities of the <b>product</b> (eg 'Adds brightness to whiteness').</li> <li>• Modern advertisements are much more likely to reflect values such as gender <b>equality</b> and <b>diversity</b>.</li> </ul> <p>Modern advertisements are more likely to present <b>aspirational</b> lifestyles and associate these with a <b>brand identity</b>.</p> <p><i>OMO</i></p> <p><b>Social values</b></p> <ul style="list-style-type: none"> <li>• In the 1950s it was considered to be the woman's place, responsibility and duty to look after the home – this is reflected by a woman hanging out the washing. <b>Dominant social values</b> would have expected women to have taken pride and pleasure in carrying out domestic tasks.</li> <li>• The advert can be read in the context of the post-war drive to get women to return to domesticity with the promise of white goods and American consumables to make their role easier and more pleasurable. The <i>OMO</i> advert reinforces the notion of the women's place being in the home through the cheery appearance of the woman who appears to be enjoying her domestic role, rolling her sleeves up and putting her all into it.</li> <li>• The <b>copy</b> also plays into lingering sentiment from WW2 about unity and togetherness. The copy suggests 'millions of women insist' and therefore a woman who doesn't insist on <i>OMO</i> is somehow not part of the <b>norm</b>.</li> <li>• The female presented in the <b>image</b> and by the written <b>copy</b> is designed to be a character with whom the audience can identify and aspire to. She still manages to look glamorous through her hair and made-up face even whilst doing household chores. The fact the advert is not a photograph and has a look of a painted movie poster also works to reinforce this idea of glamour.</li> </ul>	
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	<ul style="list-style-type: none"> <li>• The role of religion in the 1950s is also evidenced in more subtle ways with the idea of 'Cleanliness being next to Godliness'. The advert <b>copy</b> tells the audience 'Whiteness Alone Won't Do'. The washing has to also be bright to show how clean it is and therefore represent how much the <b>consumer</b> is fulfilling her role as a housewife.</li> <li>• The advert uses a white woman which would have been a <b>societal norm</b> at the time. There would certainly have been women of colour in the UK at the time this advert was made but because of attitudes at the time a BAME woman would not have been used to sell products to a predominantly white female audience.</li> <li>• The use of <b>direct address</b> creates the impression that the audience is being spoken to personally eg "This'll shake you, Mother!", giving a sense of female solidarity and sharing a secret to enable all women to fulfil their household duties of keeping a clean and bright house. The use of the word "Mother" in the <b>direct address</b> emphasises the value and importance of traditional female roles.</li> </ul> <p><i>Cif</i></p> <p><b>Social values</b></p> <ul style="list-style-type: none"> <li>• <i>Cif</i> wants to identify itself as a brand that is <b>oppositional</b> to <b>outdated stereotypes</b> of <b>gender</b> and <b>ethnic identity</b>. It does this in this advertisement through its use of a black, male <b>protagonist</b>.</li> <li>• This advertisement seeks to celebrate <b>equality</b> and <b>diversity</b> and to associate the <i>Cif</i> brand with these qualities. The man is represented as enjoying using the products because of the fantastic results of the shiny tap.</li> <li>• The <b>direct address</b> in the <i>Cif</i> advert is not about keeping up with the 'Joneses' or sisterly advice but rather plays on <b>gender stereotypes</b> with the <b>male protagonist</b> happy to call himself or his handiwork 'beautiful' showing a change in attitudes towards male and female <b>domestic roles</b> and also challenging traditional ideas of masculine 'handsomeness'.</li> <li>• Little emphasis is placed on explaining how the <b>product</b> works and how to use it. This is particularly evident in the lack of <b>body copy</b>. This shows a move away from making claims about the product and a move towards creating <b>brand identity</b> and aligning the purchasing of the product to say something about the <b>consumer</b>.</li> <li>• The <i>Cif</i> advertisement represents a 'beautiful' person and a beautiful household; these are <b>lifestyle qualities</b>. In contrast, the <i>OMO</i> advertisement shows someone actually engaged in doing the washing. Modern advertisements put much less emphasis on products in use and much more on the <b>aspirational lifestyle</b> achieved by people who use the product.</li> </ul>	
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Qu	Part	Marking guidance	Total marks
05	1	<p>State <b>two</b> conventions of newspaper front page layout.</p> <p>Assessment objective – <b>AO1 1a</b>                      Demonstrate knowledge of the theoretical framework of media studies.  <b>(2 marks)</b></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>• name of newspaper at top of page</li> <li>• masthead</li> <li>• headlines</li> <li>• image</li> <li>• caption</li> <li>• columns</li> <li>• logo</li> <li>• slogan</li> <li>• bylines</li> <li>• standfirst</li> <li>• cover Story</li> <li>• jump</li> <li>• website</li> <li>• dateline</li> <li>• teaser</li> <li>• plug</li> <li>• lead paragraph</li> <li>• boxed story</li> <li>• style lines.</li> </ul> <p>Accept any other valid response.</p> <p><b>0 marks for answers such as:</b></p> <ul style="list-style-type: none"> <li>• ‘Story about Royal Family’</li> <li>• ‘No MRR Jab... No School’</li> </ul> <p>ie answers that simply reproduce examples from the CSPs.</p>	2

Qu	Part	Marking guidance	Total marks															
05	2	<p>How is the front page of the <i>Daily Mirror</i> (<b>Figure 3</b>) designed to appeal to its target audience?</p> <p>Assessment objectives – <b>AO2 1a</b>                      Analyse media products using the theoretical framework of media, including in relation to their contexts. <b>(6 marks)</b></p> <table border="1" data-bbox="304 573 1289 1559"> <thead> <tr> <th data-bbox="304 573 443 667">Level</th> <th data-bbox="443 573 579 667">Mark Range</th> <th data-bbox="579 573 1289 667">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 667 443 943">3</td> <td data-bbox="443 667 579 943">5–6</td> <td data-bbox="579 667 1289 943"> <ul style="list-style-type: none"> <li>• Excellent, detailed analysis of the <i>Daily Mirror</i> front page that engages with nuanced aspects of the appeal to the target audience.</li> <li>• Consistently appropriate and effective use of the theoretical framework throughout.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="304 943 443 1218">2</td> <td data-bbox="443 943 579 1218">3–4</td> <td data-bbox="579 943 1289 1218"> <ul style="list-style-type: none"> <li>• Satisfactory analysis of the <i>Daily Mirror</i> front page that engages with aspects of the appeal to the target audience.</li> <li>• Some appropriate and effective use of the theoretical framework.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1218 443 1494">1</td> <td data-bbox="443 1218 579 1494">1–2</td> <td data-bbox="579 1218 1289 1494"> <ul style="list-style-type: none"> <li>• Basic analysis of the <i>Daily Mirror</i> front page that engages only with the straightforward or simple aspects of appeal to the target audience.</li> <li>• Limited appropriate use of the theoretical framework.</li> <li>• Little, if any, appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1494 443 1559">0</td> <td data-bbox="443 1494 579 1559">0</td> <td data-bbox="579 1494 1289 1559">Nothing worthy of credit.</td> </tr> </tbody> </table> <p><b>Indicative content</b></p> <p>Responses may demonstrate ability to analyse a media product using the theoretical framework (media language, media representations) by discussing aspects such as those shown below.</p> <ul style="list-style-type: none"> <li>• The <i>Daily Mirror</i> is a left of centre <b>tabloid</b> (popular newspaper) with a predominantly working-class (C1,C2,D,E) target audience.</li> <li>• The <i>Daily Mirror</i> audience prefers <b>human interest</b> stories, photo stories and celebrities.</li> <li>• The front page features a variety of <b>fonts</b> in different sizes and colours. This creates visual interest. <b>Sans serif fonts</b> predominate. These have <b>connotations</b> of youthfulness, informality and modernity. This would</li> </ul>	Level	Mark Range	Description	3	5–6	<ul style="list-style-type: none"> <li>• Excellent, detailed analysis of the <i>Daily Mirror</i> front page that engages with nuanced aspects of the appeal to the target audience.</li> <li>• Consistently appropriate and effective use of the theoretical framework throughout.</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 <i>Daily Mirror</i> front page that engages with aspects of the appeal to the target audience.</li> <li>• Some appropriate and effective use of the theoretical framework.</li> <li>• Mostly appropriate and effective use of subject specific terminology.</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>• Basic analysis of the <i>Daily Mirror</i> front page that engages only with the straightforward or simple aspects of appeal to the target audience.</li> <li>• Limited appropriate use of the theoretical framework.</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>appeal to the audience as it connotes the newspaper is easy to read which would suit the audience.</p> <ul style="list-style-type: none"> <li>• The main <b>headline</b> is set in block capitals to ‘shout’ at the reader and signify its importance. This headline is a <b>dominant signifier</b>. The story would be of interest to the audience many of whom have children of school age. <b>Maslow’s Hierarchy of Needs</b> can explain the appeal as the story focuses on parental worries through the use of dramatic language ‘MEASLES EPIDEMIC FEAR’ presented in <b>uppercase red typography</b> which reinforces the terror of the story.</li> <li>• The <i>Daily Mirror</i> uses <b>informal language</b> to engage with its readers. Examples include ‘Listen to sis’ and ‘Kids could be barred’. This would appeal to the audience as it is easily understandable and none threatening.</li> <li>• The front page includes many examples of <b>overlays and overlaps (bleeds)</b> between the various elements. The image of Harry extends beyond the box formed by the background and the image of Kate also overlaps the <b>masthead</b>. This technique avoids a ‘boxy’ look, integrating the elements of the front page and adding a sense of excitement. Bond stars also extend into the masthead.</li> <li>• This front page appeals to the audience with a dynamic and colourful <b>layout</b> and high proportion of space given to images rather than written <b>copy</b>. This makes the newspaper look manageable to read.</li> <li>• The selection of stories would appeal to The <i>Daily Mirror</i> audience as they are a mixture of <b>human interest</b> and celebrity stories. The audience can relate to the stories as they are often gossipy and require little wider knowledge or context.</li> <li>• The stories are presented in a straightforward easy to understand style for example ‘No MMR jab...No School’ is a simple message.</li> <li>• The use of pet or first names for the Royals ‘Wills and Harry’ makes them seem relatable to the working-class audience.</li> <li>• The Bond story would appeal to the audience as it is an ongoing <b>franchise</b> that many members of the audience will have seen and know something about.</li> </ul>	
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Qu	Part	Marking guidance	Total marks												
05	3	<p>How have social and cultural contexts of the media influenced reporting about the royal family in the <i>Daily Mirror</i> and <i>The Times</i>?</p> <p>Answer with reference to the front pages and inside pages of the <i>Daily Mirror</i> and <i>The Times</i> (Close Study Products).</p> <p>Assessment Objectives – <b>AO1 2a and AO1 2b</b>                      Demonstrate knowledge of contexts of media and their influence on media products and processes. <b>(4 marks)</b>                      Demonstrate understanding of contexts of media and their influence of media products and processes. <b>(8 marks)</b></p> <table border="1"> <thead> <tr> <th>Level</th> <th>Mark Range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>4</td> <td>10–12</td> <td> <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 the royal family are represented in the two newspapers.</li> <li>• Consistently appropriate and effective reference to the two CSPs.</li> <li>• Specialist terminology is used appropriately and effectively throughout.</li> </ul> </td> </tr> <tr> <td>3</td> <td>7–9</td> <td> <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 the royal family are represented in the two newspapers.</li> <li>• Generally appropriate and effective reference to the two CSPs, even though there are occasional inaccuracies/omissions.</li> <li>• Specialist terminology is mostly used appropriately and effectively.</li> </ul> </td> </tr> <tr> <td>2</td> <td>4–6</td> <td> <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 the royal family are represented in the two newspapers.</li> <li>• Some appropriate reference to the two CSPs is present but it is of limited effectiveness.</li> <li>• Specialist terminology is sometimes used inappropriately and with limited effectiveness.</li> </ul> </td> </tr> </tbody> </table>	Level	Mark Range	Description	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 the royal family are represented in the two newspapers.</li> <li>• Consistently appropriate and effective reference to the two CSPs.</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 the royal family are represented in the two newspapers.</li> <li>• Generally appropriate and effective reference to the two CSPs, even though 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 the royal family are represented in the two newspapers.</li> <li>• Some appropriate reference to the two CSPs is present but it is of limited effectiveness.</li> <li>• Specialist terminology is sometimes used inappropriately and with limited effectiveness.</li> </ul>	12
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Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to weight the two newspapers equally. However, answers which refer to only one newspaper are unlikely to achieve marks above low-Level 3. Answers which refer to neither of the newspapers should not normally receive marks above low-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the knowledge and understanding of social and cultural contexts relating to coverage of the royal family are particularly good.

#### Indicative content

The *Daily Mirror* & *The Times* come from different areas of the **political spectrum** (*The Times* **right leaning**/*Daily Mirror* **left leaning**) however both have a strong interest in the royal family, The *Daily Mirror* is more likely to emphasise a **human interest** angle, whereas *The Times* has more of an interest in reporting the traditional and constitutional role of the royal family. The two newspapers reflect contrasting public attitudes towards the royal family. *The Times* is more deferential and respectful in its approach whilst the *Daily Mirror* reports on the royal family in much the same way as it reports on any celebrities; by focusing on romance, rifts, disputes and bad or embarrassing behaviour. The *Daily Mirror* represents the royal family as a soap opera whilst *The Times* emphasis the royals' patriotism, sense of duty and work on behalf of the country.

Demonstrates knowledge and understanding of how newspaper content reflects the social and cultural contexts in which they were produced by referring to examples such as:

#### *Daily Mirror*

- **Lead photo story** on front page focuses on a **human interest** royal family story. The sibling 'conflict' is the focus of the story making the royal family seem relatable to the **reader**. This creates a feeling of normality ie there are family disagreements in all families. In this way the royals are normalised as being just like ordinary families; a changed social context from a time when the royals were treated reverentially by the media.

	<ul style="list-style-type: none"> <li>● The main <b>headline</b> on the inside page is of the same story about the royal family which is mainly conjecture and gossip, suggesting that royal stories sell copies of the newspaper even if they have little basis in new information. This reinforces the social and cultural value placed on scandal and tittle-tattle.</li> <li>● The selection of the image with Kate and Harry with William as an <b>insert</b> suggest Kate is of more interest to the readers than the brothers' rift. This is also the case in <i>The Times</i> story. More value is placed on her as a beautiful young female royal.</li> <li>● The inside page makes reference to Harry/William walking behind their mother's coffin (another <b>human interest</b> story) which would be familiar to the audience and evoke sympathy for the two sons. Diana stories still sell newspapers and this reinforces the cultural value placed on attractive white women.</li> <li>● The <b>informal tone</b> 'Kate told Harry to make peace', 'Wills and Harry', Duchess of Cambridge referred to as Kate all serve to reinforce the social value of the royal family being ordinary people like the <i>Daily Mirror</i> reader. This enables the audience to relate to them.</li> <li>● The 'royal rift' covers virtually all the <b>double-page spread</b> whereas other associated news regarding the royal family (Anzac Day) is covered in far less detail suggesting the <b>cultural relevance</b> of traditional calendar events is not as culturally relevant to the <i>Daily Mirror</i> audience.</li> </ul> <p><i>The Times</i></p> <ul style="list-style-type: none"> <li>● A photograph of the Duchess of Cambridge is prominent on the front page – as with the <i>Daily Mirror</i> – but there is no <b>headline</b>, suggesting the social value placed on her as an attractive, sellable member of the royal family valued above the Duke of Sussex who was also at the event. As far as younger members of the royal family are concerned, there is an emphasis in both papers on what they look like rather than what they do or say. This is in contrast to the representation of male royals and reflects <b>dominant values</b> about <b>gender</b>.</li> <li>● The caption simply explains the nature of the royal engagement and makes factual reference to the location of the two princes. This places the emphasis on the duties of the royals as representatives of the UK, focusing on the <b>cultural value</b> placed on the royal family.</li> <li>● Photos taken from the same event as featured in the <i>Daily Mirror</i> (Anzac Day Remembrance) but the focus of the story is very different – focusing on the official royal 'business' rather than internal family matters. <i>The Times</i> values the cultural significance of Anzac Day and the involvement of the royal family.</li> <li>● The image is also more <b>formal</b> and posed in keeping with the <b>formal tone</b> of the article <b>connoting</b> the social and cultural value placed on the event by <i>The Times</i>.</li> <li>● Overall the article has a more <b>formal</b> tone. The royal family members are referred to by titles, eg 'the Duchess of Cambridge', reflecting a more deferential approach to the royals than is evident in the <i>Daily Mirror</i>.</li> <li>● Emphasis is on reporting the Anzac Day and remembrance across the commonwealth with a focus on royal responsibility and duty. This shows the <b>cultural value</b> placed on the ties between the UK and former members of the British Empire.</li> </ul>	
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		<ul style="list-style-type: none"><li>• The article uses a virtually identical photo of Kate/Harry but with very different focus. In contrast to the <i>Daily Mirror</i>, there is no mention of rift between the brothers reinforcing the higher value placed on the social and cultural significance of Anzac Day and the royals' attendance at the event.</li></ul>	
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Qu	Part	Marking guidance	Total marks
06		<p>Which UK media regulator is responsible for:</p> <p>a) the age classification of films and other video material?                      b) protecting the public from harmful material on radio and television whilst also ensuring freedom of expression?</p> <p>Assessment objective – <b>AO1 1a</b>                      Demonstrate knowledge of the theoretical framework of media studies.  <b>(2 marks)</b></p> <p>a) British Board of Film Classification or BBFC <b>[1 mark]</b>                      b) The Office of Communication or OFCOM <b>[1 mark]</b></p> <p><b>Note</b>                      Very close approximations may also be accepted eg                      BBOFC                      OFFCOM</p> <p>Do not award a mark for the following:</p> <p>a) the film censors or the Video Standards Council or the BBC                      b) the government or the Radio Authority or the BBC or ITV or OFTEL.</p>	2

Qu	Part	Marking guidance	Total marks															
07		<p>How are young audiences positioned by music radio stations?</p> <p>Answer with reference to <i>Radio 1 Launch Day, Tony Blackburn Breakfast Show</i> (Close Study Product).</p> <p>Assessment objectives – <b>AO1 1a and AO1 1b</b>                      Demonstrate knowledge of the theoretical framework of media. <b>(3 marks)</b>                      Demonstrate understanding of the theoretical framework of media. <b>(3 marks)</b></p> <table border="1"> <thead> <tr> <th>Level</th> <th>Mark Range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>3</td> <td>5–6</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 young audiences are positioned by radio stations.</li> <li>Consistently appropriate reference to the CSP.</li> <li>Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td>2</td> <td>3–4</td> <td> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally effective explanation of how young audiences are positioned by radio stations.</li> <li>Some appropriate and effective reference to the CSP.</li> <li>Some appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td>1</td> <td>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 young audiences are positioned by radio stations.</li> <li>Limited appropriate reference to the CSP.</li> <li>Little, if any, appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td>0</td> <td>0</td> <td>Nothing worthy of credit.</td> </tr> </tbody> </table> <p><b>Indicative content</b></p> <p><b>Media producers position</b> audiences to adopt a <b>preferred reading</b> of their product by encouraging them to accept <b>encoded values</b>, ideas and meanings. In other words, the audience is won over to accept the <b>style and agenda</b> of the media product.</p>	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 consistent and effective explanation of how young audiences are positioned by radio stations.</li> <li>Consistently appropriate reference to the CSP.</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 young audiences are positioned by radio stations.</li> <li>Some appropriate and effective reference to the CSP.</li> <li>Some appropriate and effective use of subject specific terminology.</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how young audiences are positioned by radio stations.</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.	6
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	<p>Some music radio stations are thoughtful and serious and others (the majority) are light-hearted, humorous and irreverent. All of them flatter their audiences into perceiving themselves as tasteful connoisseurs of ‘good music’.</p> <p>In the early 1960s music radio stations largely failed to <b>position</b> a youth audience successfully. Young people rejected the BBC in particular, because they felt patronised, misunderstood and talked down to.</p> <ul style="list-style-type: none"> <li>• The success of <b>pirate radio</b> shook the BBC because it won a huge share of the youth audience. <b>Pirate radio’s</b> focus was contemporary chart music and interaction between the audience and the young presenters. This was very different from the formal and staid style of the BBC.</li> <li>• <b>Pirate radio’s</b> listeners were positioned as knowledgeable music fans who were able to pick up references about artists, B-sides, gigs and genres.</li> <li>• The <b>presentational style</b> used <b>direct address</b> and presenters were seen as ‘one of us’ by the audience. This <b>positioning</b> happened because of the <b>mode of address</b> used by presenters who used <b>colloquial language</b> and current slang as well as being young and looking and sounding like the audience. This was at odds with the staid <b>Received Pronunciation (RP)</b> of the BBC Light Programme.</li> <li>• Radio 1 was very much BBC’s response to <b>pirate radio</b>.</li> </ul> <p>Responses should demonstrate the ability to analyse a media product using the theoretical framework (media industries and media audiences) by referring to the following.</p> <ul style="list-style-type: none"> <li>• BBC Radio 1 launched with a mixture of established and younger DJs. They poached Blackburn as he had experience from <b>pirate radio</b>. He was seen by the BBC as the way forward for attracting/luring back young audiences. His kudos from being on <b>pirate radio</b> made him seem ‘real’ and ‘credible’ and <b>positioned</b> the audience to see BBC Radio 1 as being a genuinely new kind of station from the BBC.</li> <li>• Blackburn and other DJs were free to choose the music which meant they could introduce the audience to new, unusual, <b>niche</b> and unsigned artists. Radio 1 attempted to take the audience on a journey of discovery like an older sibling sharing their record collection and some of their perceived ‘street cred’.</li> <li>• Blackburn’s <b>presentational approach</b> was casual and unscripted, <b>positioning the audience</b> as equal to the presenter as he used the same slang and talked about aspects of life that were recognisable to them.</li> <li>• Blackburn also encouraged <b>interaction</b> between himself and the listener not only through <b>direct address</b> but also through encouraging letters and phone calls that formed part of the show. This positioned the audience to invest in the show as they were part of the content even if in a delayed way due to the post.</li> </ul>	
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Qu	Part	Marking guidance	Total marks															
08		<p>Explain how radio stations use online technologies to meet the needs of their audiences.</p> <p>Answer with reference to <i>Julie Adenuga Beats 1 Radio</i> (Close Study Product).</p> <p>Assessment objectives – <b>AO1 1a and AO1 1b</b>                      Demonstrate knowledge of the theoretical framework of media. <b>(3 marks)</b>                      Demonstrate understanding of the theoretical framework of media. <b>(6 marks)</b></p> <table border="1"> <thead> <tr> <th>Level</th> <th>Mark range</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>3</td> <td>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 radio stations' use of online technology meets the needs of audiences.</li> <li>• Consistently appropriate and effective reference to the CSP.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td>2</td> <td>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 radio stations' use of online technology meets the needs of audiences.</li> <li>• Some appropriate and effective reference to the CSP.</li> <li>• Some appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td>1</td> <td>1–3</td> <td> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the theoretical framework, demonstrated by limited appropriate explanation of how radio stations' use of online technology meets the needs of audiences.</li> <li>• Limited reference to the CSP.</li> <li>• Little, if any, appropriate use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td>0</td> <td>0</td> <td>Nothing worthy of credit.</td> </tr> </tbody> </table>	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 radio stations' use of online technology meets the needs of audiences.</li> <li>• Consistently appropriate and effective 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 how radio stations' use of online technology meets the needs of 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 radio stations' use of online technology meets the needs of audiences.</li> <li>• Limited reference to the CSP.</li> <li>• Little, if any, appropriate use of subject specific terminology.</li> </ul>	0	0	Nothing worthy of credit.	9
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	<p><b>Deciding on a level</b></p> <p>Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. Answers which do not refer to the CSP should not normally receive marks above mid-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the knowledge and understanding of the theoretical framework relating to the use by radio stations of online technologies to meet audience needs is particularly good.</p> <p><b>Note</b></p> <p>Markers should be aware that Julie Adenuga left Beats 1 in May 2020 and that the station was renamed Beats 1 Apple Music 1 in August 2020. Candidates are not expected to incorporate this information into their answers, but should not be penalised in any way for doing so.</p> <p><b>Indicative content</b></p> <p>Responses should demonstrate knowledge and understanding of the theoretical framework (media industries and media audiences) by referring to the following.</p> <ul style="list-style-type: none"> <li>• Recent developments in <b>online technology</b> have led to changes in how products are <b>created, distributed and consumed</b>.</li> <li>• Technological advances have led to the ability to reach a wider audience and products can be <b>consumed on demand</b> rather than to a set timetable.</li> <li>• <b>Media products</b> can be much more specialised and focused on a <b>niche audience</b> than in the past.</li> <li>• It is possible for <b>consumers</b> to <b>interact</b> with media producers and providers through social media both live and whilst enjoying the product through <b>time shifting</b>.</li> <li>• There is a massive range of choice so audience needs are more easily accommodated. Apple, like other big tech companies has increasingly moved towards the creation of original media content. Beats 1 Radio is an example of this (others are Amazon Prime film and TV, Apple TV). Beats 1 Radio is integrated into the Apple brand and Apple technology so that it is instantly visible and accessible to owners of Apple products eg iPhone, iPad. Apple also provides a <b>paid-for music download</b> and <b>streaming service</b> which is commercially linked to Beats 1 Radio. As an <b>internet radio</b> station, Beats 1 is able to reach a global audience.</li> </ul> <p><i>Julie Adenuga Beats 1 Radio</i></p> <ul style="list-style-type: none"> <li>• Julie Adenuga curates a mixture of new talent and fresh music from established bands and artists. She is responsible for the content. As she is not tied to <b>computer-generated playlists</b> commonly used in music radio this makes the show feel more personal and unique.</li> <li>• Although sophisticated technology is used in the <b>distribution</b> of the show, the content of Julie Adenuga's show has little reliance in technology. She is however able to break fresh talent as she can play</li> </ul>	
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	<p>tracks that have been created by an artist in their bedroom and emailed in as an mp3 circumventing <b>traditional distribution</b> methods.</p> <ul style="list-style-type: none"> <li>• The show is available as a <b>time shifted catch-up service</b> so audiences never miss out and always feel a sense of belonging.</li> <li>• Trust is important. A vast amount of music is available to <b>stream</b> and <b>download</b>, Beats 1 DJs set out to be the person you can trust to guide listeners through the enormous range of choices by making informed and inspired selections.</li> <li>• As the sister of popular Grime artists, JME and Skepta, Adenuga has instant kudos and credibility. These connections would be known to the audience through their respective social media accounts which are used to promote the show.</li> <li>• Beats 1 has a strong <b>social media presence</b> with 1 599,000 Twitter followers and Julie Adenuga has 54.2k Twitter followers who she talks to about Beats 1 and the music she curates.</li> </ul>	
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Qu	Part	Marking guidance	Total marks												
09		<p data-bbox="300 331 1220 365">'Films need large production and marketing budgets to be successful.'</p> <p data-bbox="300 400 858 434">How far do you agree with this statement?</p> <p data-bbox="300 470 639 504">Answer with reference to:</p> <ul data-bbox="300 539 1098 645" style="list-style-type: none"> <li>• film production, marketing and distribution</li> <li>• historical and cultural contexts of the media</li> <li>• Close Study Products: <i>I</i>, <i>Daniel Blake</i> and <i>Doctor Strange</i>.</li> </ul> <p data-bbox="300 680 1171 748">Assessment objective – <b>AO1 1b, AO1 2b and AO2 1b</b>                      Demonstrate understanding of the theoretical framework of media.  <b>(5 marks)</b>                      Demonstrate understanding of contexts of media and their influence on media products and processes. <b>(5 marks)</b>                      Make judgements and draw conclusions. <b>(10 marks)</b></p> <table border="1" data-bbox="300 920 1294 2045"> <thead> <tr> <th data-bbox="308 931 421 1021">Level</th> <th data-bbox="421 931 544 1021">Mark range</th> <th data-bbox="544 931 1286 1021">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 1021 421 1361">4</td> <td data-bbox="421 1021 544 1361">16–20</td> <td data-bbox="544 1021 1286 1361"> <ul style="list-style-type: none"> <li>• Excellent understanding of the theoretical framework demonstrated by consistently effective discussion of the relationship between production/marketing budgets and the success of films.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSPs.</li> <li>• Consistently appropriate and effective use of subject specific terminology throughout.</li> </ul> </td> </tr> <tr> <td data-bbox="308 1361 421 1702">3</td> <td data-bbox="421 1361 544 1702">11–15</td> <td data-bbox="544 1361 1286 1702"> <ul style="list-style-type: none"> <li>• Good understanding of the theoretical framework demonstrated by frequently effective discussion of the relationship between production/marketing budgets and the success of films.</li> <li>• Good judgements and conclusions that are frequently supported by relevant reference to the CSPs.</li> <li>• Frequent appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> <tr> <td data-bbox="308 1702 421 2045">2</td> <td data-bbox="421 1702 544 2045">6–10</td> <td data-bbox="544 1702 1286 2045"> <ul style="list-style-type: none"> <li>• Satisfactory understanding of the theoretical framework demonstrated by some appropriate but not always convincing discussion of the relationship between production/marketing budgets and the success of films.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by reference to the CSPs.</li> <li>• Occasional appropriate and effective use of subject specific terminology.</li> </ul> </td> </tr> </tbody> </table>	Level	Mark range	Description	4	16–20	<ul style="list-style-type: none"> <li>• Excellent understanding of the theoretical framework demonstrated by consistently effective discussion of the relationship between production/marketing budgets and the success of films.</li> <li>• Excellent, astute judgements and conclusions that are consistently well supported by reference to the CSPs.</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 the theoretical framework demonstrated by frequently effective discussion of the relationship between production/marketing budgets and the success of films.</li> <li>• Good judgements and conclusions that are frequently supported by relevant reference to the CSPs.</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 the theoretical framework demonstrated by some appropriate but not always convincing discussion of the relationship between production/marketing budgets and the success of films.</li> <li>• Satisfactory judgements and conclusions that are sometimes supported by reference to the CSPs.</li> <li>• Occasional appropriate and effective use of subject specific terminology.</li> </ul>	20
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1	1–5	<ul style="list-style-type: none"> <li>• Basic understanding of the theoretical framework demonstrated by very little, if any, appropriate discussion of the relationship between production/marketing budgets and the success of films.</li> <li>• Basic judgements and conclusions that are generally unsupported by reference to the CSPs.</li> <li>• Very little, if any, appropriate use of subject specific terminology.</li> </ul>
0	0	Nothing worthy of credit.

Answers in the higher bands must demonstrate a sustained line of reasoning that is coherent, relevant, substantiated and logically structured in order to reach judgements and make conclusions.

Responses may conclude that large production/marketing budgets are essential to a films' success or that the successes of low budget films prove the opposite to be the case. Alternatively, answers may judge that there is some evidence to support one side of the argument and some to support the other so that it is impossible to arrive at a definitive conclusion. Another legitimate approach would be focus on the different meanings of 'success'. By some definitions, the proposition may be held to be true, but not by others.

All of the above judgements and conclusions are valid and all allow access to the top level if they are supported by evidence from the course of study.

**Indicative content**

Answers should demonstrate understanding of the theoretical framework and contexts of the media with references to media industries and the two CSPs such as the following.

- **Major film studios** such as Disney, Warner Bros, 20th Century Fox, Universal, Columbia, MGM and Paramount produce the high budget blockbusters, though all have **subsidiaries** producing mid or lower budget films.
- **Blockbuster films** dominate the global market.
- **Major studios** measure success in terms of profit. This will include **box office returns** as well as wider income streams such as **synergy**, licensing opportunities, **global home cinema distribution**, **brand partnerships** and **product placement**.
- **Independent producers**, such as Netflix, Film4, BBC Film are typically lower-budget. They often have a **limited release**, both globally and domestically.
- **Independent films** often adopt a style and content to meet the needs of a **niche audience**.
- Success for an **independent film** might be **box office receipts** but is more likely to be critical and artistic acclaim, increased grassroots activism, reaching new audiences, increasing the number of screens

	<p>after the opening week, being part of long-term political change, <b>global home cinema distribution</b>.</p> <p><i>I, Daniel Blake</i></p> <ul style="list-style-type: none"> <li>• <b>Modest production budget</b> – even by Ken Loach standards. Estimates puts the figure at around \$2.6 million (compared to <i>Dr Strange</i> \$165m). <i>I, Daniel Blake</i> made \$16 million at a cost of approximately \$2.6 million. In terms of success the film made a healthy profit even with a small <b>production budget</b>. One definition of <b>box office</b> success is that a film makes 2 or 3 times the budget. Which would actually suggest <i>I, Daniel Blake</i> was a very successful film.</li> <li>• It was produced by Sixteen Films (Loach’s production company), Why Not Productions and Wild Bunch with the support of the British Film Institute and BBC Films. Funding from Why Not and Wild Bunch (French) was vitally important as the French market is Loach’s biggest. This <b>joint venture</b> secured entry into that market as well helping to gain additional funding from BFI/BBC. This <b>joint venture</b> approach could be credited as one of the reasons the film was a success as there was a <b>distribution strategy</b> around markets at the start of production.</li> <li>• The marketing company eOne still produced the conventional material such as <b>trailers</b> and print adverts but also recruited Regional Marketing Officers in Glasgow, Newcastle, Manchester, Liverpool, Nottingham and Glasgow. This supported the holistic approach to spreading awareness about the film.</li> <li>• There were marketing approaches employed beyond the usual film marketing methods that were carried out by the regional marketing officers. Many of these were low budget but created the sense of a groundswell of word of mouth. The audience felt they had ‘discovered’ the film. These tactics included: <ul style="list-style-type: none"> <li>○ <b>Disruptive/Guerrilla marketing</b> used to develop awareness of the film and its message. One example was projecting <i>I, Daniel Blake</i> onto the Houses of Parliament. This publicity stunt garnered free promotion and also reinforced the political message of the film.</li> <li>○ Free screenings and talks in community centres to build grass-roots organic awareness and enthusiasm for the movie. This increased word of mouth both real and online. This strategy is relatively cheap but is part of the reason that the film expanded its initial screen release total. It was released in 93 cinemas in the UK initially. This was extended following a very successful first weekend (Box office \$540,000) to 150 screens in the second week.</li> <li>○ Provincial focus – film was not premiered in London, but Newcastle (where the film is set) to gain local support. People who had been denied benefit payments were asked to placard the <b>premiere</b>.</li> <li>○ Screenings were held coinciding with political party conferences and the Labour leader Jeremy Corbyn attended the London <b>premiere</b>. This again created publicity and reinforced the political message in the film.</li> <li>○ Hundreds of free cinema screenings happened before official release with free cinema tickets issued with <i>Daily Mirror</i> (a <b>left leaning</b> newspaper). It became one of the year’s biggest free-to-watch films. This created ‘buzz’ around the film and was part of the word of mouth strategy which is a relatively cheap marketing strategy.</li> </ul> </li> </ul>	
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	<ul style="list-style-type: none"> <li>• The strategy used Ken Loach as the <b>bankable element</b> and he made appearances on BBC <i>Question Time</i> (a political current affairs panel show) to talk about the message of the film. This helped market the film with a clear link to the political message.</li> <li>• The film became associated with a movement and the anti-austerity messaging #wearedanielblake which was widely shared on social media again creating word of mouth.</li> <li>• At the BAFTA awards the film was nominated in 5 categories winning Outstanding British Film of the Year. It was nominated over 60 times for awards across the world. It won 3 prizes at Cannes. This <b>critical acclaim</b> suggests that a large budget is not required for a film to be successful.</li> </ul> <p><i>Doctor Strange</i></p> <ul style="list-style-type: none"> <li>• <i>Doctor Strange</i> had <b>box office receipts</b> of nearly \$700 million and a production budget of \$165million. It had a large budget but also turned a large profit with an opening weekend that took nearly \$10 million more than the initial projections. This strong opening weekend would be in part because it was an instalment in the very successful Marvel Cinematic Universe <b>franchise</b> and this alone would guarantee a strong initial audience. It scored the 10th highest start in the franchise's history despite the character not being as well known as other franchisees such as <i>Spiderman</i>.</li> <li>• The film was well received by critics and fans and this partly accounts for its continuing success beyond the opening weekend. Much of the positive word of mouth centred around the <b>bankable elements of blockbuster</b> films – the <b>star performance</b> of Benedict Cumberbatch and the large budget visual effects. A large budget would be required in order to have these elements therefore suggesting this is needed for a successful film.</li> <li>• Compared to <i>I, Daniel Blake</i>, <i>Doctor Strange</i> was marketed widely and expensively to capture a <b>mass global audience</b>. The film was distributed by Marvel's <b>stablemate</b> Walt Disney Studios Motion Pictures who utilised many of their <b>parent company's</b> (The Walt Disney Company) subsidiaries to create a <b>360-degree marketing campaign</b>.</li> <li>• They used conventional film promotion methods such as a film-based website, posters and <b>teaser trailers</b> on TV and in cinema. The film's producers could afford to reach all major global channels and cinema outlets. They also used their own media networks including ABC and Disney Television Group to advertise the film. Having the backing of Walt Disney Studios (who generated an income of \$2.4billion in 2017) reinforces the idea that films do need large budgets behind them to be successful.</li> <li>• Walt Disney Studios Motion Pictures made various <b>brand partnerships</b> with global names including Skype, Google, Microsoft and Lamborghini. This <b>synergistic</b> relationship would not only have cross promoted the products but would also have created further revenue for the companies leading to greater success in terms of income.</li> <li>• Benedict Cumberbatch was cast after the global success of <i>Sherlock</i>, <i>The Hobbit</i> and <i>Star Trek</i>. The <b>distributor</b> used his <b>Star Power</b> to sell the film. Cumberbatch appeared on a range of TV chat shows (including</li> </ul>	
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		<p>those owned by The Walt Disney Company) and press events to promote the film. Cumberbatch reportedly was paid £2.5 million for the role but is being offered a further £5million for the sequel. This reinforces the notion that a large budget is required to make the film successful as having a star name helps attract a bigger, <b>mainstream audience</b>. Cumberbatch got paid more to star in <i>Dr Strange</i> than the entire budget for <i>I, Daniel Blake</i>.</p> <ul style="list-style-type: none"> <li>• They had a sustained <b>social media campaign</b> that included characters' profiles, Twitter stickers, Facebook Live events, Instagram content, Snapchat lenses and filters. This employed <b>viral marketing</b> which can be relatively low budget however this was not 'grassroots' word of mouth but highly choreographed and controlled use of <b>social media platforms</b>.</li> </ul>	
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**8572/1 assessment objective grid**

**Assessment objective 1**

- 1a** Demonstrate knowledge of the theoretical framework of media.
- 1b** Demonstrate understanding of the theoretical framework of media.
- 2a** Demonstrate knowledge of contexts of media and their influence on media products and processes.
- 2b** Demonstrate understanding of contexts of media and their influence on media products and processes.

**Assessment objective 2**

- 1a** Analyse media products using the theoretical framework of media, including in relation to their contexts.
- 1b** Make judgements and draw conclusions.

Question	AO1				AO2		Total
	1a	1b	2a	2b	1a	1b	
01	1						1
02					8		8
03					12		12
04	3	3					6
05.1	2						2
05.2					6		6
05.3			4	8			12
06	2						2
07	3	3					6
08	3	6					9
09		5		5		10	20
<b>Total</b>	14	17	4	13	26	10	<b>84</b>