



Questions matter



A-level

Media Studies

7572/1 Media One

Report on the Examination

7572

June 2024

Version: 1.0

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Introduction

Once again, we must offer congratulations to teachers and students who are meeting the challenges of this exam head on. There was yet more evidence of sound preparation, informed by our feedback on previous 7572/1 papers. The vast majority of students have managed this paper well, attempting to answer the questions set. They have sound knowledge of the theoretical framework, produced engaged responses to the CSPs and have things to say about most of the issues.

This year there was much less evidence of overprepared CSPs and indiscriminate use of theories/theorists' names, with students now embracing the idea of using CSPs actively. There were very few problems with addressing the questions set and minimal rubric infringements.

Section A – Question 1

This is a Media Language question.

This question tests knowledge of genre and application of that knowledge to an unseen text. Many made progress through simple juxtaposition. Better answers explored the way that the product was integrated into the generic structure and/or included in the generic context.

Generally, there was very little extraneous or distracting media theory, which was good to see, and very few ignored the opportunity to write at least straightforwardly about genre. There were lots of strong connections made between the values of the Bond sub-genre and/or Spy Thriller and the Omega brand, as well as the notion of the watch as a typical Bond 'gadget'.

Section A – Question 2

This is a Media Representation question.

Audience positioning is a central aspect of the way both products are advertised but more importantly here organises how we are invited to see the scenarios and the figures within them. Though there is no requirement for a comparative approach, these two texts offered plenty of opportunity both separately and in interaction to address the key issue and the selected contexts, most obviously the historical context. The cultural context was most often related to ideological issues (esp. gender and social class).

Knowledge of the CSP was generally well-demonstrated and most candidates successfully focused on gender issues in a clear historical context. There was good evidence of both knowledge gained from study and the flexibility to include the unseen text in a discussion about audience positioning.

Very few responses failed to deal with both texts and, more generally, to offer a meaningful response. As such the two related questions (1&2) provided a sound and impressive opening to the paper for the majority of candidates.

Section A – Question 3

This is a Media Representation question.

An altogether more direct representation task is provided by this invitation to read *Ghost Town* in this specific way. Most agreed with the notion of negative and positive stereotypes and found examples of both, whilst other responses questioned the whole premise of the question and particularly the word 'include' and suggested that these lads from Coventry are just mucking about to promote their single and that the stereotypes are imposed from outside, and for some this had a disruptive political purpose.

Again, there was pleasing evidence of good teaching which provided students with useful background information which they were able to use critically. Good to remember though that these lads are from the East Midlands not the East End!

Section A – Question 4

Back to Media Language for the final question in Section A and once again this was a very accessible question, though not an easy one. Everyone was able to address 'binary opposition' as exemplified in each CSP, but some went deeper and explored the specifics of the other two pinch points: 'communicates through' and 'myth'. This process was greatly helped by the choice of CSPs since both texts offered plenty of evidence and though comparison is not required, having to deal with both texts helped many candidates to progress. Typically, this involved dealing with *Score* first and its fairly simple set of binaries and then realising that *Sephora* offers something potentially very different. This was a very fruitful discovery which led often to an explicit and/or implicit consideration of 'myth' and about the ways the texts communicate through binaries. In the case of *Sephora*, an appreciation of the relative 'fluidity' of the text helped students to make progress and higher marks to be awarded.

Section B – Question 5.1

This is a Media Industries question.

It is a low tariff question which assesses knowledge of terms from the specification. Most managed two of the correct answers, with 'deregulation' often the correct option missed.

Section B – Question 5.2

This is a Media Audiences question.

The term 'textual poaching' worked well for those who remembered it as a staple of Jenkins' work on fandom. For others it proved difficult, though there were some marks for the intertextual element. Those who remembered were good on the examples.

Section B – Question 6

This is a Media Industries question in which students are being asked to say *how* newspapers are regulated and then how they negotiate social and political influences on a day-to-day basis.

In the case of The Guardian the salient facts that were essential to and determinant of progress through the mark scheme were that it was *not* controlled by IPSO and that it was a left-leaning paper. I think that everybody had been taught this but in the heat of the moment many neglected one or the other and ended up building on shaky foundations. Some just confused The Guardian and The Daily Mail.

Section B – Question 7

This is a Media Audiences question.

It was really pleasing to see students thinking through an interesting proposition using evidence provided by the CSPs.

Obviously, the question has these two CSPs in mind as one is specifically audience focused and the other is famous for taking its audience by surprise. The idea is to make a judgement but either side of the argument is equally pressing (or unconvincing)! All who answered came to a judgment and the vast majority agreed with the proposition but most also realised that *The War of the Worlds* asks interesting questions. Some impressively located these questions in a discussion about whether (great) literature has specific audiences.

While there is no requirement for responses to be comparative, many were. Also, as long as the CSPs are mentioned, there is nothing to stop students identifying other examples, which they sometimes did.

Mark Ranges and Award of Grades

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