



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL
MEDIA STUDIES - COMPONENT 1
A680U10-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

EDUQAS GCE A LEVEL MEDIA STUDIES

COMPONENT 1: MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES

SUMMER 2025 MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark within that band, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within that band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark within that band in the middle range should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within that band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer.' Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1 Demonstrate knowledge and understanding of:

- the theoretical framework of media
- contexts of media and their influence on media products and processes.

- AO1 1a Demonstrate knowledge of the theoretical framework of media.
- AO1 1b Demonstrate understanding of the theoretical framework of media.
- AO1 2a Demonstrate knowledge of contexts of media and their influence on media products and processes.
- AO1 2b Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2 Apply knowledge and understanding of the theoretical framework of media to:

- analyse media products, including in relation to their contexts and through the use of academic theories
- evaluate academic theories
- make judgements and draw conclusions.

- AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.
- AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories
- AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions

Assessment Objective Coverage in Component 1

AO	Q1.0	Q2.0	Q3.1	Q3.2	Q3.3	Q3.4	Q4.1	Q4.2
AO1 1a			✓	✓	✓		✓	✓
AO1 1b					✓		✓	✓
AO1 2a						✓		
AO1 2b						✓		
AO2 1	✓	✓						
AO2 2								
AO2 3		✓						

Section A: Analysing Media Language and Representation

1 0

Explore how this music video extract uses codes and conventions to communicate meaning. [15]

AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products	
5	13-15 marks - Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the music video extract - Analysis of the music video extract is perceptive, detailed and is likely to be informed by relevant theories
4	10-12 marks - Good, accurate application of knowledge and understanding of the theoretical framework to analyse the music video extract - Analysis of the music video extract is logical and may be informed by relevant theories
3	7-9 marks - Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the music video extract - Analysis of the music video extract is reasonable and straightforward
2	4-6 marks - Basic application of knowledge and understanding of the theoretical framework to analyse the music video extract, although this is likely to lack clarity, relevance and accuracy - Analysis of the music video extract is undeveloped and there may be a tendency to simply describe features
1	1-3 marks - Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the music video extract with significant inaccuracies, irrelevance and a lack of clarity - Analysis of the music video extract is superficial and generalised
	0 marks Response not attempted or not worthy of credit

Indicative content: Question 1

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed. It is acceptable that learners may refer to the codes and conventions of music videos generally and/or this genre in particular.

Responses are expected to explore examples of the ways in which the music video extract uses codes and conventions to communicate meaning. Responses may be informed by relevant theories such as semiotics. Use of theories is not, however, required to access the higher bands and a theoretical approach may be incorporated within analysis of intended or suggested meanings. Responses in the higher bands will explore media language, and the processes through which it is used to communicate meanings, in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects of media language, and those in the lower bands will be descriptive and/or undeveloped.

AO2

Indicative content Question 1: Haim: *Now I'm In It* (Oct 2019)

Responses will explore examples of how this music video extract uses codes and conventions to communicate meaning, such as:

Technical codes

- The chaos of the artist's life is highlighted through technical and audio codes including the quiet at the beginning before the song starts, matched with the close up of the woman's face and the tracking/reverse tracking shots as she spirals out of control
- The audience are involved in the narrative through the direct mode of address and the use of tracking shots. The artist singing directly to the audience establishes a relationship with the audience, they are involved in her story. These are typical music video conventions
- The repetitive panning shots of the artist crossing roads emphasises her confusion
- The reverse tracking shots as she emerges out of the steam of the carwash combined with the change in tempo of the music signals a change in the narrative and the artist herself
- Point of view shots engage the audience – e.g., as the customers in the diner where she spills their coffee
- The use of natural lighting constructs a sense of realism and the sunshine is in binary opposition to her mood
- The final shots are positive tracking shots with the women 'strutting' with confidence in contrast to the stumbling and panicked walking of the woman on her own earlier in the video. She gives a confident sideways glance directly to the audience

Visual Codes

- *Clothing*: clothing is used as a disguise to prevent the artist from confronting her issues. The costume changes reflect her different personas until 'post rescue' when she seems confident in her clothing. The clothing of the other two women who rescue her is similar, black leather and sunglasses, formalising their role in sorting out the artist
- *Gesture*: the gestures in the music video reflect and act as a metaphor for the artist's journey. At the start she is alone, she is shaky on her feet, stumbling and clumsy, spilling the coffee. Her shoulders are hunched connoting her despondency and depression. After her 'rescue' and transformation in the carwash, she walks with the sisters, they strut rather than stumble along the road suggesting confidence
- *Setting and Iconography*: the use of the sunny America/LA locations contrasts with the mood of the artist

Narrative

- The narrative is conventional of the pop music genre focusing on the heartbreak and then recovery of the main protagonist/artist
- The music video incorporates narrative and performance, typical music video conventions
- The narrative of the music video focuses on the issue of depression/breakdown and the inability of the main character/artist to escape. This is signified by a series of scenarios in which she is seen to be unable to cope
- There is a recognition that the equilibrium has been disrupted with the arrival of her sisters. They have come to 'save' her and literally cart her off on a stretcher

- Metaphors are used to construct meaning in the narrative e.g., the need to hide from herself through donning a disguise and the carwash as a cathartic experience
- The narrative is strongly linked to and reinforced through the lyrics related to her emotions: 'the rain keeps coming down.' The music video makes a more universal point using the narrative to communicate meaning about the pressures on young people in life
- The turning point in the narrative is her emergence from the steam of the carwash as a 'new person' to a sense of normality. The tone changes and there is a sense of stability. She sings directly to camera reinforcing her 'emergence.'
- The audience is invited into the world of the artist, a typical conventions of this sub-genre

- 2 0** Compare how far the film posters for *Kiss of The Vampire* and *Jakob's Wife* use gender stereotypes. [30]

In your answer you must:

- Consider the similarities and differences in how gender stereotypes are used in the film posters.
- Consider how the representations reflect social and cultural contexts
- Make judgements and draw conclusions about the use of gender stereotypes in the film posters

AO2 1 and 3 Apply knowledge and understanding of the theoretical framework of media to: • analyse media products, including in relation to their contexts • make judgements and draw conclusions	
5	25-30 marks • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters • Analysis of how gender stereotypes are used is perceptive, detailed and may be informed by relevant theories • Detailed and appropriate comparisons of how gender stereotypes are used • Consideration of how the representations reflect social and cultural contexts is perceptive and detailed • Judgements and conclusions regarding the use of gender stereotypes are perceptive, insightful and fully supported with detailed reference to specific aspects of the products
4	19-24 marks • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters • Analysis of how gender stereotypes are used is logical and may be informed by relevant theories • Reasonably detailed, appropriate comparisons of how gender stereotypes are used • Consideration of how the representations reflect social and cultural contexts is logical • Judgements and conclusions regarding the use of gender stereotypes are logical and are supported with appropriate reference to relevant aspects of the products
3	13-18 marks • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters • Analysis of how gender stereotypes are used is reasonable and straightforward • Satisfactory comparisons of how gender stereotypes are used, although there may be more focus on one of the products • Consideration of how the representations reflect social and cultural contexts is reasonable and straightforward • Judgements and conclusions regarding the use of gender stereotypes are straightforward and supported with some reference to relevant aspects of the products

2	7-12 marks • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters, although this is likely to lack clarity, relevance and accuracy • Analysis of how gender stereotypes are used is undeveloped and there may be a tendency to simply describe features of the products • Basic comparisons of how gender stereotypes are used, although there is likely to be more focus on one of the products • Consideration of how the representations reflect social and cultural contexts is basic and undeveloped • Basic judgements are made regarding the use of gender stereotypes and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples
1	1-6 marks • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the how gender stereotypes are used is superficial and generalised • Minimal, if any, comparisons of how gender stereotypes are used and the response is likely to focus only on one product • Consideration of how the representations reflect social and cultural contexts is minimal • Lacks judgements and conclusions regarding the use of gender stereotypes
	0 marks • Response not attempted or not worthy of credit

Indicative Content: Question 2

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

Responses should address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid.

Responses are expected to compare the unseen and set film posters. A range of different gender stereotypes may be referred to across the two products. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question, responses in the middle band will show some straightforward engagement with 'how far', whilst responses in the lower bands may not engage with this aspect at all.

Responses in the higher bands will explore more detailed aspects of how gender stereotypes are used and how these reflect social and cultural contexts. It is acceptable that responses include reference to historical contexts as part of a discussion of the poster's cultural context. They may include reference to relevant theories such as theories of representation and feminist theory, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses in the middle band will focus on more straightforward or obvious aspects of how the

representations reflect social and cultural contexts, and those in the lower bands may be descriptive and/or undeveloped.

Responses are required to make judgements and draw conclusions about the use of gender stereotypes in the film posters. Responses in the higher bands will explore this in more detail, responses in the middle band may make more straightforward or implicit reference to this element and those in the lower band may not engage with this aspect at all.

For marks in bands 3 and above, responses must include comparisons between the set product and the unseen product. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product. Candidates who have referred to only one product cannot achieve a mark above band 2.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO2

Responses will apply knowledge and understanding of aspects of representation from the theoretical framework of media, such as:

- the way issues, individuals and social groups are represented through a process of selection and combination
- how and why stereotypes can be used positively and negatively
- how representations invoke discourses and ideologies and position audiences
- theoretical perspectives on representation

Kiss Of The Vampire

- reinforces stereotypical codes and conventions of the film sub-genre
- uses a range of paradigmatic choices in order to construct stereotypical representations of men and women which will be familiar to audiences. These include clothing, gesture, expression, colour palette and iconography
- the women in *KOTV* are defined by their clothing and audiences will recognise the shared connotations of these codes used in the two posters. In *KOTV* both women wear pale dresses resembling nightwear in order to emphasise their vulnerability, particularly with regard to the woman who has fainted and is totally submissive. She is also wearing high heels and is blonde, further codes signifying stereotypical representations of femininity. The clothing of the women also reinforces their femininity as it is revealing and there is a focus on aspects of their bodies. They fulfil stereotypical depictions of women in films of the time (social and cultural context)
- however, *KOTV* also challenges stereotypical representations. The representation of the dark-haired female including the visual codes of clothing and expression subvert the more typical representations of gender in this sub-genre at the time. She is more aggressive and has a male 'victim', just as the vampire has his female victim. Her gesture codes are more aggressive and less submissive
- the representations of men also challenge stereotypes, the vampire's gesture codes are uncharacteristically defensive. The second man is in a submissive pose, on his knees with his head thrown back – the woman is in control

Jakob's Wife

- Includes contemporary representations from the sub-genre. These both challenge and conform to stereotypical representations.
- The woman is dressed in red and in a subservient position in relation to the male. She is blonde and glamourised – high heels, dress etc., similar to *KOTV*
- The male character's clothing bears some similarity to the traditional formal costume of the vampire character and is similar to the male vampire in *KOTV*
- The female character has a direct mode of address suggesting she is more powerful and could be the vampire pictured in the background constructing a narrative enigma. This is reinforced by the blood at the sides of her mouth and running down her hands.
- There is an enigmatic relationship between couple, similar to the dark haired vampire in *KOTV*, she is seated while he is standing, but her code of gesture is strong and not inactive unlike the blonde woman in *KOTV*. She is engaging directly with the audience whilst his address is indirect.
- There is language of subservience in the title and tagline: 'Master' and 'wife,' but the rhetorical question creates an enigma and challenges stereotypical representation of women in the sub-genre. This is similar to *KOTV* where the male vampire does not seem to be in control and the male victim is subservient.
- The representation of tropes differs in the two film posters. *Jakob's Wife* uses the colour red for the dress of the female suggesting blood, passion and danger whereas both the women in *KOTV* are dressed in pale colours, suggesting one has undergone a transformation. The iconography of *KOTV* is typical of the genre at the time, e.g., bats, castles etc whilst the poster for *Jakob's Wife* includes religious imagery and gestures
- 'ordinary' setting but 'small town' is also a convention of vampire film, the couple appear to be part of the community centred around the church

Responses will consider how representations of gender reflect social and cultural contexts, such as:

- In relation to the historical product, the representation of women can be placed within a historical and social context and as such this reflects the changing role of women at the time
- The 1960s were seen as the start of women's liberation, with campaigns for equal rights and pay. The contraceptive pill was introduced in 1961, although at first only for married women, but women could see more sexual freedom on the horizon. As a result, men were feeling more challenged and felt their historical authority was in danger
- In the *Kiss of the Vampire* poster, the representations of the women are binary opposites reflecting what was happening in society at the time. One woman, stereotypically blonde, is weak and subservient, while the second challenges typical stereotypes and is seen as powerful and in control of both men. Challenging the typical stereotype, the vampire in his code of gesture and expression appears fearful and threatened by the woman, reflecting the position of men in the 1960s
- In the poster for *Jakob's Wife*, a more modern society is reflected with enigmas created about the power dynamic in the marital relationship and the role of the female character. This is reinforced by the tagline
- Feminist theory and theoretical perspectives may be applied in relation to both products, for example, van Zoonen's assertion that the meaning of gender varies according to cultural and historical context and as such reflects the society of the time. In the horror film genre women were, as van Zoonen has stated, both objects to be looked at and examples of new, more emancipated women who seemed to be challenging the idea of their stereotypical sociological roles.

Responses may also incorporate reference to bell hooks' and Judith Butler's theories

Responses will make judgements and draw conclusions about the use of gender stereotypes in the film posters:

- How the film posters use typical codes and conventions of the film genre in relation to constructing gender stereotypes
- How and why stereotypes of gender in the film posters are subverted/challenged
- How and why stereotypes of gender in the film posters conform to audience expectations
- How the way in which the gender stereotypes are used communicate meanings about the time in which the film was made

Section B: Understanding Media Industries and Audiences

Industries

3 1 Name **one** way in which newspapers are distributed [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for correctly naming one way in which newspapers are distributed	Possible examples include: • Print versions in retail outlets • Online • Newspaper's website • Apps • Via social media Credit all valid responses
0 marks	• Response not attempted or not worthy of credit

3 2 Briefly explain what is meant by diversification in the newspaper industry [2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
2 marks for a good, accurate explanation with exemplification and/or detail	• Where newspapers are owned by media conglomerates that have holdings in a range of different related media industries, so minimising risk and maximising profit. For example, <i>The Times</i> is part of News UK which is part of News Corp a multi-media conglomerate with a broad range of titles and related companies • Where newspapers expand into another area or platform to address falling sales and competition, for example the <i>Daily Mirror</i> website <i>Mirror</i> or <i>Times Radio</i> Credit all valid responses
1 mark for a basic explanation which may be incomplete or contain inaccuracies	• Owning lots of different companies • Producing lots of different types of newspapers Credit all valid responses
0 marks	• Response not attempted or not worthy of credit

- 3 3** Explain how recent technological changes have affected the newspaper industry. Refer to *The Times* to support your points [10]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
5	9-10 marks • Excellent, detailed and accurate knowledge and understanding how recent technological changes have affected the newspaper industry • Detailed reference to the set newspaper to support points made
4	7-8 marks • Good, accurate knowledge and understanding of how recent technological changes have affected the newspaper industry • Reasonably detailed reference to the set newspaper to support points made
3	5-6 marks • Satisfactory knowledge and understanding of how recent technological changes have affected the newspaper industry, although this may lack development • Straightforward reference to the set newspaper to support points made
2	3-4 marks • Basic knowledge and understanding of how recent technological changes have affected the newspaper industry • Partial reference to the set newspaper to support points made, but this is undeveloped
1	1-2 marks • Minimal knowledge and understanding of how recent technological changes have affected the newspaper industry • Minimal, if any, reference to the set newspaper to support points made
0	0 marks • No response attempted or no response worthy of credit

Indicative content: Question 3.3

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are expected to demonstrate knowledge and understanding of how recent technological changes have affected the newspaper industry. Responses in the higher bands will explicitly address how recent technological changes have affected the newspaper industry, applying this knowledge to the set product, whilst responses in the lower bands may describe examples of technological changes without really considering their impact on the industry or referring to the set newspaper.

AO1

Responses will demonstrate knowledge and understanding of how recent technological changes have affected the newspaper industry, such as:

- The way in which newspapers are produced and distributed has changed in order to reflect changes in society
- The readership of print newspapers is falling as audiences move to accessing news through digital platforms which are more easily accessed and regularly updated
- Most newspapers have a website and an online presence through social media platforms and apps, offering regularly updated news content that is more immediate than the print versions to cater for the demands of readers
- Newspaper websites also offer different, broader experiences to readers e.g., audio-visual content and opportunities for interactivity and choice. Technology allows readers to engage directly with the newspaper to give their views and opinions
- There is a greater range of news available due to the ability to access global content quickly
- Changes in technology have affected the way in which news is gathered, with reliance not only on traditional sources such as journalists and news agencies, but also individual, citizen journalists submitting copy and content which is immediate and spontaneous
- The way in which news content is produced and displayed has changed to cater for audiences who are used to bite-sized chunks of information
- Online newspapers are more difficult to regulate

Responses should refer to *The Times* to show understanding of how recent technological changes have affected the newspaper industry, such as:

- Online versions of the paper are cheaper to produce and guarantee audiences immediate and regularly updated news
- Apps are also available for the newspaper which is also low cost
- *The Times* has a website, this is edition-based rather than rolling news, but does enable content to be updated more regularly than the print version
- Technological developments have enabled *News Corp* to engage in digital expansion and *News UK* has established a paywall allowing income to be generated whilst offering updated news to its subscribers (Hesmondhalgh)
- The multimedia content offered by the website attracts a broader audience who may not engage with a print version, the decision to move to an edition-based production model will cater for the needs of a more traditional reader
- *Times Radio* is an additional, new way of producing news to appeal to a broader audience
- *The Times* has not had a substantial decline in readership so could be said to have been less affected by technological changes

In Question 3.4 you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.

- 3 4** Explain how the newspaper industry reflects political contexts. Refer to the *Daily Mirror* to support your points. [12]

AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processed	
4	10-12 marks • Excellent, detailed and accurate knowledge and understanding of how the newspaper industry reflects political contexts, with possible reference to relevant theories • Detailed reference to the set newspaper to support points made
3	7-9 marks • Good, accurate knowledge and understanding of how the newspaper industry reflects political contexts • Reasonably detailed reference to the set newspaper to support points made
2	4-6 marks • Satisfactory knowledge and understanding of how the newspaper industry reflects political contexts, although this may lack development • Straightforward reference to the set newspaper to support points made
1	1-3 marks • Basic knowledge of industry, but limited understanding of how the newspaper industry reflects political contexts • Partial reference to the set newspaper to support points made, but this is undeveloped
	0 marks • Response not attempted or not worthy of credit

Indicative content: Question 3.4

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

This question provides learners with the opportunity to draw together knowledge and understanding from across the full course of study. In addition to points related to Media Industries, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Representations and Audience, or of media contexts. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.

Candidates should draw on examples from across the complete issue of the Daily Mirror they have studied in their centre. This should be different from the pages set for Section A. It is likely to be self-penalising if candidates have only referred to the front page of the newspaper.

Responses will demonstrate knowledge and understanding of how the newspaper industry reflect political contexts, such as:

- How political contexts shape the newspaper industry through, for example the way in which people, issues and events are represented
- Newspapers usually adopt an explicit or implicit political leaning according to the style of the newspaper. Tabloids tend to be more obvious in their political allegiance and this will be reflected in the approach they take to what appears in their publication
- All newspapers have access to the same stories, different newspapers will choose the stories that reflect the ideology of their newspaper
- The political content will be reflected in, for example the front page story and headlines, but may also be evident in the editorial, letters page, articles etc.
- The political content may also reflect the ownership of the publication
- Theoretical approaches may be referred to, for example, power and media industries (inc. Curran and Seaton)

Responses should refer to the *Daily Mirror* to support points and show an understanding of how the newspaper industry reflects political contexts, such as:

- The *Daily Mirror* is a left-wing newspaper and as such is critical of the Conservative Party and supportive of the Labour Party
- The political context is consistently reflected in the selection and construction of the news stories and features. This is reinforced by other aspects of the newspaper and website content, for example political cartoons, letters pages and the editorial where political ideology will usually be more explicit
- Examples may refer to the use of language in the newspaper which will reflect the political context e.g., headlines, captions, use of emotive language etc.
- The *Daily Mirror* is also supportive of the working class and left-wing policies which seek to address the class divide. This will be reflected in the choice of stories that appear in the print and on the newspaper's website. Its slogan is 'The Heart of Britain' suggesting its support for the ordinary person
- The website also reflects political contexts and has a 'Politics' tab on the navigation bar. The stories selected to be 'clicked on' are critical of the Conservative government and its policies

Responses in the higher bands are likely to draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- Media Language – the way in which the newspaper and its website use elements of media language to reflect the political context
- Representation – the ways in which the political context of the newspapers will be reflected in the way in which they represent issues, events and social groups
- Audiences – the ways in which news stories are chosen and represented in order to reflect the expectations of their readers and their values and political beliefs
- The link between political and social and cultural contexts in the way in which news is presented and the focus of specific news stories

Audiences

- 4 1** Explain how the producers of video games target audiences. Refer to the *Assassin's Creed* video game you have studied to support your points. [12]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
4	10-12 marks • Excellent, detailed and accurate knowledge and understanding of how the producers of video games target audiences, with possible reference to relevant theories • Detailed reference to the set video game to support points made
3	7-9 marks • Good, accurate knowledge and understanding of how the producers of video games target audiences • Reasonably detailed reference to the set video game to support points made
2	4-6 marks • Satisfactory knowledge and understanding how the producers of video games target audiences • Straightforward reference to the set video game to support points made
1	1-3 marks • Basic knowledge of audiences, basic understanding of how the producers of video games target audiences • Partial reference to the set video game to support points made, but this is undeveloped
	0 marks • Response not attempted or not worthy of credit

Indicative Content: Question 4.1

Responses are expected to demonstrate knowledge and understanding of how the producers of video games target audiences. Responses in the higher bands are likely to address both stems of the question demonstrating an understanding of how video games use strategies to target a range of audiences and then apply this knowledge to the set video game they have studied. Responses in the lower bands may describe the video game they have studied without addressing how the producers have targeted audiences or may discuss the video game franchise generally without making links to the set product.

AO1

Responses will apply knowledge and understanding of aspects of audiences from the theoretical framework of media, such as:

- how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated
- how media organisations reflect the needs of mass and specialised audiences, including through targeting
- how specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms

Responses will demonstrate knowledge and understanding by discussing the ways in which producers of video games target audiences, for example:

- awareness of the target audience for the franchise
- the creation of games within a franchise which target existing audiences through recognisable characters and narratives but with specific changes to appeal to loyal fans
- the introduction of new characters/avatars to target a specific audience e.g. women and female identification
- introducing a unique selling point related to a new game within the franchise e.g. the downloading of exclusive content
- the establishing of a brand identity across the games and franchise
- developments in technology have increased the opportunities to distribute and circulate games e.g. the availability of the game across a range of platforms and consoles targeting casual and core gamers

Responses should refer to **specific examples** from the *Assassin's Creed* game studied to show understanding of how the producers of video games target audiences, such as:

- audiences are targeted in advance of the game's launch through marketing devices e.g. trailers and posters
- examples of how the game studied reinforces the brand identity of the franchise making it recognisable to audiences, for example through genre-formatting (Hesmondhalgh) using aspects of visual style, characters, setting and narrative
- the historical themed narrative and its various iterations targets new and loyal audiences with an interest in the time period, settings, costumes and narrative
- audiences are targeted through the features of specific games e.g. the collection of tokens, skins etc.
- the advanced digital technology enables the producers to create a life-like world offering an immersive experience for the gamer and targets their expectations of the franchise
- a range of data is now available enabling games producers to target audiences more directly
- the interactive opportunities targeting different audiences e.g. AC Odyssey can be played as a male or female avatar with different narrative interpretations. The interactivity of the form targets audiences who want to be part of a multi-player global community
- the Ubisoft forum allows fans to interact with the producer and have a voice in the development of the franchise
- the Ubisoft website encourages engagement with fans and creates a sense of community and interactivity e.g. cosplay.

- 4 2** Explain how audiences may decode advertisements in different ways. Refer to Hall's reception theory and the *Super. Human.* advertisement to support your points. [8]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
4	7-8 marks - Excellent, detailed and accurate knowledge and understanding of how audiences may decode advertisements in different ways, with detailed reference to Hall's reception theory - Detailed reference to the set advertisement to support points made
3	5-6 marks - Good, accurate knowledge and understanding of how audiences may decode advertisements in different ways, with reasonably detailed reference to Hall's reception theory - Reasonably detailed reference to the set advertisement to support points made
2	3-4 marks - Satisfactory knowledge and understanding of how audiences may decode advertisements in different ways, with reference to Hall's reception theory, although this may lack development - Straightforward reference to the set advertisement to support points made
1	1-2 marks - Basic knowledge of audiences, basic understanding of how audiences may decode advertisements in different ways, with basic, undeveloped reference to Hall's reception theory - Partial reference to the set advertisement to support points made, but this is undeveloped
	0 marks Response not attempted or not worthy of credit

Indicative Content: Question 4.2

Responses are expected to demonstrate knowledge and understanding of how audiences may decode advertisements in different ways. Responses should refer to Stuart Hall's reception theory to support points made. Responses in the higher bands are likely to discuss how audiences may decode advertisements in different ways and apply their understanding of Hall's theory to the set product. Responses in the lower bands may describe how audiences may decode advertisements in different ways without applying Hall's theory or making links to the set product.

AO1

Responses will apply knowledge and understanding of aspects of audiences from the theoretical framework of media, such as:

- the way in which different audience interpretations reflect social, cultural and historical circumstances.
- how audiences interpret the media, including how and why audiences may interpret the same media in different ways.
- how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital.

Responses will demonstrate knowledge and understanding by discussing how audiences may decode advertisements in different ways with reference to Hall's reception theory.

- advertisements are encoded by producers and decoded by audiences in different ways.
- there are various aspects that will affect the way in which audiences may respond to advertisements including age, gender, ethnicity and experience.
- understanding of Hall's hypothetical positions: dominant-hegemonic, negotiated, oppositional
- these campaigns are designed to raise awareness, they have a format that is recognised by audiences who are aware of how they are expected to respond, but still may respond in different ways.
- some advertising campaigns, whilst seeking to promote an event, also reflect issues and concerns within society and aim to elicit an emotional response from audiences through raising awareness and highlighting cultural and social differences, for example with regard to social inequality audience responses will differ according to their own values and beliefs, social circumstances and cultural capital.

Responses will demonstrate knowledge and understanding of how audiences may decode advertisements in different ways with reference to *Super. Human* and Hall's reception theory.

- Dominant-hegemonic position will be accepted by some audiences. The ideology and intended meaning encoded by Channel 4 is constructed through personalisation, humour, fast-paced editing and an upbeat soundtrack to encourage the audience to accept the preferred meaning. The establishment of a realistic narrative and real athletes and their lives creates a preferred reading that the audience should invest in the event and so watch the Paralympics on Channel 4.
- The negotiated response may be taken by some audiences who, whilst understanding the message encoded through the marketing campaign, may feel distanced by the focus on sport. However, this audience may respond positively to the positive feel of the advertisement and support the fact that Channel 4 are raising the profile of an under-represented social group. Part of this audience's negotiated response may be to examine their own misconceptions about disabled people in a broader context.
- An oppositional response may come from those who may disagree with the ideology of the broadcaster and are critical of the motives of Channel 4 and may see their coverage of the event as virtue signalling rather than the intended aim of promoting the ideology of the channel and giving a platform to those who are underrepresented in the mainstream media. Other oppositional responses may come from those who resent the amount of time given by the channel to a sporting event or those with 'compassion fatigue'.