



GCE AS MARKING SCHEME

SUMMER 2025

**AS
MEDIA STUDIES - COMPONENT 1
B680U10-1**

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 AS MEDIA STUDIES
COMPONENT 1: INVESTIGATING THE MEDIA
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, 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 in the middle range of the band should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within the 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
- 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 make judgements and draw conclusions.

Assessment Objective Coverage in Component 1

Assessment Objective	Question 10	Question 20	Question 31	Question 32	Question 33	Question 41	Question 42
AO1 1a			✓	✓		✓	✓
AO1 1b				✓			✓
AO1 2a					✓		
AO1 2b					✓		
AO2 1	✓	✓					
AO2 2		✓					

Section A: Investigating Media Language and Representation

1 0

Explore how visual elements create meaning in this music video extract.

[10]

Extract details: <https://www.youtube.com/watch?v=Nc3dBG1NesE> (0.00 – 2.14)

Band	A02 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products
5	9-10 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 may be informed by relevant theories.
4	7-8 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, reasonably detailed and may be informed by relevant theories.
3	5-6 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	3-4 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 of it.
1	1-2 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 worthy of credit.

Question 1.0: Indicative Content

Candidates are required to analyse how visual elements are used in the music video extract to create meaning. Responses are not required to focus on all the visual elements and may focus more on some than others. Relevant theories may inform the analysis in terms of application of genre theory or semiotics. Responses in the higher bands will explore the visual elements and meanings or connotations in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

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 are likely to analyse visual elements in the music video extract, such as:

- setting – wooden decor of buildings and barrels along with signs including Jail, Photographer and Hotel connote the time the narrative is set in and is iconographic of the western genre.
- the wide shot of Anne Marie's character entering in the distant foreground shrouded in smoke paired with her backlit silhouette connote the ambiguity of her character.
- the 'Unhealthy' and 'Anne-Marie' red titles have connotations of danger, and the rugged serif font can be associated with fonts used on 'Wanted' posters signifying Anne-Marie might be a lawbreaker.
- the medium closeup of the music performer Anne-Marie and her direct mode of address creates identity with her audience and is conventional of music videos.
- the black cowboy costume Anne-Marie wears seemingly reinforces her defiance of societal norms in the town she wanders into. It also could be argued as empowering, challenging stereotypes associated with women being innocent and vulnerable.
- the weathered / tanned 'Wanted Dead or Alive' poster reinforces Anne-Marie is a vigilante and the fact she is wanted for a large sum of '\$10,000' signifies her potential danger to the town. The poster is conventional of the western genre.
- the closeup of Anne-Marie's high heel of the boots along with the spurs suggests she is a rider of a horse but is also an iconographic convention of the western.
- the wide shots in the hotel saloon that Anne-Marie enters, reveal men all wearing hats and ponchos playing cards and drinking signifying the periodic setting and dated patriarchal ideologies.
- the men all stopping what they are doing and turning to look at her curiously connotes Anne-Marie being out of place / unwelcome, further reinforcing patriarchy of the time setting and conventional of westerns.
- the various close ups and tracking shots of Anne-Marie walking in the bar tilting her hat down signifies that she is hiding her identity due to being 'wanted' in the town.
- the closeup of the Baileys drink being served to Anne-Marie connotes the text is contemporary and challenges conventions of the western where whisky/moonshine would typically be consumed, further challenging stereotypes associated with patriarchy/westerns.
- the man who taps on Anne-Marie's shoulder wears a hat, sunglasses and a distinct star shaped badge signifying he is the Sheriff and has authority in the town. He is the binary opposite of Anne-Marie, signifying law and order.

- the saloon brawl that quickly escalates is conventional of westerns and further reinforces notions of toxic masculinity associated with patriarchy.
- Anne-Marie's non-confrontational expression movement, hiding behind the table, arguably signifies she means no harm and perhaps is not as villainous as the poster/town makes her out to be.
- the quick montage of the painting with men shooting rifles further reinforces notions of toxic masculinity commonly associated with the old west in America.
- the wide shots of Shania Twain's character dressed in sparking silver cowgirl attire riding with a horse across the corn to the right of frame, connotes she is a saviour and riding to the rescue of Anne-Marie. She is also challenging stereotypes of male heroes often associated with the past such as westerns making the text revisionist.
- Shania Twain, like Anne-Marie dances and through direct mode of address sings towards the audience creating identity with her and reinforcing her likability.
- hanging Anne-Marie up with the rope prop publicly was typical for the way vigilantes were treated in the primitive past.
- the mid shot of Shania Twain shooting the rifle to free Anne-Marie reinforces her heroic archetype and further challenges stereotypes associated with the western/past.
- the final 'stand-off' shootout between Anne-Marie, the Sheriff and his male followers is composed in mid shot/reaction shots typically building up tension. Anne-Marie stands alone but challenges stereotypes as she confronts them confidently using her finger gestures as a gun.
- 'shooting' off the men's clothes and forcing them to dance, emasculates them and challenges patriarchal/western stereotypes signifying the contemporary nature of the text and celebrates female empowerment.

2 0 Compare the choices the newspapers have made in their representation of events.

In your answer, you must consider:

- the similarities and differences in the representations
- how far the representations relate to relevant media contexts. [25]

Band	AO2 1 and 2 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	21-25 marks • Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the products • Detailed and appropriate comparisons between the products • Judgements and conclusions regarding how both products relate to relevant media contexts are perceptive, and fully supported with detailed reference to specific aspects of the products
4	16-20 marks • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the products • Reasonably detailed, appropriate comparisons between the products • Judgements and conclusions regarding how both products relate to relevant media contexts are logical and are well supported with appropriate reference to relevant aspects of the products
3	11-15 marks • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the products • Satisfactory comparisons between the products although there may be more focus on one • Judgements and conclusions regarding how both products relate to relevant media contexts are reasonable and supported with some reference to relevant aspects of the products
2	6-10 marks • Basic application of knowledge and understanding of the theoretical framework to analyse the products, although this is likely to lack clarity, relevance and accuracy • Basic comparisons may be made, although the response is likely to focus mainly on one product • Basic judgements are made regarding how products relate to relevant media contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples from the products
1	1-5 marks • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the products, with significant inaccuracies, irrelevance and a lack of clarity • Minimal, if any, comparisons are made and the response is likely to focus only on one product • Lacks judgements and conclusions regarding how the products relate to relevant media contexts
	0 marks • Response not worthy of credit

Question 2.0: Indicative Content

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 **must** address both bullet points in the question, but it is not expected that they are covered equally. Responses that do not address both bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid. It is unlikely responses that do not address both bullet points will achieve above Band 2.*

Responses are expected to compare the unseen front page and set edition front page. Responses in the higher bands will explore more detailed aspects of representation. They may include reference to relevant theories such as that of representation, 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 representation, and those in the lower bands will be descriptive.

For marks in Band 3 and above, responses must include comparisons between the two front newspaper pages. 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 text over the other.

Responses are expected to consider 'how far' the representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question. Responses in the middle band will show knowledge of contexts and some straightforward engagement with the 'how far' debate, whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.

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 are likely to:

- Apply knowledge and understanding of aspects of representation, such as:
 - the way events and social groups are represented through the process of selection and combination
 - the way the media through re-presentation construct versions of reality
 - the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups
 - the effect of social and cultural context on representations
 - how and why stereotypes can be used positively and negatively
 - how media representations convey values and beliefs about the world
 - how audiences respond to and interpret media representations
 - the effect of historical context on representations

- Analyse key **similarities** across the products:

	<i>The Daily Express</i> (tabloid) make their choices about the representation of the event through ...	<i>The Daily Mirror</i> (red top tabloid) make their choices about the representation of the event through ...
selection of stories / subject	- the selection of several images mostly in medium shot of the newly appointed Conservative Prime Minister Rishi Sunak from childhood to adult builds identity with the main subject and will appeal to the target audience of middle-working class ABC1 who will have right wing/Conservative values. - this edition's main story is centralised around a specific individual/ subject to make the story less dry for the reader - typical of a tabloid. The images serve to anchor the main headline.	- the selection of the unfavourable main image of the then Conservative Prime Minister of the country Boris Johnson with focus on the 'us' (personal pronoun) 'Vs them' theme is a common social theme of the paper that challenges the Conservative government and their breaking of the lockdown rules they set but did not abide by. It appeals to the values of the left-wing working-class Labour supporting target readership. - this edition's main story is centralised around a specific individual/ subject to make the story less dry for the reader – typical of a red top tabloid. The image serves to anchor the main headline.
use of headline	- the headline is brief, dramatic and uses emotive language extracted from Rishi Sunak's quote the day prior. 'We must unite or die... and deliver for Britain' uses inclusive mode of address appealing to the paper's readership and their nationalistic values. This is typical of the newspaper's style.	- the headline is brief and dramatic typical of the paper's style using emotive language including 'Zero Shame'.
use of slogan supporting their audience's ideologies	- the 'Time to Unite for Britain' adaption of their slogan works specifically with the main story and its command appeals to the values of the Conservative supporting readership as their party has been fractured and the subject of controversy and criticism in the years leading up to this event. It also links to the right-wing nationalistic views of the audience.	- 'The Heart of Britain' slogan suggests the newspaper stands up for the ordinary person and is a key part to of the social and cultural life of the U.K. The slogan's use of the term 'heart' has connotations of care about what is happening in society particularly the people of the U.K.

layout and design	- the newspaper's plug of the Union Jack flag asserts the patriotic right-wing values of the producers (opinion leaders) and their readership. - the use of black and white and limited words is typical of a tabloid and its readership – easy to navigate through and to quickly decode the information encoded. - the page is main event / story image led conventional of the tabloid. The masthead typography selected is bold capitalised and recognisable. The name of the newspaper conveys messages about how the paper aims to provide information daily and vigorously. The red crusader holding a sword and shield positioned in the middle of the masthead stands guard over the newspaper and relates to the producer's values with the sword resembling truth and the shield representing trust for what they have associated with 'British fair play'.	- the newspaper's plug reflects a cultural context, advertising a feature on the Platinum Jubilee and reinforcing the cultural heritage of the U.K. which is important to the producers (opinion leaders), appealing to the values of their readership - the use of black and white and limited words is typical of a tabloid and its readership – easy to navigate through and to quickly decode the information encoded. - the page is split between the political story and the plug with main event / story being image led conventional of the red top tabloid. The masthead is bold and recognisable as a red top tabloid newspaper. The typography selected is strong, and the name of the newspaper conveys messages about how the paper may, 'hold a mirror' up to what is taking place in society.
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- Analyse key **differences** in the representations across the products:

	<i>The Daily Express</i> (tabloid) make their choices about the representation of the event differently through....	<i>The Daily Mirror</i> (red top tabloid) make their choices about the representation of the event differently through ...
construction of the main story	- the choice of the main story reinforces the support for the appointment by the Conservative party of new leader Rishi Sunak. The splash of favourable images of Rishi from the past and direct/inclusive mode of address from him to the reader build allegiance with the leader supporting the newspaper's political bias supporting the Conservative party.	- the choice of the main story reinforces the common social theme for the paper with binary opposition of 'us' (personal pronoun) and 'them' (negative connotations related to the government leaders). The newspaper's political bias positions the reader to ally with them in their criticism of the Conservative government and their handling of the Coronavirus pandemic.
selection of images	- the variety of images selected and combined construct a narrative of the main subject Rishi Sunak for the audience to identify and relate with. Images include those of Rishi in his childhood and teenage years connoted through sepia and black and white colour. His strong posture, warm smile and direct mode of address creates positive connotations building a connection with the target audience. Some of these cropped images paired with the main image of Rishi smiling and waving, have him surrounded by people suggesting he is a person of the people and can 'unite' the party and the nation.	- the image of Boris Johnson dominates the front page and anchors the headline - he appears unconcerned with his smug/smirky facial expression. The newspaper reinforces the viewpoint with the inclusion of the caption 'I'm not going' suggesting his failure to take responsibility for what had happened. He is constructed as a person the audience cannot relate to. The caption accompanying the close-up image of the Labour leader, Keir Starmer looking outwardly and defiant is 'Crushing' reinforcing the left-wing political bias of the newspaper.
construction of headline, strapline language devices and colour codes	- the use of inclusive mode of address with 'we' paired with the imperative 'must unite' and the hyperbole 'or die' in the masthead commands the reader to believe in the new leader reuniting the Conservative government through their vision and leadership. - the sub heading with the man '... born to lead' is a superlative expressing praise for the leader for the audience to relate to and like the opinion leaders, hold faith in.	- the emotive language and use of yellow colour within the numbers in the headline highlight Johnson's misdemeanours. This paired with the 'Gray Report Fallout' roll strip sums up the key aspects of the event with negative connotations. The inclusion of the ellipsis constructs a dramatic pause before '..and still' suggest the weight of evidence against him should be enough for him to take responsibility but he does not. The use of the exclamatory term 'Shameless' further reinforces the producers' negative values toward the leader.

- Consider how far the representations relate to relevant media contexts:

<i>The Daily Express</i> (tabloid) make their choices about the representation of the event....	<i>The Daily Mirror</i> (red top tabloid) make their choices about the representation of the event...
- because the newspapers are opinion leaders and will influence how their audience responds to it. - because the paper predominantly of middle/working class values have a traditional right wing Conservative supporting stance. - to appeal to their audience that may have grown disillusioned with the Conservatives after the frequent allegations of 'sleaze' against them with Boris Johnson's cabinet over the previous few years.	- because the newspapers are opinion leaders and will influence how their audience responds to it. - because the paper is predominantly of lower middle class/working-class values with a traditional left wing Labour supporting stance and a 'voice' to the people. - to appeal to their audience that may have grown disillusioned with Boris Johnson's Conservative cabinet after the frequent allegations of 'sleaze'. - the Daily Mirror uses negative stereotypes of the P.M. to convey its left-wing agenda and to raise awareness of the inequalities in society (inequalities of power). This is important for the left-wing paper in a largely right-wing saturated market.

Section B: Media Industries and Audiences

3 1 Name the conglomerate that owns Marvel Studios. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for a correct answer	The Walt Disney Company
0 marks	No response attempted or no response worthy of credit

3 2 Briefly explain **two** advantages of producing a film in a conglomerate organisation.[4]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
1 mark for each valid advantage that is stated up to a maximum of 2 marks	- Big budget - Casting of bankable A-list actors/ hiring of high-profile directors - High production values e.g. CGI / spectacular visuals - The potential of global distribution and wider release - Lucrative funding / partnership opportunities - Merchandising opportunities / synergetic practice - The potential to meet a four-quadrant audience - Wider release/ global output - Audiences may have a perceived sense of expectation - Greater potential for promotional events - Stronger social media campaigns - Multiplatform release strategies (physical and digital) - The minimising of risk Credit all valid advantages.
1 mark for each valid explanation of an advantage that is stated up to a maximum of 2 marks	- Big budget – more money allows film to have a large crew, to shoot globally and to not be restricted like independent films maximising audience appeal - Casting of A-list actors/high-profile directors (highly bankable) is likely to attract fans/wider audiences and can be utilised in making film a star-vehicle, minimising risk - High production values e.g. CGI / spectacular visuals is likely to attract mainstream audiences and allows film to maximise profit - The potential of global distribution and wider release leading to greater exposure with audiences due to being part of a vertically integrated system - Lucrative funding / partnership opportunities – more money may be invested in film to reach wider audiences, maximising exposure to film

	• Merchandising opportunities / synergetic practice to maximise profits and greater exposure of film • The potential to meet a four-quadrant audience expands appeal of film, minimises risks and maximises opportunities for profit • Wider release / global output - film can reach national and international audiences easier and so will be on many more screens than independent films • Audiences may have a perceived sense of expectation - product quality guarantee can be linked with similar genres associated with the conglomerates' studios • Greater potential for promotional events – film might be considered: red carpet worthy, festival worthy, award season worthy and part of a television tour campaign • Stronger social media campaigns – conglomerates' track record will minimise risk and support film reaching audience online through personalised website and highly reputable social media sites • Multiplatform release strategies (physical and digital) – conglomerate will assess and ensure film is reached to as wide an audience as possible whether in theatres, online, straight to DVD/Blu-ray/4K HD – maximised exposure guaranteed • The minimising of risk – conglomerates will oversee production life cycle of the film to heighten chances of being completed. Credit all valid explanations.
0 marks	• No response attempted or response not worthy of credit

3 3

Explain the significance of economic factors to film distribution.
Refer to *Black Panther* to support your points.

[10]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	9-10 marks • Excellent, detailed and accurate knowledge and understanding of how economic factors are significant to film distribution • Detailed reference to the set film to support points
4	7-8 marks • Good, accurate knowledge and understanding of how economic factors are significant to film distribution • Reasonably detailed reference to the set film to support points
3	5-6 marks • Satisfactory, generally accurate knowledge and understanding of how economic factors are significant to film distribution, although this may lack development • Appropriate reference to the set film to support points
2	3-4 marks • Basic knowledge and understanding of how economic factors are significant to film distribution, although this will be limited • Limited reference to the set film to support points
1	1-2 marks • Minimal knowledge and minimal, if any, understanding of how economic factors are significant to film distribution • Minimal, if any, reference to the set film to support points
	0 marks • Response not worthy of credit.

Question 3.3: Indicative Content

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 contexts, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Representations and Media Industries. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.

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.

AO1

Responses will demonstrate knowledge and understanding of how economic factors are significant to film distribution, such as:

- processes of production and distribution by organisations in a global context
- the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification

- the relationship of recent technological change and media distribution
- how media organisations maintain, including through marketing, varieties of audiences nationally and globally

Responses are likely to refer to examples of how economic factors are significant to film distribution such as:

- minimising risk and allowing for varied opportunities to reach audience through being owned by global conglomerate The Walt Disney Company (vertically integrated)
- maximising exposure and the potential for box office success reaching marginalised audiences as well as core Marvel fanbase through teaser trailer released on 9 June 2017, during first quarter of NBA Finals on Disney's American subsidiary TV network ABC.
- appealing to marginalised audience to broaden box office returns making the film's posters and trailers focus heavily on 'Afrofuturism' and the fictional African country of Wakanda which avoided colonisation and achieved a technological superiority through the mineral 'Vibranium'.
- the need to maximise box office potential by having film certified as a '12a' to reach a four-quadrant audience.
- empowering characters to be inspirational and appealing to consumers – the teaser poster composes the Black Panther/T'Challa (Chadwick Boseman) character centre of frame with a determined expression and utilises direct mode of address. His affirmed posture challenges stereotypes of Africans being dangerous.
- appealing to mainstreamers through Disney subsidiary Marvel's branding (quality assurance).
- casting of highly bankable A-listers to minimise risk - Disney's strategic use of celebrity endorsement with well-established black actors would feature in the film's marketing including Michael B. Jordan, Lupita Nyong'o, Danai Gurira, Angela Bassett and Forest Whitaker. This paired with critically acclaimed director Ryan Coogler, would be a driving force of the film's distribution – reaching a diverse audience.
- widening appeal and by that the higher potential of box office success through powerful female cast representation on theatrical poster.
- ensuring the film saturated the market raising its profile from being 'another superhero' film to something more politically resonant - Disney adopted a '360 degree consumer experience' marketing film across various media platforms.
- strategic tie-in deals to maximise exposure and profits including the Lexus LC 500 focused heavily in the debut 'Long Live the King' trailer in the U.S. Superbowl and triggered 89 million views within 24 hours of launch – it became widely associated with the film. It challenged stereotypical African American association with poverty and shifted toward them being affluent, influential and adopters of new technology.
- ensuring there was brand association to target a diverse audience and to maximise profits - the film's soundtrack featured new tracks from established black artists including Kendrick Lamar, Jay Rock, The Weeknd and Vince Staples
- raising exposure and minimising risk by strategically releasing film during Black History Month.
- targeting demographic groups to strengthen box office takings –the film was promoted via a 'Welcome to Wakanda' catwalk show at New York Fashion Week which was then featured in numerous fashion magazines appealing to female demographic – 44% of film's first weekly takings were by women.

- guaranteeing synergy deals – Disney struck a \$80 million deal with Hasbro for a 2 year extended Marvel toy exclusivity which in turn would advertise the Black Panther film in their toy adverts.

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:

- Marvel films have generated box office success for over 15 years and regularly feature non-white characters, often sidekicks (e.g. The Falcon in the Captain America films) – ‘Black Panther’ would challenge this in its distribution and marketing approach to lead to heightened box office success.
- Black cinema has traditionally consisted of issue-based social realism, this film’s distribution would utilise a mainstream approach effectively with predominantly black cast, celebrating black culture and heightening box office returns.
- in 2016, the #oscarssowhite meme drew attention to the lack of diversity in the films nominated. Disney’s construction and distribution of ‘Black Panther’ would challenge this, leading to eventual Oscar nominations/wins.
- U.S./European news media tends to portray Africa as an under-privileged, developing country, focusing on civil wars, famine, and terrorism. The Victorian branding of Africa as ‘the Dark Continent’ has not evolved very far. Very few feature films from Africa to reach the Western mainstream. Africa is often represented as a dangerous and barbaric place. ‘Black Panther’s marketing would challenge all these cultivated stereotypes.
- the film’s distribution celebrated diversity challenging Curran and Seaton’s idea that domination by a small number of media institutions limits creativity and variety. However, the film’s phenomenal success (highest grossing standalone superhero film of all time surpassing \$1 billion) does reinforce conglomerate The Walt Disney Companies’ operation for profit and power.

4 1 Identify **two** ways advertisers reach audiences.

[2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for each correct example	- targeted advertising - use of personalisation / individual narratives - unique selling points - strategic use of social media - focusing on audience values/preferences within content - effective use of technical, audio, visual and / or written codes - mode of address Credit any valid responses.
0 marks	No response attempted or no response worthy of credit

4 2 Explain how producers of advertisements address audiences.
Refer to the set *Super.Human* advertisement to support your points.

[8]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media
4	7-8 marks - Excellent, detailed and accurate knowledge and understanding of how producers of advertisements address audiences - Detailed reference to advert to support points
3	5-6 marks - Good, accurate knowledge and understanding of how producers of advertisements address audiences - Reasonably detailed reference to advert to support points
2	3-4 marks - Satisfactory knowledge and understanding of how producers of advertisements address audiences - Appropriate reference to advert to support points
1	1-2 marks - Basic knowledge and understanding of how producers of advertisements address audiences, with significant inaccuracies, irrelevance and a lack of clarity - Limited reference to advert to support points
	0 marks Response not worthy of credit

Question 4.2: Indicative Content

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 producers of advertisements address audiences. To access the higher bands,

responses must apply appropriate theory and will avoid being analytical. Responses in the higher bands will effectively explore the question in more detail and use examples from the set campaign advert studied to support points. Responses in the middle band will focus on more straightforward or obvious aspects of audience addressing, with some appropriate use of examples. Those in the lower bands will lack detail and reference to examples and may be more analytically focused.

Appropriate theoretical perspectives could be explored including George Gerbner's Cultivation theory and Stuart Hall's Reception theory. Credit where applicable.

AO1

Responses will demonstrate knowledge and understanding of how producers of advertisements address audiences and will refer to examples, such as:

- having a set of sub-genre conventions recognisable to the target audience
 - one of the aims of the *Super.Human* advertisement is to raise awareness of issues and events and to have an immediate effect on the audience.
 - often memorable and hard-hitting techniques have immediate impact and encourage audiences to take action.
 - *Super.Human* follows real life subjects enduring hardships that the audience are likely to be familiar with such as the balance between work/training and life.
- subverting sub-genre conventions to appeal to audience's values
 - audiences for advertisements surrounding issues such as disability are often suffering from compassion fatigue/immunity to the appeals (Gerbner – Cultivation theory). By offering a different perspective on the issue or event usually one that is positive/upbeat, audiences can be addressed effectively.
 - in *Super.Human*, advertising producers Channel 4 making the choice to include 'So You Want to be a Boxer' from Bugsy Malone in their advert, communicates the struggles of the disabled athletes whilst giving it a positive feel.
- using personalised narratives / mode of address
 - the target audience can be addressed through celebrity endorsement of whom they can build a close identity with.
 - the narrative of *Super.Human* follows the real lives of the Paralympians and their day-to-day battles through training and the time needed with their family establishing the athletes as real people.
 - direct mode of address is often used so that the audience can identify with the subject such as when Ellie Simmonds puts on her goggles looking directly out at the audience before diving.
 - the advertisers of *Super.Human* address their audience by hoping they will relate to the positive representation (challenging stereotypes) of disability to change attitudes particularly about disabled athletes. Rather than having the Paralympians constructed as victims to be pitied, having 'something wrong with...' them, the representations cover multiple social groups and give a different and refreshing view of the world of disability.

- the effective use of humour
 - the target audience can be addressed effectively through comical techniques.
 - in *Super.Human*, humour is used to convey relatable information, for example, the image of the hamster on the wheel and the 'puke bucket' link to struggle.
- the use of unique selling points
 - unique selling points in campaign adverts can address audiences by making them examine their own misconceptions of the subject(s).
 - *Super.Human* explores the subjects' own stories giving a realistic portrayal of the lives of disabled athletes. The words, 'To be a Paralympian there's got to be something wrong with you' addresses the audience directly and encourages them to examine their views on disability.