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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2024**

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

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## 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.

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## **EDUQAS GCE A LEVEL MEDIA STUDIES**

### **COMPONENT 1: MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES**

#### **SUMMER 2024 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     | Q 1 0 | Q 2 0 | Q 3 1 | Q 3 2 | Q 3 3 | Q 3 4 | Q 4 1 | Q 4 2 |
|--------|-------|-------|-------|-------|-------|-------|-------|-------|
| AO1 1  |       |       | ✓     | ✓     |       | ✓     | ✓     | ✓     |
| AO1 1b |       |       |       | ✓     |       | ✓     | ✓     | ✓     |
| AO1 2a |       |       |       |       | ✓     |       |       |       |
| AO1 2b |       |       |       |       | ✓     |       |       |       |
| AO2 1  | ✓     | ✓     |       |       |       |       |       |       |
| AO2 2  |       |       |       |       |       |       |       |       |
| AO 2 3 | ✓     |       |       |       |       |       |       |       |

**1 0** Compare how the representations in these music videos position audiences. [30]

In your answer you must:

- consider the similarities in how the representations position audiences
- consider the differences in how the representations position audiences
- make judgements and draw conclusions about how far the representations reflect social and cultural contexts

| <b>AO2 1 and 3</b><br><b>Apply knowledge and understanding of the theoretical framework of media to:</b> <ul style="list-style-type: none"> <li>• analyse media products, including in relation to their contexts</li> <li>• make judgements and draw conclusions</li> </ul> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>5</b>                                                                                                                                                                                                                                                                     | <b>25-30 marks</b> <ul style="list-style-type: none"> <li>• Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set music videos</li> <li>• Analysis of how the representations in the music videos position audiences is perceptive, detailed and may be informed by relevant theories</li> <li>• Detailed and appropriate comparisons of how the representations in the music videos position audiences</li> <li>• Judgements and conclusions regarding how far the representations in the music videos reflect social and cultural contexts is perceptive, insightful and fully supported with detailed reference to specific aspects of the products</li> </ul> |
| <b>4</b>                                                                                                                                                                                                                                                                     | <b>19-24 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set music videos</li> <li>• Analysis of how the representations in the music videos position audiences is logical and may be informed by relevant theories</li> <li>• Reasonably detailed, appropriate comparisons of how the representations in the music videos position audiences</li> <li>• Judgements and conclusions regarding how far the representations in the music videos reflect social and cultural contexts are logical and are supported with appropriate reference to relevant aspects of the products</li> </ul>                                       |
| <b>3</b>                                                                                                                                                                                                                                                                     | <b>13-18 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set music videos</li> <li>• Analysis of how the representations in the music videos position audiences is reasonable and straightforward</li> <li>• Satisfactory comparisons of how the representations in the music videos position audiences, although there may be more focus on one of the products</li> <li>• Judgements and conclusions regarding how far the representations in the music videos reflect social and cultural contexts are straightforward and supported with some reference to relevant aspects of the products</li> </ul>     |

|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|---|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2 | <p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the unseen and set music videos, although this is likely to lack clarity, relevance and accuracy</li> <li>• Analysis of how the representations in the music videos position audiences is undeveloped and there may be a tendency to simply describe features of the products</li> <li>• Basic comparisons of how the representations in the music videos position audiences, although there is likely to be more focus on one of the products</li> <li>• Basic judgements are made regarding how far the representations in the music videos reflect social and cultural contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples</li> </ul> |
| 1 | <p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen and set music videos, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Analysis of the how the representations in the music videos position audiences is superficial and generalised</li> <li>• Minimal, if any, comparisons of how the representations in the music videos position audiences and the response is likely to focus only on one product</li> <li>• Lacks judgements and conclusions regarding how far the representations in the music videos reflect social and cultural contexts</li> </ul>                                                                                                                                              |
|   | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |

### **Indicative content: Question 1 0**

*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 music videos. A range of different representations may be referred to across the two products including gender, age, issues and events. Responses in the higher bands will explore more detailed aspects of how the representations in the music videos position audiences and how far the representations relate to social and cultural contexts. 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 in the music videos position audiences, and those in the lower bands may be descriptive.*

*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.*

*Responses are expected to consider how far the representations in the music videos reflect social and cultural 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 'how far', 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 will apply knowledge and understanding of aspects of representation from the theoretical framework of media, such as:

- The way the media through re-presentation construct representations of reality
- The processes which lead media producers to make choices about how to represent events, issues, individuals and social groups
- How media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations.

Similarities in how the music videos position audiences – candidates will be expected to support their points with specific reference to examples from the two videos.

- The set and unseen music videos position audiences in relation to contemporary, social and/or historical events and issues through re-presentation, archive footage, news footage etc.
- The audience is also positioned in relation to representations of gender, age and social issues and to examine pre-conceived ideas and viewpoints.
- The artist is central to all the set music videos and is using the form to raise awareness and call for social change. Certain of the music videos are more focused on also promoting the artist. (*Formation/ Turntables*)
- A narrative is constructed in all the music video focusing on the representation of under-represented and misrepresented social groups and positioning the audience to respond.
- All of the music videos use elements of media language to construct the representations, for example clothing, settings, gesture and expression. The settings and costumes in particular in the unseen and the set products are used to construct representations and to position audiences, for example the military uniform in *Turntables*, the antebellum dresses in *Formation* and the clinical, sterile settings in *Beautiful* which contrast with the sunny, outdoor setting at the end.
- The narrative constructed by the music videos offers social commentary and challenges audience perceptions of particular social groups and relevant issues, positioning them to view them differently and more actively.
- The music videos use personalisation to position the audiences and to construct representations. The artists (*Underdog/Formation/Turntables*) and the characters (*Beautiful*) engage in direct mode of address challenging audiences to listen and respond.
- Different audiences, through the positioning, may have different responses according to social, cultural and historical circumstances.
- Some of the music videos focus on a particular event and others more generally position audiences to consider representations of issues, events, gender and

ethnicity. Some of the issues and events are real, others are imagined (*Underdog/Beautiful*).

- Certain of the music videos encode positive messages and values embedded in the representations and the director has created a world that positions the audience to see a different viewpoint. The unseen music video reaches a crescendo mid-way and from then a more positive narrative is presented evident through the changes in lighting, colour and costume.
- The music videos serve both to amplify the lyrics and to position the audience to engage with the representations and empathise with the characters and their situations.

Differences in how the representations in the music videos position audiences – candidates will be expected to support their points with specific reference to examples from the two videos.

- In *Beautiful*, the artist is not present but still uses the music video form to raise awareness of the pressures put upon young people by society. In the other music videos the artist is central to the product.
- *Beautiful* focuses on representations of young people and gender, positioning audiences through visual and technical codes to engage with the issues.
- *Beautiful* focuses less on political issues and more on social concerns similar to *Underdog* whilst the other music videos offer a more political focus.
- *Beautiful* and *Underdog* offer representations of reality and are fictional realisations of real-life issues. *Turntables* and *Formation* use actual events around which to construct a narrative related to the lyrics.

Responses will make judgements and draw conclusions about how far the representations reflect social and cultural contexts, such as:

- The representations in the music videos have been affected by social and cultural contexts, for example the issues of voter suppression, the Black Lives Matter movement, growing awareness of global social inequality and the social pressures placed upon young people preventing them from being children and happy.
- The narrative constructed by the music videos offers social commentary and positions audiences through challenging their perceptions of particular social groups, positioning them to view them differently.
- The positioning may evoke different responses in different audiences which may reflect social and cultural circumstances, audiences who may feel under-represented may be empowered by the messages encoded in the music video. The music videos explore issues related to the experience of living in contemporary America.
- Some learners may argue that the aim of the music video is to promote the artist rather than reflect social and cultural contexts.

**2 0**

Explore how media language communicates viewpoints and ideologies on this front page of the *Daily Mirror*. [15]

| <b>AO2 1</b><br><b>Apply knowledge and understanding of the theoretical framework of media to analyse media products</b> |                                                                                                                                                                                                                                                                                                                                                                            |
|--------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>5</b>                                                                                                                 | <b>13-15 marks</b> <ul style="list-style-type: none"> <li>Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the newspaper front page</li> <li>Analysis of the newspaper front page is perceptive, detailed and is likely to be informed by relevant theories</li> </ul>                                |
| <b>4</b>                                                                                                                 | <b>10-12 marks</b> <ul style="list-style-type: none"> <li>Good, accurate application of knowledge and understanding of the theoretical framework to analyse the newspaper front page</li> <li>Analysis of the newspaper front page is logical and may be informed by relevant theories</li> </ul>                                                                          |
| <b>3</b>                                                                                                                 | <b>7-9 marks</b> <ul style="list-style-type: none"> <li>Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the newspaper front page</li> <li>Analysis of the newspaper front page is reasonable and straightforward</li> </ul>                                                                            |
| <b>2</b>                                                                                                                 | <b>4-6 marks</b> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of the theoretical framework to analyse the newspaper front page, although this is likely to lack clarity, relevance and accuracy</li> <li>Analysis of the newspaper front page is undeveloped and there may be a tendency to simply describe features</li> </ul> |
| <b>1</b>                                                                                                                 | <b>1-3 marks</b> <ul style="list-style-type: none"> <li>Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the newspaper front page with significant inaccuracies, irrelevance and a lack of clarity</li> <li>Analysis of the newspaper front page is superficial and generalised</li> </ul>                              |
|                                                                                                                          | <b>0 marks</b> <ul style="list-style-type: none"> <li>Response not attempted or not worthy of credit</li> </ul>                                                                                                                                                                                                                                                            |

### Indicative content: Question 2 0

*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 explore examples of the ways in which media language communicates viewpoints and ideologies on the newspaper front page. 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 communicates viewpoints and ideologies 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.*

*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 media language from the theoretical framework of media, such as:

- how the different modes and language associated with different media forms communicate multiple meanings.
- how the combination of elements of media language influence meaning.
- how audiences respond to and interpret aspects of media language.

### **The Daily Mirror front page.**

Responses will demonstrate an understanding of the codes and conventions of tabloid style newspapers and the importance of the front page in communicating the newspaper's viewpoints and ideologies through media language including:

#### **Structure/ layout and design:**

- The front page is colourful and draws attention. A decision has been actively made to highlight the word 'Real' in yellow to signify the ideology of the newspaper as concerned with actual issues and people. The connotations are that the government does not understand the issues faced by 'real' people conveying the newspaper's political ideology.
- The newspaper front page creates a narrative using binary opposites of 'us' and 'them'/ wealth vs poverty 'millionaire Rishi Sunak', (structuralism).
- There are obvious codes and conventions of this style of tabloid newspaper – big, bold headline with immediate effect establishing viewpoint and ideology, and image-led (semiotics).

#### **Language devices:**

- Use of hyperbole to reflect the newspaper's left wing viewpoint e.g., 'crisis facing latest PM', 'people are in despair'.
- Ellipsis is used in the headline for dramatic effect and to convey viewpoint of paper – anti Conservative and aligned to the left wing working class reader.
- Inclusion of emotive language to reinforce the viewpoint that the ordinary person is suffering e.g., 'Shoppers plead', 'food costs soar'.
- Creation of new words to communicate viewpoint: 'Rishuffle'.
- Captions reflecting viewpoint: 'Strain', 'Savings', 'Basics' demonstrating that the paper understands the situation of their readers.
- The copy reinforces left wing ideology focusing on the plight of the ordinary person.
- Slogan 'The Heart of Britain' suggesting the newspaper's ideology is related to social responsibility in reporting these issues.

#### **Images**

- Choice and selection of images conveys the paper's viewpoint e.g., the binary opposite of Rishi Sunak outside No 10 and the 'people in the street' in the inserts.
- Inclusion of images of real people accompanied by captions reinforces the ideology of the paper as one with a social conscience that is on the side of the ordinary person.
- Iconographic image of shopping basket with basics to highlight issues faced by ordinary people
- Choice of image of King Charles could be seen as unusual for this newspaper, but the selection of this image shows the King with a kind code of expression and the story in the plug is related to one that is in line with the ideology of the newspaper – 'Pride of Britain hero' – an ordinary person being celebrated.

## Section B: Understanding Media Industries and Audiences

**3 1** Briefly explain what is meant by distribution in the film industry. [2]

| <b>AO1 1a</b><br><b>Demonstrate knowledge of the theoretical framework of media</b>    |                                                                                                                                                                                                                                                                                                           |
|----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2 marks for a good, accurate explanation evident through exemplification and/or detail | <ul style="list-style-type: none"> <li>• The link between the producers of the film and the audience</li> <li>• The release, marketing and promotion of the film, e.g., posters and trailers</li> <li>• The decisions made about where and when to exhibit the film</li> </ul> Credit all valid responses |
| 1 mark for a basic explanation which may be incomplete or contain inaccuracies         | <ul style="list-style-type: none"> <li>• Releasing the film</li> <li>• Trailers</li> <li>• Posters</li> </ul>                                                                                                                                                                                             |
| 0 marks                                                                                | <ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>                                                                                                                                                                                                        |

**3 2** Briefly explain what is meant by vertical integration in the film industry. [2]

| <b>AO1 1a</b><br><b>Demonstrate knowledge of the theoretical framework of media</b>    |                                                                                                                                                                                                                                                                                                                                                                                                       |
|----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2 marks for a good, accurate explanation evident through exemplification and/or detail | <ul style="list-style-type: none"> <li>• Where one company acquires another involved in a different area of the industry</li> <li>• Owning different parts of the industry chain to ensure financial success</li> <li>• For example, a production company that owns a distributor ; 20<sup>th</sup> Century Fox owns Hollywood studios, cinemas and TV channels</li> </ul> Credit all valid responses |
| 1 mark for a basic explanation which may be incomplete or contain inaccuracies         | <ul style="list-style-type: none"> <li>• Companies that are linked</li> <li>• Companies that work together</li> <li>• 20th Century Fox</li> </ul>                                                                                                                                                                                                                                                     |
| 0 marks                                                                                | <ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>                                                                                                                                                                                                                                                                                                    |

- 3 3** Explain how economic contexts may influence the film industry. Refer to *I, Daniel Blake* to support your points. [9]

| <b>AO1 2a and 2b</b><br><b>Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes</b> |                                                                                                                                                                                                                                                                                        |
|-------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>3</b>                                                                                                                                        | <b>7-9 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of how economic contexts may influence the film industry</li> <li>• Reasonably detailed reference to the set film to support points made</li> </ul>                               |
| <b>2</b>                                                                                                                                        | <b>4-6 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of how economic contexts may influence the film industry, although this may lack development</li> <li>• Straightforward reference to the set film to support points made</li> </ul> |
| <b>1</b>                                                                                                                                        | <b>1-3 marks</b> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of how economic contexts may influence the film industry</li> <li>• Partial reference to the set film to support points made, but this is undeveloped</li> </ul>                           |
| <b>0</b>                                                                                                                                        | <b>0 marks</b> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>                                                                                                                                                               |

### 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 economic contexts may influence the film industry. Responses in the higher bands are likely to discuss how economic contexts may influence the film industry and apply their understanding to the set product. Responses in the lower bands may describe examples of economic contexts without addressing how they may influence the film industry or making links to the set product.*

### AO1

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

- The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
- How processes of production, distribution and circulation shape media products
- The effect of individual producers on media industries

Responses will demonstrate knowledge and understanding of how economic contexts may influence the film industry, such as:

- The nature of economic contexts in relation to mainstream and independent films
- An understanding that mainstream, commercial films are made by organisations that are driven by profit and commercial success, this is less so with independent films

- The economic context of independent films may result in more diverse production in themes and content and more innovative distribution strategies
- Independent film companies may be said to be less risk averse and in the absence of a high budget focus more on characters, narrative and social issues.

Responses should refer to *I, Daniel Blake* to show understanding of how economic contexts may influence the film industry, such as:

- The particular importance of funding for independent films and how this influences the style of the film
- *IDB* was a UK/French collaboration and was funded by the BFI and the BBC
- As an independent film it was influenced by the economic context as it had more artistic freedom as financial success was less of a measurable concern
- It is a low budget film and the economic context influenced filming locations, casting and distribution
- The film was exhibited at film festivals, the success of which was subsequently used in the marketing and on social media. Fans also aided the marketing of the film
- The film relied on the more economically viable below the line and word of mouth marketing strategies which contributed to its success
- The film collaborated with other media platforms e.g., the *Daily Mirror* to help to promote the film and the issues addressed
- The film also relied on the reputation of Ken Loach and the culturally and socially relevant storyline.

|   |   |
|---|---|
| 3 | 4 |
|---|---|

Explain how film companies use marketing to maintain global audiences. Refer to *Black Panther* to support your points. [12]

| AO1 1a and 1b<br>Demonstrate knowledge and understanding of the theoretical framework of media |                                                                                                                                                                                                                                                                                                                         |
|------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4                                                                                              | <b>10-12 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of how the film industry uses marketing to maintain global audiences, with possible reference to relevant theories</li> <li>Detailed reference to the set film to support points made</li> </ul> |
| 3                                                                                              | <b>7-9 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of how the film industry uses marketing to maintain global audiences</li> <li>Reasonably detailed reference to the set film to support points made</li> </ul>                                                        |
| 2                                                                                              | <b>4-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of how the film industry uses marketing to maintain global audiences, although this may lack development</li> <li>Straightforward reference to the set film to support points made</li> </ul>                          |
| 1                                                                                              | <b>1-3 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge and understanding of how the film industry uses marketing to maintain global audiences</li> <li>Partial reference to the set film to support points made, but this is undeveloped</li> </ul>                                                    |
| 0                                                                                              | <b>0 marks</b><br>No response attempted or no response 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.*

*Responses are expected to demonstrate knowledge and understanding of how the film industry uses marketing to maintain global audiences. Responses are expected to demonstrate knowledge and understanding of how the film industry markets films globally. Responses in the higher bands will explicitly discuss how the film industry uses marketing to maintain global audiences, whilst responses in the lower bands may describe examples of how the film industry uses marketing without really considering global audiences.*

*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.*

## AO1

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

- The processes of production, distribution and circulation by organisations, groups and individuals in a global context.
- The relationship of recent technological change and media production, distribution and circulation
- The significance of economic factors including commercial and not-for-profit public funding, to media industries and their products.

Responses will demonstrate knowledge and understanding of how the film industry uses marketing to maintain global audiences, such as:

- Mainstream film franchises seek to maintain already established global audiences through recognisable codes and conventions. The films are high concept/high budget products whose aim is to be economically successful through global distribution.
- The nature of high concept films is their marketability to global audiences through e.g., the universal appeal of the franchise, the recognisable themes, character driven narratives and recognisable brand identity that resonates with audiences.
- Certain franchises e.g. MCU have an existing loyal global audience, the marketing will use preconceived expectations of the film to maintain this audience, whilst also appealing to new audiences through different themes and contexts.

Responses should refer to *Black Panther* to show understanding of how the film industry uses marketing to maintain global audiences, such as:

- The use of the trailer as a marketing device to maintain global audiences through highlighting elements of the film and its high production values, brand identity and its place within the franchise e.g., characters recognisable to MCU, good vs evil universal narrative and action scenes.
- The producers also maintain a global audience loyal to the franchise through a focus on a new element to target and increase audiences – the Afrofuturism aesthetic and the majority black cast.
- Marketing focused on the way in which the film celebrated African culture ensuring that the film became a global cultural and political event. This Afrofuturism aesthetic appealed to a range of global audiences offering existing fans of the franchise new content.
- There is reinforcement throughout the marketing of the MCU and Disney branding to suggest quality and fulfil audience expectations.
- Posters produced were focused on key characters with their own tagline to appeal to diverse global audiences whilst maintaining those expecting the character driven narrative.
- Marketing collaborations for *Black Panther* were wide ranging. They included a 'Welcome to Wakanda' runway show in New York Fashion Week alongside a *Black Panther* Red Carpet event in February 2018. Lexus cars, one of the film's sponsors launched two new limited-edition models with Marvel/*Black Panther* token features. These were globally distributed.
- Teaser trailers were released featuring Chadwick Boseman reprising his role as T'Challa from *Captain America* and introducing the world of Wakanda so helping to maintain global audiences through engagement with the character. The universal themes of pride and power are synonymous with the Marvel franchise and were designed to maintain the existing global audience and also those who may be attracted by the different focus of this film and its diverse cast.
- Kendrick Lamar performed songs for the soundtrack targeting another demographic and fan base. Merchandise was also available including the *Black Panther* mask and a variety of toys and replica figures all designed to maintain to a global audience who have expectations regarding the merchandise related to a new Marvel film.

- 4 1** Explain how the producers of advertisements attract audiences. Refer to the *Super. Human*. Advertisement you have studied to support your points. [10]

| <b>Band</b> | <b>AO1 1a and b<br/>Demonstrate knowledge and understanding of the theoretical framework of media</b>                                                                                                                                                                                                                                                   |
|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>5</b>    | <b>9-10 marks</b> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of how the producers of advertisements attract audiences, with possible reference to relevant theories</li> <li>• Reference to the set advertisement fully supports the demonstration of knowledge and understanding</li> </ul> |
| <b>4</b>    | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of how the producers of advertisements attract audiences</li> <li>• Reference to the set advertisement supports the demonstration of knowledge and understanding</li> </ul>                                                                        |
| <b>3</b>    | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding how the producers of advertisements attract audiences although this may lack development</li> <li>• Reference to the set advertisement straightforwardly supports the demonstration of knowledge and understanding</li> </ul>                        |
| <b>2</b>    | <b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Basic knowledge of audiences but there is limited, if any, understanding of how the producers of advertisements attract audiences</li> <li>• Partial reference to the set advertisement to support points made, but this is undeveloped</li> </ul>                                            |
| <b>1</b>    | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Minimal knowledge of audiences and minimal, if any, understanding of how the producers of advertisements attract audiences</li> <li>• Minimal reference to the set advertisement to support points made</li> </ul>                                                                            |
|             | <b>0 marks</b> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>                                                                                                                                                                                                                                |

#### **Indicative content: Question 4 1**

*Responses are expected to demonstrate knowledge and understanding of how the producers of advertisements attract audiences. Responses in the higher bands are likely to discuss how the producers of advertisements attract audiences and apply their understanding to the set product. Responses in the lower bands may describe different audiences for advertisements without addressing how they are attracted or making links to the set product.*

## AO1

Responses will demonstrate knowledge and understanding by discussing how the producers of advertisements attract audiences, for example:

- How media products will usually have a clear target audience established by the producers of the advertisement
- the meaning of attract, specifically with regard to advertisements that are not for consumable products
- the importance of creating a brand identity for the product that will be used across other marketing and so become recognisable to audiences
- an understanding of this advertising sub-genre with specific codes and conventions with clear aims to attract a range of diverse audiences

Responses should refer to *Super. Human.* to show understanding of how the producers of advertisements attract audiences, such as:

- In producing the advertisement for the Paralympics coverage, *Super. Human.*, Channel 4 employs a different strategy to attract audiences who may have preconceived ideas about disabled athletes and this event.
- The aim of Channel 4 was to catch the attention of the audience and so encourage them to engage with the event
- The use of technical and audio codes involves the audience in the advertisement as does the use of humour
- The use of personalisation attracts an audience who may have limited understanding of the challenges disabled athletes go through and those who are empowered by seeing representations of people like them being celebrated.
- *Super. Human.* deals with real, human stories focusing on the day-to-day struggles of being an athlete in training and disabled. The individual narratives are constructed to encourage the audience to identify with the athletes and their lives and therefore want to watch Channel 4's coverage to see how the athletes perform.
- The audio codes attract the audience. The soundtrack is a recognisable song from the musical *Bugsy Malone*, 'So You Want To Be a Boxer'. The choice of this upbeat tune grabs the audience's attention. Older audiences will be familiar with the film from which it is taken.
- Audiences with an interest in sport are attracted through technical codes including close-up shots of training, some of which are uncomfortable, for example the popping of the blister but also give the audience access to views with which they may be unfamiliar, for example the attaching of a prosthetic blade, all of which hold their attention. The editing which cuts between the athletes' gruelling routines and clips of cartoon moments lighten the mood and engage the audience through humour.

- 4 2** How do radio programmes reach audiences through different technologies and platforms? Refer to **either** *Woman's Hour* **or** *Have You Heard George's Podcast* to support your points. [10]

| Band | AO1 1a and b<br>Demonstrate knowledge and understanding of the theoretical framework of media                                                                                                                                                                                                                                                                                             |
|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5    | <b>9-10 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of how radio programmes reach audiences through different technologies and platforms, with possible reference to relevant theories</li> <li>Reference to the set radio programme/podcast fully supports the demonstration of knowledge and understanding</li> </ul> |
| 4    | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of how radio programmes reach audiences through different technologies and platforms</li> <li>Reference to the set radio programme/podcast supports the demonstration of knowledge and understanding</li> </ul>                                                                        |
| 3    | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of how radio programmes reach audiences through different technologies and platforms although this may lack development</li> <li>Reference to the set radio programme/podcast straightforwardly supports the demonstration of knowledge and understanding</li> </ul>                     |
| 2    | <b>3-4 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of audiences but there is limited, if any, understanding of how radio programmes reach audiences through different technologies and platforms</li> <li>Partial reference to the set radio programme/podcast to support points made, but this is undeveloped</li> </ul>                                            |
| 1    | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>Minimal knowledge of audiences and minimal, if any, understanding of how radio programmes reach audiences through different technologies and platforms</li> <li>Minimal reference to the set radio programme/podcast to support points made</li> </ul>                                                                            |
|      | <b>0 marks</b> <ul style="list-style-type: none"> <li>No response attempted or no response worthy of credit</li> </ul>                                                                                                                                                                                                                                                                    |

#### Indicative content: Question 4 2

*Responses are expected to demonstrate knowledge and understanding of how radio programmes reach audiences through different technologies and platforms. Responses in the higher bands are likely to explicitly engage with how radio programmes reach audiences through different technologies and platforms. Responses in the lower bands may describe ways in which radio programmes reach audiences through different technologies and platforms without showing an awareness of purpose or linking these explicitly to a discussion of the set product.*

## AO1

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

- How media producers target, attract, reach, address and potentially construct audiences.
- The interrelationship between media technologies and patterns of consumption and response
- How audiences interact with the media and can be actively involved in media production

Responses will demonstrate knowledge and understanding of how radio programmes reach audiences through different technologies and platforms, such as:

- The fact that radio has had to adapt and evolve to address changes in audience consumption of radio content
- The changing relationship between programme producers and their audience
- The development of recent technologies to cater for more diverse audiences and how they access radio content e.g., podcasts, BBC Sounds, apps etc.

Responses should refer to either *Woman's Hour* OR *Have You Heard George's Podcast* to show understanding of how radio programmes/podcasts reach audiences through different technologies and platforms, such as:

- Both programmes/podcasts offer opportunities for flexible listening through podcasts, BBC Sounds etc. so broadening audience reach
- Podcasts are an important industry development changing the way radio programmes are distributed and as a result broadening the audience reach. They suit the listening patterns of a younger audience who may be less likely to listen to a live programme.
- Both the set products demonstrate the impact podcasting and the ability to listen to podcasts and episodes on digitally convergent platforms has had on the radio industry and their ability to reach listeners. BBC Sounds has enabled the BBC to distribute its radio content to a wider audience and to offer content that is not available on the traditional schedules.
- *WH* is also available live and is stripped across the schedule every morning and as an omnibus on a Saturday afternoon thus ensuring that the regular, loyal listener who wants direct access to the programme is catered for. However, during the live programme, audience members can use technology and different platforms to email, tweet or text their responses to the programme's content so engaging directly with the programme.
- The BBC website offers a range of ways in which the audiences can access the programme/ podcast's content, for example for *WH* there is a print version of some of the interviews and short video clips of two or three minutes featuring extracts from the audio programme.
- George the Poet uses the medium of the podcast innovatively to engage audiences, the form allows him the freedom to 'deep dive' into issues of cultural significance. The podcast form also allows him to engage with topics which may be deemed too controversial or risky for mainstream radio output and to reach under-represented social groups.