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# **GCE AS MARKING SCHEME**

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**SUMMER 2023**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

# EDUQAS GCE AS MEDIA STUDIES

## COMPONENT 1: INVESTIGATING MEDIA LANGUAGE AND REPRESENTATION

### SUMMER 2023 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

### Representation

1 0

Compare how representations of gender convey values.  
In your answer, you must consider:

- the similarities and differences in the representations of gender
- how far the representations relate to relevant media contexts

[25]

Band	<p style="text-align: center;"><b>AO2 1 and 2</b></p> <p><b>Apply knowledge and understanding of the theoretical framework of media to:</b></p> <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>	<p style="text-align: center;"><b>21-25 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the products</li> <li>• Detailed and appropriate comparisons between the products</li> <li>• 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</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>16-20 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the products</li> <li>• Reasonably detailed, appropriate comparisons between the products</li> <li>• 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</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>11-15 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the products</li> <li>• Satisfactory comparisons between the products, although there may be more focus on one</li> <li>• 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</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>6-10 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the products, although this is likely to lack clarity, relevance and accuracy</li> <li>• Basic comparisons may be made, although the response is likely to focus mainly on one product</li> <li>• 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</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-5 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 products, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Minimal, if any, comparisons are made and the response is likely to focus only on one product</li> <li>• Lacks judgements and conclusions regarding how the products relate to relevant media contexts</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>

## Question 10: 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 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. It is unlikely responses that do not address all of the bullet points will achieve above Band 2.*

*Responses are expected to compare the music video extract and set film poster. Responses in the higher bands will explore more detailed aspects of representation. They may include reference to relevant theories such as those 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 bands 3 and above, responses must include comparisons between the music video extract and film poster. 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 processes which lead media producers to make choices about how to represent gender
  - the similarities and differences in the representations of gender
  - the effect of social and cultural context on representations
  - how and why stereotypes can be used positively and negatively
  - how and why particular social groups in a global context may be underrepresented or misrepresented
  - 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** and **differences** in the representations of gender across the products:
  - both products convey values surrounding gender through their representations

	<i>The Man</i> represents values related to gender similarly through...	<i>Kiss of the Vampire</i> represents values related to gender similarly through...
visual hierarchy	<ul style="list-style-type: none"> <li>- main male subject is constantly centre of frame and interest throughout connoting their importance and empowerment</li> <li>- wide tracking shots signify the wealth and influence of the leading subject.</li> </ul>	<ul style="list-style-type: none"> <li>- the positioning of the female co-antagonist and male protagonist centre of frame and in long shot paired with opposing sacrificial victims either side of them signifies empowerment of both sexes.</li> </ul>
objectification of women	<ul style="list-style-type: none"> <li>- women are notably objectified on the boat and in the club scene in limited clothing i.e. their yellow bikinis / red sequin lingerie seemingly paid for by the male protagonist. This is in binary opposition to the males wearing suits and not revealing flesh.</li> </ul>	<ul style="list-style-type: none"> <li>- both women are dressed in very little (unlike the men). The night dresses reveal their chests and arms, making them seemingly objectified/passive victims to the empowered male vampires.</li> </ul>
use of written codes reinforcing the value of male dominance	<ul style="list-style-type: none"> <li>- throughout the text written codes of 'The Man' such as the opening title and the subway scene where he urinates 'The Man', emphasise his self-obsession/importance.</li> </ul>	<ul style="list-style-type: none"> <li>- the billing block is dominated by the male cast and crew but only refers to one actress despite there being more women visually in the poster.</li> </ul>
use of posture and gesture codes challenging patriarchal values	<ul style="list-style-type: none"> <li>- the male protagonist (Taylor Swift) is often represented as invading of others' proximity (on the subway with his legs outstretched and arms around other passengers) and throwing wads of money at females. Such hyperbolic construction and mistreatment of others signifies patriarchal values in a negative way.</li> </ul>	<ul style="list-style-type: none"> <li>- the co-antagonist female (right of poster frame)'s gesture codes are seemingly aggressive, particularly over the submissive pose of her male 'victim' to her right on his knees with his head back and throat exposed, representing her in a non-stereotypically dominant way challenging patriarchal values.</li> </ul> <p>The vampire himself seems uncharacteristically fearful in his gesture codes with his arm thrown across his body in a defensive gesture, perhaps protecting himself from the female vampire.</p>

- Analyse key **differences** in the representations of gender across the products:

	<i>The Man</i> represents values related to gender differently through...	<i>Kiss of the Vampire</i> represents values related to gender differently through...
reinforcing/ challenging stereotypes	<p>the stereotypical use of</p> <ul style="list-style-type: none"> <li>- the aggressive male in the office pointing finger and commands at co-workers (intertextual references to <i>The Wolf of Wall Street</i>),</li> <li>- shouting in his mobile phone on his boat</li> <li>- neglecting his child at the water fountain</li> <li>- using his child as a status symbol to gain affection / attention from others (through cross-cut reaction shots)</li> </ul> <p>all represent the protagonist as an alpha male but reinforce notions of toxic masculinity. He is labelled 'World's Greatest Dad' for seemingly doing nothing.</p> <p>But... the text's very nature (conceived by and starring Taylor Swift as 'The Man') highlights and exposes the nature of toxic masculinity. Therefore, challenging patriarchal values.</p>	<ul style="list-style-type: none"> <li>- Hammer creates a classic damsel in distress female victim (left of the poster frame) who is being held up by the waist by a strong, male vampire, implying he has more strength than her. The woman's body posture being draped in the man's arms, allows her head to be leant back leaving her neck exposed, arguably connoting female fragility and vulnerability. All reinforce a sense of patriarchy / male dominance, reinforcing stereotypes of the time produced (as does the male dominated billing block).</li> </ul>
use of visual aesthetic style	<p>the use of an urban setting with high rise office, luxurious boat and apartment signifies the text as contemporary and represents the current issue with toxic masculinity, reinforcing feminist values.</p>	<ul style="list-style-type: none"> <li>- the use of painted imagery signifies the text is set in the past representing a dated representation of gender which is in many ways typical of the time reinforcing patriarchal values but also challenging this with a form of female empowerment.</li> </ul>



- Consider how far gender representations relate to relevant media contexts

<ul style="list-style-type: none"> <li>- Taylor Swift is a leading global artist and outspoken feminist wanting to challenge toxic masculinity and exposing contemporary issues of patriarchy inside and out of the workplace.</li> <li>- issues of sexism in society and the double standards men and women face.</li> <li>- values surrounding the '#meToo' movement (post 2018) where many victims of male mistreatment have found voice to expose alleged perpetrators such as the cases of Harvey Weinstein and Johnny Depp.</li> </ul>	<ul style="list-style-type: none"> <li>- stereotypes of women as passive victims of vampire men were conventions of vampire film and so were used to market their films/genre to existing fans/audiences</li> <li>- stereotypical representations of gender were typical of a patriarchal society.</li> </ul> <p>However the 1960's is often seen as the start of:</p> <ul style="list-style-type: none"> <li>- women's sexual liberation, aided by events such as the introduction of the contraceptive pill.</li> <li>- more women than ever entering the paid workforce.</li> <li>- feminists campaigning for equal pay, the ending of sexual harassment and more equality between men and women in wider society.</li> </ul> <p>The poster arguably reflects the above with more modern 'male fears' of women challenging male dominance so could be seen as challenging patriarchy.</p> <p>Yet the poster could be argued as an act of 'tokenism' with producers constructing gender in response to movements as a means of widening their audience pull.</p>
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## Media Language

**2 0** Explore how the combination of elements of media language influences meaning. [10]

<b>Band</b>	<b>AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products</b>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <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 may be informed by relevant theories</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <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, reasonably detailed and may be informed by relevant theories</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <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>	<p style="text-align: center;"><b>3-4 marks</b></p> <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 of it</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 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 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>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>

### Question 20: Indicative content

*Candidates are required to analyse how the combination of elements of media language used in the newspaper front page influences meaning. Responses are not required to focus on all aspects of elements of media language and may focus more on certain aspects than others such as visual over written and layout/design elements. Relevant theories may inform the analysis in terms of application of semiotic theory or terminology. Responses in the higher bands will explore the **combination** of elements of media language in more detail, whilst those in the middle band will focus on more straightforward aspects or consider them more separately, 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 how the combination of elements of media language in the newspaper front page influences meaning such as:

- use of iconic bold gothic masthead branding and slogan 'Daily newspaper of the year' creates a sense of trust in the stories and values of the long serving newspaper
- selected main image long shot photograph of Winston Churchill monument being vandalised and graffitied '...was a racist' paired with exclamatory language in caption 'shocking scenes...', supports the right-wing nationalist values of the paper, opposing the actions of the protestors
- selected wide action shot photograph of the toppled statue of the slave trader Edward Colston with volume of 'black lives protestors' (anchored in the caption) creates an emotional impact regarding the scale of the event the paper has represented
- the use of the main headline 'Lawless and Reckless' further anchors the paper's views of the event, influencing their audience to feel likewise
- the use of the strapline 'Home Secretary tells the Mail she condemns them...' produces a notion of exclusivity and positions the audience to feel they have value for money with the paper
- the use of the standfirst opening paragraph referring to conservative MP 'Priti Patel' with hyperbolic sensationalism, '... hitting out at 'lawlessness that has warped race protests in Britain' reflects the political bias of the newspaper and positions the audience to feel shocked and saddened by the protestors' actions
- the main story using further declarative and hyperbolic language such as 'astonishing', 'disgraceful vandalism' and 'thuggish' creates anger towards the event, positioning the audience to side with the newspaper's political values
- bullet points serve as highlights of the events and influence the audience to want to read the paper further by turning to page 4
- the use of the pug works as a promo with the direct mode of address 'Your next £1m golden numbers are inside' and makes the reader feel valued persuading them to consume the paper

## SECTION B: INVESTIGATING MEDIA INDUSTRIES AND AUDIENCES

### Media Industries

**3** **1** Give **one** example of a British public service radio station. [1]

<b>AO1 1a</b> <b>Demonstrate knowledge of the theoretical framework of media</b>	
<b>1 mark for a correct example</b>	<p>British public service radio stations can include:</p> <ul style="list-style-type: none"> <li>• BBC Radio 1</li> <li>• BBC Radio 2</li> <li>• BBC Radio 3</li> <li>• BBC Radio 4</li> <li>• BBC Radio 5 Live</li> <li>• BBC Radio 5 live Sports Extra</li> <li>• BBC Radio 6 Music</li> <li>• BBC Radio Asian Network</li> <li>• BBC Radio BBC Radio1 Xtra</li> <li>• BBC World Service</li> <li>• BBC Radio Solent</li> <li>• Radio Cymru</li> <li>• Radio Ulster</li> </ul> <p>It is not essential for responses to state 'BBC' provided the title of the radio station is accurate.</p> <p>Credit any accurate responses.</p>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>

**3** **2** Briefly explain **two** characteristics of public service broadcasting [4]

<b>AO1 1a and AO1b</b> <b>Demonstrate knowledge of the theoretical framework of media</b>	
<b>1 mark for each valid characteristic that is stated up to a maximum of 2 marks which could include...</b>	<ul style="list-style-type: none"> <li>• being funded by the licence fee</li> <li>• not operating for profit</li> <li>• the need to meet criteria in relation to its public service remit</li> </ul> <p>Credit all valid responses.</p>
<b>2 marks for each valid explanation of a characteristic, with some detail and/or exemplification, which could include...</b>	<ul style="list-style-type: none"> <li>• being funded by the licence fee guarantees income for the industry and guarantees quality for audiences</li> <li>• by not operating for profit a public service broadcaster does not need to advertise (except for its own products)</li> <li>• the need to meet certain criteria in relation to its public service remit means it can produce a wide variety of programmes to represent different communities and regions across the nation.</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>

3 3

Explain how social and cultural contexts may affect radio production.  
Refer to *Late Night Woman's Hour* to support your points.

[10]

<b>Band</b>	<b>AO1 2a and 2b</b> Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of social and cultural contexts and their effect on radio production</li> <li>• Detailed reference to the set radio product to support points</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of social and cultural contexts and their effect on radio production</li> <li>• Reasonably detailed reference to the set radio product to support points</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate knowledge and understanding of social and cultural contexts and their effect on radio production, although this may lack development</li> <li>• Appropriate reference to the set radio product to support points</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of social and cultural contexts and their effect on radio production, although this will be limited</li> <li>• Limited reference to the set radio product to support points</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge and minimal, if any, understanding of social and cultural contexts and their effect on radio production</li> <li>• Minimal, if any, reference to the set radio product to support points</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit.</li> </ul>

### 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 social and cultural contexts affect radio production, such as:

- the cultural context of radio publishers' construction of products
- the social/cultural context of feminism/post-feminism
- the cultural context of popular culture
- the contemporary social/cultural context
- the need for the industry to appeal to contemporary audiences

Responses are likely to refer to examples of how social and cultural contexts affect *Late Night Woman's Hour's* production, such as:

- Radio 4 is a talk-based radio format and its remit suggests that in its news and current affairs programmes it will discuss pertinent issues in the world today and so comment on social and cultural changes
- the creation of the programme by BBC Radio 4 as a spin off from the long running *Woman's Hour*, suggests recognition of the need to reflect cultural changes and address a younger female audience
- the title of the programme, *Late Night Woman's Hour*, suggests that there is a need to reflect these cultural changes through what is now deemed acceptable to be discussed by women. The scheduling time suggests that the audience is niche and the subject matter may be controversial at times
- the programme includes gender issues regularly as part of its discourse. The subject matter discussed in this particular programme is influenced by the cultural changes regarding the place of the woman in the home and the choices women have regarding domesticity. The discussion of past ideas of domesticity shows changes in the social and cultural context of women and their relationship with the home
- the programme, as representative of Radio 4 output, also discusses other changes in contemporary culture including 'of the moment' interests and issues. For example, the 'Home' episode, explores the rise in popularity of the term 'hygge'. This is affected by social context: Denmark is said to be the happiest country in the world and the UK is going through a period of upheaval and instability therefore there has been a rapid cultural shift towards finding happiness and interest in what 'hygge' means and how it can be achieved
- the programme has received some criticism in the press and on social media with regard to its subject matter and use of language not deemed appropriate for the BBC, but this in itself demonstrates how radio can push boundaries and is affected by society and culture

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:

- the remit of Radio 4 states: *'The station should appeal to listeners seeking intelligent programmes in many genres which inform, educate and entertain.'* This industry context of public service broadcasting affects radio programmes, such as *Late Night Woman's Hour*
- as BBC radio is funded by the licence fee, it has some freedom to produce programmes that may target a less mainstream audience, such as *Late Night Woman's Hour*

- the guests on the *Home* episode of *Late Night Woman's Hour* represent social and cultural diversity: Susie Orbach, a psychotherapist, Rachel Hurdley, a research fellow at Cardiff University, Helen Zaltzman, a podcaster and crafter, and Trine Hahnemann, a chef and author. The inclusion of this diverse group of successful women is affected by greater gender equality in society.
- the range of representations of strong women that feature regularly on *Late Night Woman's Hour* is affected by the place of women in contemporary society. The programme provides a platform to discuss social and cultural issues related to women and to provide women with a vehicle through which to discuss and construct representations of gender

## Audiences

**4 1** Identify **two** ways in which advertisers categorise audiences. [2]

<b>AO1 1a</b>	
<b>Demonstrate knowledge of the theoretical framework of media</b>	
<b>1 mark for each correct example</b>	<ul style="list-style-type: none"> <li>• Demographics, e.g. age, gender, social class, ethnicity/race, income/socio-economic group</li> <li>• Psychographics, e.g. lifestyle, taste, values, attitudes</li> </ul> <p>Credit any valid responses.</p>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>

**4 2** Explain how producers of advertisements target audiences. Refer to the set *WaterAid* advertisement to support your points. [8]

<b>Band</b>	<b>AO1 1a and b</b>
Demonstrate knowledge and understanding of the theoretical framework of media	
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of how producers of advertisements target audiences</li> <li>• Detailed reference to the set advertisement to support points</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of how producers of advertisements target audiences</li> <li>• Reasonably detailed reference to the set advertisement to support points</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of how producers of advertisements target audiences, although this may lack development</li> <li>• Appropriate reference to the set advertisement to support points</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of how producers of advertisements target audiences, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Limited reference to the set advertisement to support points</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>



## 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 target audiences. Responses in the higher bands will explore the question in more detail and use examples effectively to support points, responses in the middle band will focus on more straightforward or obvious aspects of audience targeting, with some appropriate use of examples, and those in the lower bands will lack detail and reference to examples.*

### AO1

Responses will demonstrate knowledge and understanding of different ways that producers of advertisements target audiences and will refer to examples, such as:

- use of charity advertisement elements to target audience and to persuade them to contribute
  - the opening pull focus between the digital radio and the rain against the window establishes a modern British setting
  - the audio code of an announcer with an English accent is in binary opposition to the scenes in the unnamed but likely African country implying the scenes are happening at the same time
  - the visual and audio codes work together to construct the narrative of “sunshine” (in Africa) “on a rainy day” (in Britain) with the associated problems of drought and “lack of access to clean drinking water” that the charity is aiming to relieve – provokes sympathy and potential guilt
  - Barthes’ Semantic Code could be applied to the sound bridge over the shot of women carrying water buckets on their heads
  - the audio code “make me feel like I belong... don’t leave me, won’t leave me here” positions the target audience to help Claudia “feel like she belongs” and “won’t leave” her in that situation if they donate
  - the unconventionally positive visual codes, audio codes and representations give the advert unique selling points compared to other charity appeals making the audience more likely to donate
- use of selection of character and construction of narrative elements to target audience
  - the use of a young woman might create personal identity with the target audience (Uses and Gratifications Theory)
  - parents might make similar readings, identifying empathetically with the ‘better life’ that Water Aid’s clean water provides for the children represented in the advert
  - Water Aid acts as an Opinion Leader for the target audience who would assume the “650 million people...” statistic is true and reliable
- use of music to target its audience
  - the advertisement’s cover of the 1990 track ‘Sunshine On A Rainy Day’ could indicate that the target audience are in their 30s–40s as they’re likely to get nostalgic pleasure from hearing a familiar song

- use of technology to target its audience
  - in December 2016, this advertisement had been viewed 47,000 times on Water Aid's YouTube channel which also actively encourages the sharing of the advert through social networks
  - the advertisement assumes the target audience are literate with technology as donations are encouraged through the imperative "Text SUNNY to 70555" and the use on the YouTube page of a Twitter hashtag (#ShareSunshine)

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